



Bettie Serveert Covers Nico For 'Warhol' Soundtrack
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 20, 1996

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"I Believe You"
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Seoul Music: Hot Rockin' In Korea

The Sounds Of A New Generation Shake Up The South

BY FRED VARCOE

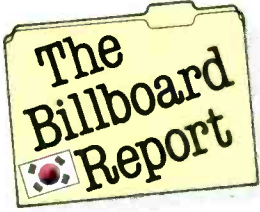
SEOUL—A small, anonymous-looking man walks down a street in a sub-



SINAWA

urb of Seoul, the South Korean capital. Shin Chung Hyan enters a nondescript building and passes under a sign that says "Woodstock."

He descends a dark wooden staircase into a large underground rehearsal studio, where a dozen young



Korean girls are plodding through Beethoven's Fifth Symphony on guitars.

Shin briefly acknowledges them and continues through a maze of cubbyhole-sized rooms, up and down small wooden flights of stairs into a semi-soundproofed area with a glass partition, from which he can see

everything that's going on.

A naked light bulb dimly illuminates the bare room. Shin's face is a mixture of sadness and strength,



SEOTAJI & BOYS

which just happens to be the story of his life.

Shin, 58, isn't just the godfather of rock'n'roll in South Korea—he is its very foundation. And he is an integral part of the conscience of what is still a troubled social and political land-

(Continued on page 18)

Blue Note's Roach Gets Orchestral

BY JIM MACNIE

Max Roach helped create the majestic lingo of bop, but it's not the only tongue in which he's capable of com-



ROACH

municating. The legendary jazz drummer's Blue Note debut proves that his fluency in the modern orchestral language is also immense.

"Max Roach With The New Orchestral"

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Archiv Offers Heinichen Set From Musica Antiqua Köln
SEE PAGE 12

Fugees-Inspired Acts Infuse Rap With A Renewed Spirit

BY HAVELOCK NELSON

NEW YORK—There's a line in MC Ren's new single "Mad Scientist" in

can't find it/Six in the mornin', police at my door/Niggas don't make that kinda shit no more."

Overflowing with raw passion,



BAHAMADIA



NONCHALANT

which the N.W.A alumnus reflects on the decaying state of hip-hop culture.

Referring to seminal jams by Boogie Down Productions and Ice-T, Ren relates, "Criminal minded—you've been blinded/I'm lookin' fo' some shit like that but

Ren displays the kind of dissatisfaction many observers say they now

harbor toward rap music. These days, comments like "I don't really listen to rap no more" or "To tell ya the truth, the shit

(Continued on page 19)

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MUSIC TO MY EARS



The Blue Nile's Paul Buchanan Finds 'Peace At Last' On Warner
SEE PAGE 5

MCA Isn't 'Blue' Over George Strait

BY CHET FLIPPO

NASHVILLE—After quietly delivering the best-selling boxed set in country music history—a package



STRAIT



that is No. 3 in all-time box sales, behind Bruce Springsteen and Led Zepelin—what's George Strait going to do for a follow-up?

With the boxed set's sales of

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The Blue Nile: A Separate 'Peace'

Life's daily search for a higher order is unending, and monuments get built in pale imitation of transcendent principles. Yet after all the pomp and shouting are done, the only worthy things shared or passed on are the humblest documents and smallest gestures, each of which is rarely out of reach, unless one is too proud to look. In the end, all we are really guaranteed is evidence of grace.

Popular music, like other facets of contemporary expression, rumbles and shifts between romanticism and realism, skepticism and pragmatism, and naturalism and nihilism, but on "Peace At Last" (Warner Bros., due June 11), the third album from three-man Scottish group the Blue Nile, singer/songwriter Paul Buchanan conjures up the spaces in between, the moments of characterless quiet "when love wears down" and one is at a momentary loss for a new plan.

"I guess this music is about finding a sense of balance when life seems like a sad little play," Buchanan says with a faint grin. "You have to guard against vanity doing what I do, but I always hope in my music that I've some capacity for empathy. Insofar as these songs are true evocations of my fairly blessed life, they are nevertheless written at the gap between what I really wanted and what really is. I might wish I could make a member of my family feel differently, or wish no old person at a supermarket checkout counter had to worry if they've got enough money to pay, or wish the child I just passed in the street wasn't wearing leg braces, or wish the woman I love loved me, but they're all in that gap. And I regard the person who sings the songs as my better self."

Peppered with invisible apostrophes, Buchanan's consonant-snarled speaking brogue is as dense and impermeable as Lammermuir peat, but when his vocals lift off on wonderfully forlorn new Blue Nile material, like "Tomorrow Morning" and "Body & Soul," or earlier classics, like "The Downtown Lights" from the 1989 "Hats" album, his thistled inflections magically vanish. Wafted in wide arcs, Buchanan's clenched croon has the reedy pitch of the cor anglais, the somber-sounding alto horn favored in the tragic lulls of Wagnerian opera or Sibelian symphony.

As for the Blue Nile's music and lyrics, written principally as usual by Buchanan, they mirror the matter-of-fact metaphors found in free verse by 19th-century poets such as Walt Whitman.

"Family Life" on "Peace At Last" is a case in point, finding meaning in the sheer ordinariness of feelings and their immediate settings: "Starlight do you know me/Please don't look at me now, I'm falling apart/Silver on the window, like the bike I once had/At home in the yard."

"The song starts with the character lying in bed with frost on the nearby windowpane," says Buchanan. "He's remembering himself as a child and thinking about problems in his adulthood now that he has his own family, as the key family time of Christmas is about to begin."

Christian symbols of hope are carefully positioned throughout the Blue Nile's music, as ambiguous as blasphemy and impromptu prayer can often seem. Their presence is owed to Buchanan's Catholic upbringing but also, perhaps, to his avid interest in Whitman, especially that poet's mammoth masterpiece, "Leaves Of Grass."

"I love the introduction to 'Leaves of Grass,'" says Buchanan, "and I must have read it 50 times. It brings on the same altruistic sensations I want to get from records, whether our own or others. You want to subscribe to a poetic trance. But as for actual religiousness, I agree with the Whitman school that says you don't directly discourse upon God."

Or as Whitman himself wrote in "Leaves Of Grass": "Hate tyrants, argue not concerning God, have patience and indulgence toward the people, take off your hat to nothing known or unknown or to any man or number of men . . . re-examine all you have been told at school or church or in any book, dismiss whatever insults your own soul, and your very flesh shall be a great poem."

Buchanan assesses his closeness to such credos with the quiet admission that "I suspect that in my reading or movie-watching or travel or music-listening, I'm always in search of the same thing: some tiny epiphany."

Born in Edinburgh, Scotland, on April 16, 1956, Paul Gerard Buchanan is the eldest of four children by civil servant John "Jack"

Buchanan, who worked in the Department of Trade and Industry, and the former Jesse Maria Murray. Growing up mainly in Glasgow's satellite community of Bishopbriggs, he attended St. Matthew's primary school and St. Ninian's secondary before majoring in literature and medieval history at the University of Glasgow.

"What I loved at university was reading ancient manuscripts and records in archives," he recalls with a smile, "because you have a sense of the lives behind the events, which I found quite touching. The document I saw that I still have the strongest sense of was of a humble 14th-century family man pledging fealty to a lord. There was distress in the land, and the pledge was obviously based on need, fear, and affection, because he required the relationship for work and feudal protection."

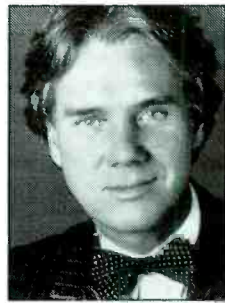
After postgraduate studies, Buchanan departed academia for part-time teaching, work as a theater manager, and a post with a magazine published by the Scottish Society of Playwrights. After hooking up with college chums Robert Bell (synthesiz-

ers/bass) and Paul Joseph "PJ" Moore (keyboards), guitarist Buchanan nudged their casual cover band toward original tunes. Two Buchanan/Bell songs, "I Love This Life" and "The Second Act," were cut on 16-track at Castlesound studio in Edinburgh and licensed by RSO Records in 1981. The Glasgow-based Linn Productions hi-fi company later financed the group's acclaimed 1983 debut album, "A Walk Across The Rooftops," as well as its long-delayed but even better "Hats" (distributed by Virgin in the U.K. and A&M in the U.S.). Both albums included engineer Calum Malcolm and classically trained drummer Nigel Thomas.

Though never prolific, the Blue Nile enjoys a steadfast international following, including such fans as Rickie Lee Jones (with whom it toured in 1991) and Annie Lennox (who covered "The Downtown Lights" on her "Medusa" album). Film-score offers are beckoning, and Buchanan is thrilled with the new acoustic guitar-rooted freshness of the group's formerly heavily layered sound, but "Peace At Last" retains the act's ascetic, unassuming philosophy.

"At its best," says Buchanan, "music is like holding the door open for somebody. It's some little kindness."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

SETTING ITS SIGHTS ON EUROPE

Hal Leonard Corp. is bringing its music-print products to the European market through a joint venture with U.K.-based Music Sales. Deputy editor Irv Lichtman reports. **Page 55**

SHAKEOUT TIME FOR DIGIZINES

While some CD-ROM magazines are folding, others continue to flourish. But those that remain face distribution problems at retail and competition from the Internet. Staff reporter Douglas Reece has the story. **Page 76**

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Commentary

U.K. Rules May Benefit U.S. Copyrights

■ BY LISA ALTER

On Oct. 29, 1993, the Council of the European Communities adopted a directive harmonizing copyright-duration provisions in the European Economic Area. The directive provides for a term of copyright for literary and artistic works (including musical compositions) equal to the life of the author plus 70 years.

However, the directive also provides that for works for which the country of origin is outside of the EEA and the author is not an EEA national, the "rule of the shorter term" will apply. This means that works originating in countries outside the EEA with a copyright term that is shorter than life plus 70 years would not be entitled to the longer period of protection in the EEA.

A strict application of this rule would mean that works originating in the U.S. would only be protected in the EEA for life plus 50 years, or a flat term of 75 years with respect to pre-1978 works.

The directive instructed each member state to enact legislation to implement the terms of the directive. That legislation has been anxiously awaited by American musical copyright owners, who could be negatively affected by the application of the shorter-term rule. Among the more closely watched EEA nations has been the U.K., a significant marketplace for American music of all genres.

At the close of 1995, the U.K. Parliament enacted the Duration of Copyright and Rights in Performance Regulations. As anticipated, these regulations provide for a copyright term for literary, dramatic, musical, and artistic works equal to life of the author plus 70 years. As further anticipated, for works for which the country of origin is not a member of the EEA and the author is not a national of an EEA state, the rule of the shorter term will apply.

Because of the foregoing, it has been generally believed that American works would not get the benefit of the extended term of copyright in the U.K. However, the regulations contain several provisions that may result in protection of certain American works for the full term of life plus 70 years in the U.K. and possibly throughout Europe.

The U.K. regulations define "country of origin" more expansively than does the directive, which simply referred to the meaning set forth in the rules of the Berne Convention. Under those rules, if a work is published in more than one Berne country, the "country of origin" is the Berne country having the shorter term.

The U.K. regulations deal with an additional factor: simultaneous publication in an EEA state. According to the regulations, if a work is first published simultaneously (that is, within 30 days of first publication) in two or more countries that are Berne Convention countries, and if any of these countries is an EEA state, the country of origin will be that EEA state, and the copyright for the work will be life plus 70 years.

Consequently, if an American composer wrote a song that was published in the U.S., Canada, and U.K. within a 30-day period, the song would be deemed a U.K.-origin song and would be accorded a copyright term of life plus 70 years in the U.K., despite the fact that the term of protection in Canada is only life plus 50 years.

The regulations offer a clear advantage to American songs that are simultaneously published in the U.K., because these works will be protected in the U.K. for life plus 70 years.

Moreover, once the songs are deemed of U.K.—and therefore EEA—origin, they will arguably be entitled to protection for life plus 70 years throughout the EEA.

Certain pre-1978 American works that were not simultaneously published in an EEA country may also enjoy additional years of protection in the U.K. under the new regulations.

The regulations provide that the term of protection for works under copyright in the U.K. as of Dec. 31, 1995, will not be less than the term

before the author's death.

The regulations also restore copyright protection to works for which the copyright expired in the U.K. before Dec. 31, 1995, but which were protected in another EEA state as of July 1, 1995. Accordingly, American works that have fallen out of copyright in the U.K. due to the expiration of the pre-regulation term of life plus 50 years, will be revived in the U.K. if they are still protected in another EEA country.

Under the bilateral agreement of 1892 between the U.S. and Germany, American works written between 1892 and 1955 are granted national treatment in Germany and are therefore protected in that country for the full term of protection applicable to German copyrights (life plus 70 years).

According to the regulations, U.S.-origin works that are currently under copyright in Germany would be eligible for revival in the U.K. However, unless the works were simultaneously published in an EEA country, they would not be eligible for a copyright term of life plus 70 years in the U.K. Rather, the copyrights would endure for 75 years or life plus 50 years, whichever is longer.

It is particularly important for owners of American copyrights to ascertain the copyright status of these works in the European nations. Pending enactment of copyright-term-extension legislation in the U.S., it is possible that American works may qualify for a longer term of protection abroad than in this country, with a maximum of life of the author plus 70 years.

A longer term of protection in Europe would at least mitigate the damage caused by the lack of harmony between European and American copyright-duration provisions.



'American works may qualify for a longer term of protection abroad'

Lisa Alter is a partner in the law firm of Reuben, Weintraub, Cera & Alter who specializes in intellectual property and entertainment law, and she is general counsel to AmSong.

of protection afforded under previous U.K. law. This means that with respect to pre-1978 U.S.-origin works, the applicable copyright term will be the longer of either a flat term of 75 years (the term of protection in the country of origin) or life of the author plus 50 years (the prerogation term of protection in the U.K.), provided that the term is not longer than life plus 70 years.

This rule will be most helpful to pre-1978 American works written more than 25 years

LETTERS

STILL SMOKIN'

In the March 23 edition of Billboard, a story ran on B.J. Crosby and her recently released single, "Love Changes Everything."



CROSBY

I wanted to thank writer Angela Frodella for a great piece; however, I would like to clear up an error about "Smokey Joe's Cafe." The article stated that "Smokey Joe's Cafe" had "recently wrapped its Broadway run in New York." Actually, "Smokey Joe's Cafe" celebrated its one-year anniversary March 2 and plans to run for several more years. In addition, the national tour begins in Minneapolis in August, the Australian company starts in Brisbane in July, and the London company opens in October.

Richard Frankel
General manager
"Smokey Joe's Cafe"
New York

GOOD FOR DIGESTION

Just a quick note to thank Irv Lichtman and Billboard for a terrific article ("Reader's Digest To Revamp Music," April 13, 1996) on Reader's Digest Music and our various new initiatives. I'm sure the article will be useful as a "call to action" for savvy marketers, artists, and repertoire owners who wish to

grow their markets. Having read Billboard for over 20 years, for me the article is a bit of a dream come true.

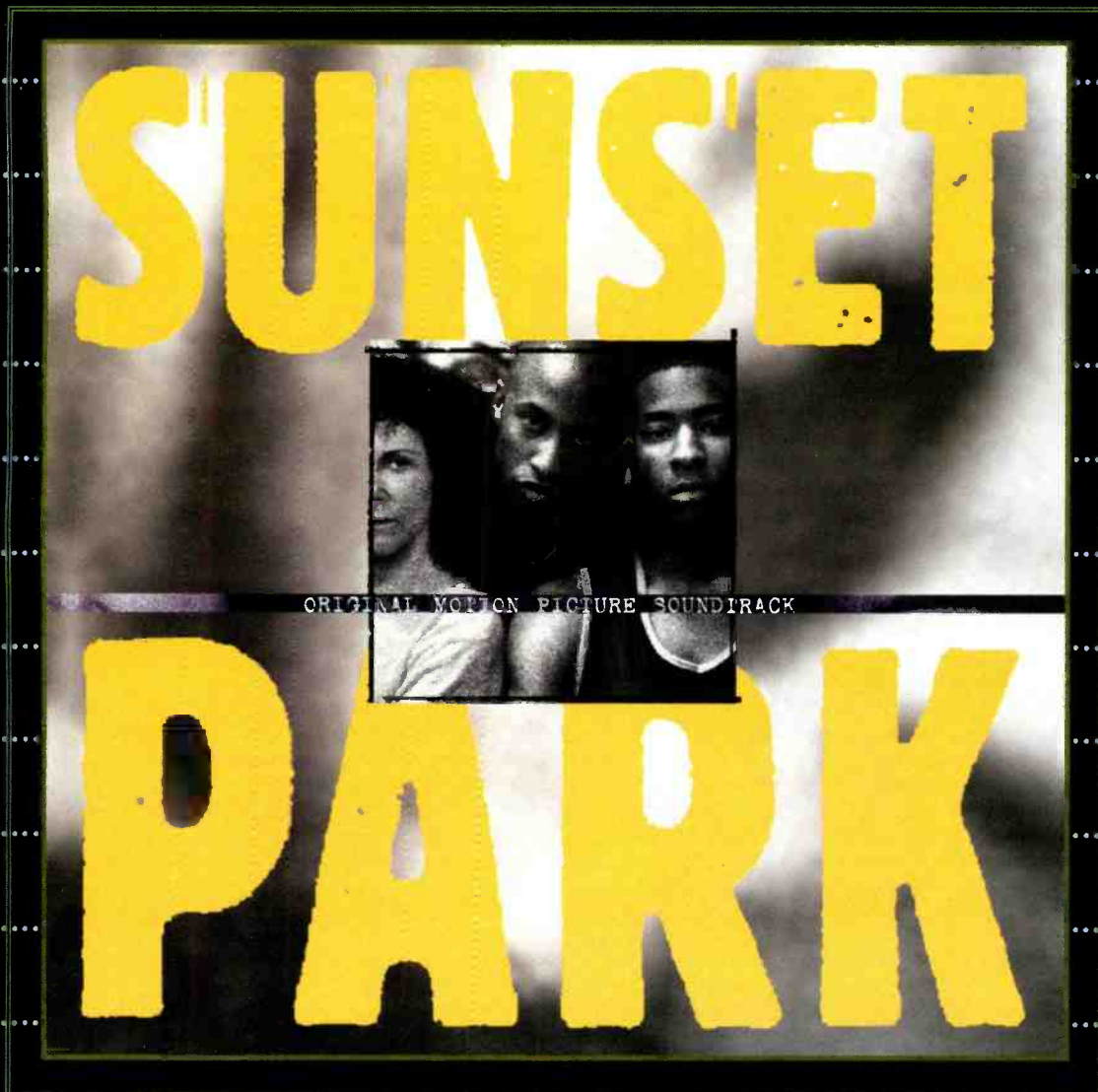
Jose Raul Perez
Director
Product development/recorded music
The Reader's Digest Assn. Inc.
New York

BMG & FRIENDS MAKE THE RIGHT 'CHOICE'

Thanks so much for your wonderful coverage of my company's marketing/public relations strategy for BMG's Black History Month "Choice Is Yours" campaign (Billboard, Feb. 24). Making the marriage between the National Marrow Donor Program, American Express, and BMG was a labor of love.

The "Choice Is Yours" campaign was cited in the Congressional Record twice by Congressmen Charles Rangel and Jerrold Nadler, acknowledged by the mayor and governor of New York, received proclamations from Brooklyn borough president Howard Golden and Manhattan borough president Ruth Messinger, and BMG/American Express received a New York State Senate resolution March 22 offered by Sen. David Paterson of Harlem, each highlighting the importance of the donor program to all. Love you, Billboard!

Lois Lazarus
President
Lazarus & Associates Inc.
New York



The original
motion picture
soundtrack

SUNSET PARK



Sunset Park soundtrack features
all-new music by

2Pac

Tha Dogg Pound

Queen Latifah

Ghostface Killer featuring Raekwon

Junior M.A.F.I.A.

69 Boyz featuring Quad City DJ's

Aaliyah

MC Lyte featuring Xscape

Mobb Deep

Onyx

Groove Theory

Big Mike

Adina Howard

*"A definite 'must peep' for hip hop and R&B lovers alike.
This soundtrack is dope."*

- Vibe

Album in stores April 23. Movie opens April 26.

Executive Soundtrack Album Producers: Sha-K m, Queen Latifah,
Kay Gee, Sylvia Rhone, Merlin Bobb

Co-Executive Soundtrack Album Producer: Dedra Tate-Rice

Executive Music Producer: Anita Camarata

ABC Radio, VOA In Talks Over Privatization Of VOA Europe

■ BY BILL HOLLAND

WASHINGTON, D.C.—ABC Radio has apparently begun discussions with officials at Voice of America about the possibility of privatizing the budget-beleaguered government radio network's satellite-delivered VOA Europe music service.

While officials at ABC and VOA, a division of the U.S. Information Agency, do not deny that discussions are taking place, they will not comment directly on the matter.

"We're looking at international opportunities as they come up," says Lesley Halpern, ABC Radio's senior director of marketing.

When asked if that policy excludes talks with VOA, Halpern says, "We're always looking at such opportunities, but right now I can't comment on that one way or the other."

Joe O'Connell of VOA's public affairs division also has no comment on discussions with ABC but says that VOA director Geoffrey Cowan and other agency officials "have been involved in discussions concerning the

privatization of VOA Europe for the past 1½ years," due to the scaling back of government-agency budgets by the current Congress.

VOA Europe is an English-language, satellite-delivered, 24-hour music, news, public affairs, and "American lifestyle" service available to radio stations and cable systems worldwide. It provides self-produced and syndicated American programs to 205 stations in more than 800 cities in 50 nations throughout Europe, Latin America, Africa, and Asia.

ABC Radio Networks consists of six full-service news and information networks, Paul Harvey News & Comment, the ESPN Radio Network, longform programming, ABC Radio's 24-hour formats, news, sports, and daily and weekly features.

Should ABC or another private company take over the service, sources here say it would be restructured along the lines of a non-government syndicated network and would no longer carry VOA-produced news or its "Americana" features.

Sheinberg Launches New Label Track Factory Is Funded By MCA

■ BY DON JEFFREY

NEW YORK—Sid Sheinberg, who was president of MCA Inc. before Seagram acquired it last year, has formed a label in a joint venture with a music unit of his former company.



SEXTON

Called the Track Factory, the label will focus on soundtracks, concept albums, and artist releases. MCA Records will promote, market, and sell the recordings, and sister company Uni Distribution will distribute them.

Tim Sexton, a veteran of soundtrack and concert productions, has been tapped as president of the Beverly Hills, Calif.-based label, which has been fully capitalized by MCA.

The label will benefit from an affiliation with the Bubble Factory, a movie

production company Sheinberg formed with his sons Jon and Bill last July, after he and MCA chairman Lew Wasserman resigned as the top executives of that company. Bubble Factory has developed six films.

"We feel it's a great opportunity," Sheinberg says of the label. "One thing we're looking for is maximizing the values of our activities, which you can only do in a small kind of company. We see ourselves as an entertainment microbrewery. It's very tough to do that in a large organization. In a small organization, you leverage your relationships, whether it's relationships with artists or with a soundtrack."

The first release from the Track Factory, due April 30, is the soundtrack. (Continued on page 99)



Sony Exec LeBaron Taylor To Head Congressional Black Caucus Group

■ BY J.R. REYNOLDS

Sony Music Entertainment corporate affairs senior VP LeBaron Taylor has been elected chairman of the Congressional Black Caucus Foundation Inc.



TAYLOR

The 20-year-old foundation is a non-partisan, nonprofit public policy, research, and educational institute. The organization sponsors the annual Congressional Black Caucus Legislative Week, which will be held Sept. 11-15 in Washington, D.C. Rep. Donald Payne,

D-N.J., is chairman of the Congressional Black Caucus.

Taylor, who retains his position at Sony, was elected by the foundation's board of directors, on which he has held a seat since the organization's inception.

"Government affects every industry, and the inroads go through Washington," says Taylor. "Companies that reach out and get involved are the ones who have staying power. I've always tried to work out a give-back mechanism for the communities that Sony services."

Taylor is the first non-Congressional Black Caucus member to be named chairman and succeeds Rep. Cardiss (Continued on page 102)

EMI Reaches Truce With Societies Publisher, Two E.U. Bodies To Hold Talks

■ BY JEFF CLARK-MEADS

LONDON—EMI Music Publishing and Europe's established collecting societies have reached a truce in the dispute that had prompted the publisher to set up its own direct licensing body.

Both sides have agreed to settle their differences by discussion rather than competition. EMI Music Publishing Worldwide chairman Martin Bandier describes the agreement as "historic" but concedes it was achieved only after "a lot of shouting."

Though the decision to talk pertains only to EMI, French society SACEM, and its German counterpart GEMA, Bandier says he believes the discussions will eventually encompass other publishers and more of Europe's mechanical rights bodies.

The dispute arose through EMI's belief that collecting societies within the European Union have been pleasing record companies at the expense of publishers and their writers (Billboard, Jan. 27).

Driven by this conviction, EMI established its own pan-European collecting body, Music Rights Society Europe, to administer the 10 songs it publishes on the Simply Red album "Life." Throughout the six-month dispute, though, EMI maintained that MRSE was intended as a catalyst for change and was not a long-term competitor for the existing societies.

A joint statement from Bandier, SACEM CEO Jean-Loup Tournier, and GEMA CEO Reinhold Kreile issued April 10 appears to indicate that changes have begun.

The statement says, "It has been agreed that EMI will stop any further licensing through MRSE or any other independent agent during a period of good-faith cooperation between the centralising mechanical collection societies and EMI Music Publishing."

"The parties have agreed to establish a working group which will address the major issues of mechanical rights licensing in Europe. With regards to the Simply Red 'Life' works, EMI has entrusted GEMA with the collection of royalties on behalf of MRSE."

Bandier tells Billboard, "I look at this as historic, in the sense that for the first time, I feel we are being given the opportunity to work with the societies on problems (Continued on page 99)



Let's Make A Deal. Unencumbered Entertainment Group and Alliance Entertainment Corp. have inked a multiyear distribution deal for Unencumbered's three imprints: 127th Street Records, Broken Art Records, and Unencumbered Recordings. The two companies will also develop television and motion picture projects. Shown, from left, are Vaughn Halyard, president, UEG; Duncan Hutchinson, CEO, AEC Label Development; Larry Davis, director of urban marketing, AEC Label Development; Rick Levin, CEO, UEG; and Joe Bianco (seated), chairman of the board, AEC.

Hughes Brothers Ink Interscope, Universal Deals

■ BY J.R. REYNOLDS

LOS ANGELES—Underworld Entertainment, helmed by music video and film directors Allen and Albert Hughes, has entered into separate ventures with Interscope Records and Universal Pictures, opening the door for soundtrack tie-ins.

In 1993, the Hughes brothers directed and produced the New Line Cinema film "Menace II Society," the Jive soundtrack for which has sold more than 1.1 million units, according to SoundScan.

After entering into a deal with Capitol (Billboard, Oct. 16, 1993), Underworld scored a hit with the soundtrack to another Hughes-directed movie, "Dead Presidents," which reached No. 1 on the Top R&B Albums chart, No. 14 on the Billboard 200, and has sold more than 480,000 copies, according to SoundScan.

Capitol recently released a second "Dead Presidents" album.

Underworld Entertainment—the umbrella company of Underworld Records and Underworld Productions—was formed in 1993 by the Hughes brothers and music veteran (Continued on page 99)



HUGHES BROTHERS

N.Y.'s Power Station Studio To Hit The Auction Block

NEW YORK—The Power Station, the New York recording complex where Bruce Springsteen, the Rolling Stones, Eric Clapton, Barbra Streisand, and Mariah Carey, recorded some of their biggest hits, will be auctioned off in the aftermath of a lengthy court battle between founder Tony Bongiovi and Chemical Bank (Billboard, Nov. 4, 1995).

The liquidation sale was ordered by U.S. Bankruptcy Court for the Southern District of New York and Chemical Bank, the principal creditor of the facility. The Power Station declared bankruptcy in June 1995 following an impasse with Chemical.

The auction will be held under the auspices of international auction company the Rabin Bros., which is based in Los Angeles and San Francisco. In addition, pro audio industry veteran Hamilton Brosious has been retained to lend technical expertise to the proceedings.

The auction will take place April 25 simultaneously at Manhattan Center Studios in New York and the Butterfield & Butterfield Auction Gallery in Los Angeles. Among the items on the block will be the six-sto-

ry, 31,000-square-foot building where the Power Station is housed and a large array of professional audio equipment, including a Studer 24-track recorder, Otari DTR-900 tape machines, more than 300 microphones, vintage and state-of-the-art outboard gear, amplifiers and speakers, video recorders and monitors, Neve and SSL consoles, musical instruments (including Yamaha grand pianos), guitar amps, and Ludwig drums.

Various industry sources predict that a bulk bidder will make a pitch for all or part of the facility before the scheduled auction. At press time, no information was available about interested parties. A statement from the Rabin Bros. notes that potential bulk bidders have until April 22 to prequalify to participate in the auction.

Industry sources say the fate of the Power Station is a sad reflection of the state of the professional studio industry. They blame the Power Station's woes partially on the proliferation of low-cost recording equipment and the subsequent shrinking of label budgets.

PAUL VERNA

Record \$7 Million Judgment Made In Counterfeit Case

WASHINGTON, D.C.—A federal court has handed down a landmark judgment of \$7 million, the largest monetary settlement ever in a recording-industry copyright and trademark-infringement case, against a supplier of timed blank cassettes used by counterfeiters.

The March 25 ruling was announced April 8 by the Recording Industry Assn. of America.

In the case of A&M Records Inc. vs. Mohammad Abdallah, Judge (Continued on page 102)

HAVE YOU READ THE NEWS TODAY...

"These are the Beatles' best songs...
Once you're released into the past,
Part II is a riveting ride."

-Newsweek

"This is not just candy
for Beatlemaniacs;
it's tonic for the soul."

-Time

"This is almost the
Beatles Unplugged,
and the revelations
are gratifying."

-Rolling Stone

"A nostalgic joy ride
and a refreshing twist
on Beatles tunes that are
so indelibly imprinted
on the world's collective
consciousness."

-USA Today

"Other bands would be happy
to have ever made scraps like these."

- New York Times

"These alternate and live versions
of songs from 1966 to 1968 are delightful."

-Los Angeles Times

"A precious window into the most
lucrative creative collaboration
in the history of popular music."

-Billboard

"Anthology 2 is what made
the Beatles great. It will
give you goosebumps."

-Houston Chronicle

"The journey through some
of the most memorable
moments in pop history
is mesmerizing."

-London Observer

"The Beatles' work
circa 1966 and 1967
remains the benchmark
for all pop music."

-Financial Times

"There is so much to treasure on
Anthology 2 that the only thing to do
is hear it for yourself."

-Boston Globe

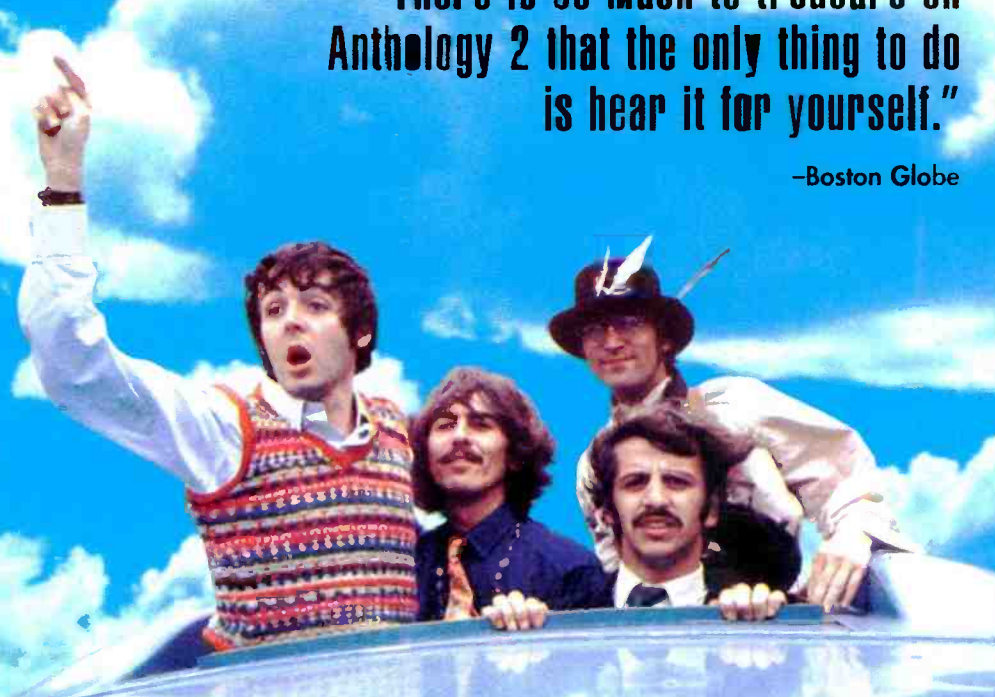
THE BEATLES

A N T H O L O G Y

2

FRESH TAKES. CLASSIC TRACKS.

...OH BOY



Look for Volume 3 This Fall.
©1996 Apple Corps, Ltd. Under Exclusive License to EMI Ltd.

J.D. Miller

1922-1996

His Creative Accomplishments Will Transcend Time...

*Excello Records
AVI Entertainment Group, Inc.*

Artists & Music

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

'Heaven's Prisoners' Got The Blues New, Vet Acts On Code Blue Soundtrack

■ BY CHRIS MORRIS

LOS ANGELES—April 30 will mark the arrival of good news for the blues, as Code Blue/Atlantic releases the all-blues soundtrack album for the hard-boiled crime feature "Heaven's Prisoners."

The album should also supply some lift to the fortunes of Code Blue's smart young blues band the Hoax (Music To My Ears, Billboard, April 1, 1995). The Great Cheverell, England-based quintet is represented on the set by the featured track "Twenty Ton Weight" from its 1995 debut, "Sound Like This." The band has completed a sophomore album, helmed by longtime Rolling Stones co-producer Chris Kimsey, that is tentatively set for a June 3 U.K. release.

"Heaven's Prisoners," which will be released by New Line Cinema in the U.S. May 10, stars Alec Baldwin as alcoholic Louisiana ex-cop Dave Robicheaux, the protagonist of writer James Lee Burke's long-running series of detective novels. The feature follows Robicheaux's investigation of a tangled case involving the New Orleans underworld.

Director Phil Joanou, known to rock audiences for his 1988 U2 documentary "Rattle And Hum," says his commitment to an all-blues soundtrack was inspired by the film's five-month production period in the Crescent City.

Joanou says, "While there's all kinds of music, obviously, going on down there, it was really the blues that seemed to me to capture the mood and the feeling of the town and the film. Funnily enough, in the books, Robicheaux listens to jazz, but we didn't want to go that way, because I didn't

feel that it necessarily caught the tone of the picture. I felt that because this movie moves through dark and moody territory, kind of film noir territory, I wanted to use a lot of blues music for

point, we needed to find pieces that were going to also work for the scenes that they had to play in."

So Joanou and music supervisor Peter Afterman, whom the director characterizes as "a blues fanatic," assembled a diverse collection of blues tracks for the soundtrack.

Artists include Louisianians Guitar Slim, Kenny Neal, and C.C. Adcock, as well as Junior Wells, John Lee Hooker, Walter Horton, Albert King, Aretha Franklin, and Stevie Ray Vaughan &

Double Trouble.

B.B. King, with whom Joanou worked on "Rattle And Hum," is represented by two tracks. Buddy Guy, the 1993 recipient of Billboard's Centu-

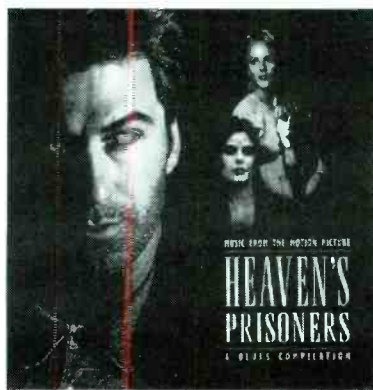
(Continued on page 90)



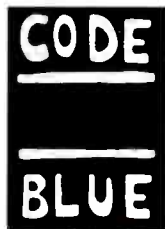
GUY



HOOKER



THE HOAX



this show."

Joanou notes that there was some initial discussion about containing the music to the geographical area of New Orleans and the Louisiana sound, "but we decided that really, at a certain

A Career For Atlantic's Jewel Comes Together In 'Pieces'

■ BY CARRIE BORZILLO

LOS ANGELES—Ask minimalist singer/songwriter Jewel Kilcher how she feels about her Atlantic debut, "Pieces Of You," taking a grueling 14 months to reap commercial success, and she gracefully responds, "Hard work grows slowly."

"I'm very pleased it's taken as long as it has," says the Alaska-born 21-

year-old singer, who is known by her first name only. "I've always wanted to be a long-term career artist, which

never means hitting it big right away on the first album. The kids that are with me and have been with me from the beginning are

there because I'm speaking to their hearts. Cleverness only speaks to the clever. If you speak from the heart,

(Continued on page 103)



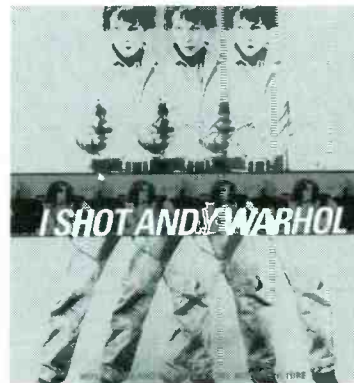
JEWEL



TAG/Atlantic Soundtrack Covers Warhol Legacy

■ BY DOUGLAS REECE

LOS ANGELES—For the release of its "I Shot Andy Warhol" soundtrack, due April 30, TAG/Atlantic Record-



ings is optimistic that the cross-generational sound of the album and promotions centered around the film's debut will generate sales.

Much of the album features modern rock acts covering '60s classics, such as the album's first single, Luna's take of Donovan's "Season Of The Witch."

However, there are original classic recordings as well as new composi-



LUNA

tions on the album. For example, Luna's track segues into the Lovin' Spoonful's "Do You Believe In Magic." Velvet Underground alumnus John Cale provided the original "I Shot Andy Warhol Suite," while

(Continued on page 102)



Pennies And Needles. Nu.millennia records celebrates the signing of alternative rock group 3 Penny Needle, which marks the beginning of the company's commitment to adding new talent to its roster. Pictured, from left, are Norm Bastin, president/CEO of nu.millennia inc.; Danny Parker, band member; Doug Heffernan, band member; Paul Atkinson, president of nu.millennia records; Brent Hoffert, band member; Steve Giles, band member; Cal Curtis, band manager; and Jason Bergman, A&R and multimedia executive for nu.millennia records.

the **PALLBEARER** featuring the hit single by the Minister of Soul
soundtrack

al green

"Love is a Beautiful Thing"

film opens may 3

album in stores april 30

al green appears courtesy of BMC Entertainment © 1996 Miramax Films

Things Fall Into Place For Columbia's dog's eye view

■ CARRIE BORZILLO

LOS ANGELES—Contrary to the title of dog's eye view's hit single, "Everything Falls Apart," everything is falling into place for the Columbia Heatseekers Impact act.

The conventional route of heavy pre-



DOG'S EYE VIEW

promotion, touring, and exposure on modern rock, mainstream rock, triple-A, top 40 radio, and MTV and VH1 has paid off nicely. The band's debut album, "Happy Nowhere," released in select retail outlets in October 1995 and nationwide Jan. 30, topped the Heatseekers chart for the week ending April 6.

The following week, the band, led by singer/songwriter Peter Stuart, became a Heatseekers Impact act when the album cracked the upper half of

The Billboard 200 at No. 89. For the week ending April 20, the album is No. 84 on The Billboard 200.

The album, filled with smart pop songs about life's trials and tribulations, has sold more than 63,000 units, according to SoundScan.

The John Mellencamp-like "Everything Falls Apart" spends its fourth week at No. 1 on Rock Airplay Monitor's Triple-A Airplay chart. The song, which was serviced to modern rock and

mainstream rock radio three months ago, also moves two spots on Modern Rock Tracks, to No. 19 with a bullet; remains No. 21 on Mainstream Rock Tracks; and is No. 25 on Hot 100 Airplay for the week ending Saturday (20).

"This is one of those songs that has a long life to it, a lot longer than some of the immediate pop stuff going on," says Jon Leshay, senior VP of special projects at Columbia. "We don't have a

(Continued on page 96)



Celtic Voices Find 'Common Ground' Irish Traditions Inspire EMI Premier Set

■ BY PAUL SEXTON

LONDON—"Common Ground: Celtic Voices," a multi-artist album of 13 new recordings drawing on Ireland's rich musical traditions, is slated for worldwide release through EMI in late May and early June.

In addition to representing the past, present, and future of Irish music, the release is the first major project signed to EMI Premier, a label formed by EMI U.K. to bring niche music to the mainstream.

The label has already enjoyed notable U.K. success with the soundtrack to the hit film "Trainspotting."

EMI Premier will issue "Common Ground" in the U.K. May 20. The album is due in U.S. stores May 28 on EMI and will be picked up by EMI's affiliates in all major world markets.

All of the artists contributing to the project are Irish or of Irish extraction.

The cast features modern rock artists, including Bono and Adam Clayton of U2, Elvis Costello, Sinead O'Connor, and Liam O'Maonlai of Hothouse Flowers; triple A-oriented artists, such as Tim and Neil Finn, Kate Bush, and Paul Brady; and such cultivators of Irish roots as Christy Moore, Sharon Shannon, Clannad's Máire Brennan, Davy Spillane, and veteran local hero Donal Lunny, who oversaw the production of the album.

Such a rich mixture gives EMI a broad canvas with which to work, according to the company's senior director of marketing in the U.S., Linda Adams. "We're really trying to take a three-tiered approach," she says.



LUNNY

"We'll go after the core Irish audience that knows who Davy Spillane is. We'll go after alternative music fans, who know U2, Sinead, Liam, and Elvis. Then we can go after the adult contemporary-listening audience, which wouldn't usually buy this kind of record."

To that end, EMI will service two focus tracks to U.S. radio around the album's release date. Shannon's "Cavan Potholes" will go to AC formats, while alternative and rock outlets will likely receive Bono/Clayton's "Tomorrow," a rootsy reworking of a track from the early U2 album "October." Triple-A stations, says Adams, will be serviced with the entire "Common Ground" album.

Larry Stessel, EMI senior VP/GM (Continued on page 96)



Musica Antiqua Köln Expands Baroque Heinichen's Music Returns On New Archiv Release

■ BY BRADLEY BAMBARGER

NEW YORK—Baroque specialist group Musica Antiqua Köln captivated early music devotees in 1993 with a resurrection of Johann David Heinichen's long-neglected "Dresden Concerti." With "Lamentations," Deutsche Grammophon's Archiv imprint has released a sequel of sorts—a two-disc set of the composer's sacred music.

Previously prominent in the classical sphere for its headstrong interpretations of Baroque treasures, MAK became a mainstream force with the success of "Dresden Concerti" (Billboard, Dec. 18, 1993). Winner of the 1993 Gramophone Award for early music, the two-CD set has sold more than 100,000 copies worldwide, according to Deutsche Grammophon.



Released April 8, "Lamentations" underscores the rigorous scholarship and idiomatic virtuosity that have characterized MAK's two-decade career. Key to the ensemble's appeal has been group leader, musicologist, and violinist Reinhard Goebel's charting of previously unexplored repertoire—much to the delight of fans, programmers, and



MUSICA ANTIQUA KÖLN

retailers eager to move beyond such ubiquitous fare as "The Four Seasons."

"Lamentations" features Heinichen's "Lamentations Of The Prophet Jeremiah" and other settings of sacred texts, including an oratorio on the Passion of Jesus. "Passionsmusik" premiered in 1724 in (Continued on page 62)



Butchers Of Blue Thumb. Blue Thumb Records announced the signing of rock group the Candy Butchers. Their still-untitled debut album is slated for release this summer. Pictured, from left, are David Kahne, album producer; Gregg Simon, A&R, Blue Thumb; Todd Foulsham, band member; Deborah Kern, product manager, Blue Thumb; Mike Viola, band member; Tommy LiPuma, president, Blue Thumb; Danny Bennett, band manager; and Amos Newman, A&R, Blue Thumb.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Norman Epstein is promoted to executive VP of administration for MCA Music Entertainment in Los Angeles. He was senior VP.

Roadrunner Records in New York names **Jeb Hart** senior VP/label GM, **Jonas Nachsin** VP of marketing, and **Marco Navarra** senior director of promotions. They were, respectively, VP of marketing at Island Records, director of marketing at Island, and director of crossover promotion at Jive Records. Roadrunner also promotes **Douglas Keogh** to senior VP/corporate GM. He was VP/GM.

Larry Jacobson is named head of business and legal affairs at Revolution in Beverly Hills, Calif. He was on the legal and business affairs staff of Giant Records.

Lea Pisacane is promoted to VP of rock promotion at Atlantic Records in New York. She was director of national album promotion.



EPSTEIN



HART



JACOBSON



PISACANE



SPIZIRI



FERGUSON



MONTALBANO



CONLON

Angel Records in New York appoints **Vince Spiziri** VP of sales and market development. He was a business manager at Procter & Gamble.

EMI-Capitol Music Marketing Group in Woodland Hills, Calif., appoints **Briggs Ferguson** VP of EMI-Capitol catalog marketing and **Marc Rashba** director. They were, respectively, senior director of strategic marketing for EMI-Capitol Music Group North America and director of catalog marketing and sales for Cema Distribution.

Liz Montalbano is promoted to di-

rector of national crossover promotion for Epic Records in New York. She was manager of dance promotion.

Susanne White is named director of national promotion at Guardian Records in New York. She was GM of Aural Gratification Records.

PUBLISHING. BMI in New York promotes **Richard Conlon** to VP of marketing and business development for media licensing and names **Nancy J. Logan** regional director of the Western division for media licensing in Los Angeles. They were, respectively, as-

sistant VP of sales and marketing for media licensing and Western division sales manager for KATZ Radio Group Syndication.

RELATED FIELDS. International Creative Management promotes **Terry Rhodes** and **Fred Lawrence** to managing directors of the music division in New York and Los Angeles, respectively. They were VPs.

The Music Connection in New York promotes **Erik Ralton** to art director and **Josh Margo** to director of production services. They were man-

agers. Celebrity Licensing Inc. in Los Angeles promotes **Nola Leone** to senior VP of marketing and licensing, **Ted Bonetti** to VP of administration, **Kelly Crowe** to director of domestic licensing, **Karina Lope** to director of foreign licensing, and **Brian Ritt** to administrative assistant. They were, respectively, VP of creative services, director of administrative services, assistant to the director of licensing, administrative assistant, and administrative assistant at Lenore Mulligan Designs.

Grant Lee Buffalo Evolves In 'Copperopolis' 3rd Slash/Reprise Set Manifests 'Leap Forward'

■ BY CRAIG ROSEN

LOS ANGELES—Buoyed by the success of the 1994 top 15 modern rock hit "Mockingbirds" and an R.E.M. endorsement, Grant Lee Buffalo is poised to continue winning over new fans with the release of its third album, "Copperopolis," due June 4 on Slash/Reprise.

For Grant Lee Phillips, singer/guitarist of the Los Angeles-based trio, "Copperopolis" is a definite step ahead from the band's two previous efforts—1994's "Mighty Joe Moon" and its 1993 debut, "Fuzzy."

Phillips says, "'Mighty Joe Moon' had warm critical reception, and it sold quite a bit better than 'Fuzzy.' Artistically, it was a real leap forward, and that's the most important thing to us. I see it as the band beginning to find its voice much more so than on 'Fuzzy.' And now, in my mind 'Copperopolis' is a drastic leap for the band."

To make that progression, the trio, which also includes bassist/key-boardist/producer Paul Kimble and drummer Joey Peters, took some time off from the road to allow Phillips ample time to write material for the album.

The results are tales of chaos that



GRANT LEE BUFFALO

manage to sound simultaneously rootsy and modern. The tracks on the album deal with everything from self-proclaimed "freedom fighters" ("Homespun") and a murdered foreign exchange student ("Crackdown"), to Newt Gingrich ("Comes To Blows") and Los Angelenos' fear of earthquakes ("Hyperion And Sunset").

Phillips says, "All of these issues in my mind seem to be coming to a head, perhaps because of the coming election year—issues of life, birth, abortion, death, assisted suicide, gun control, religion, how we are created, and

how we are destroyed. All of these things are coming to a head in the mainstream. We live in extreme times."

Phillips admits that he may just be a bit paranoid, but adds that those who aren't "have their heads in the sand."

Musically, "Copperopolis" is as haunting and hypnotic as "Mighty Joe Moon," and like its predecessors, it's not an album that one can grasp in a single listen. "We make rich records," Phillips says. "You have to plan to stay the whole night."

Grant Lee Buffalo recorded "Copperopolis" in six weeks, which was longer than the time spent on either of its previous efforts. "We just wanted to up our level of production a little more," Phillips says.

The album's credits claim it was recorded in "luxurious Vibraphonic

(Continued on next page)



Love And Radio. Daniel Ash, left, and Kevin Haskins, second from right, of American Recordings act Love And Rockets check in with their fans during an appearance on syndicated radio program "Modern Rock Live." They are joined by Karen Glauber, second from left, executive producer of "Modern Rock Live," and show host Tom Calderone.

Wallflowers Ride In With A Follow-Up On Interscope

■ BY JIM BESSMAN

NEW YORK—It's been an uncomfortably long time in coming for Jakob Dylan, but his band the Wallflowers finally have a follow-up to their acclaimed 1992 self-titled Virgin Records debut.

"Bringing Down The Horse," however, is on Interscope—hence the hiatus. When it does come out May 21, though, the Wallflowers will enjoy a company commitment that should well make up for the trying time between albums and labels.

"Jake and the band took their time and worked very hard in making a product we're very proud to take to the market," says Interscope's head of marketing and sales, Steve Berman. "When Tom [Whalley, head of Interscope, who was A&R rep for project] signed them, his approach was to be patient, since it's a fresh start for the band."

That start begins with the first single, "6th Avenue Heartache." Interscope will be going for mainstream rock, hard rock, and triple-A radio play April 23, with sights then set on alternative and eventually top 40. Buttressing radio, a "big-ticket" video lensed by "Seven" director David Fincher is in production.

The CAA-booked Wallflowers hope to be on the road in early May, says Dylan, but a national tour with Chris Isaak last year was a major part of Interscope's "long-term view to re-establishing and breaking" the act, adds Berman.

"It was a big part of our setup," Berman says of the October-December 1995 tour with Isaak. "The idea was to get as many people as possible—radio, retail, and press—to see the band live, and at that point we also sent out advance music. So the goal was by the end of last



THE WALLFLOWERS

year to have thoroughly reintroduced the Wallflowers, and more importantly, show our passion and commitment to the band."

But those people were reintroduced to a different group of Wallflowers than the one that graced the band's debut. Not surprisingly, the gap between record deals resulted in lineup changes.

"It's essentially a new band," says vocalist/guitarist Dylan, who is rejoined on the album by fellow original Wallflowers Rami Jaffe on keyboards and Greg Richling on bass.

"We'd been on the road awhile after the first album, got home, and then there was the big company mix-up and all the people we were connected with disappeared."

Among the people who "disappeared" following Virgin's internal reshuffle were Jeff Ayeroff and Jordan Harris, who had signed the L.A.-based Wallflowers to the label.

"So we didn't know anybody there," continues Dylan, "and since there wasn't a lot of commercial success on the first record, we realized that they'd probably fulfill their obligation of putting out a second record and give us minimal tour support as a write-off, making it difficult for

(Continued on page 58)

Book Soundtracks A Self-Fulfilling Prophecy; Tom Waits Has His Second Day In Court

IT WAS BOUND TO HAPPEN: On June 18, Priority Records will release "The Celestine Prophecy—A Musical Voyage," a collection of "sound paintings" inspired by the book. "The Celestine Prophecy," a new age, spiritual-awareness tome, has been on Publishers Weekly's best-selling list for 108 weeks.

Tangerine Dream's Christopher Franke has composed the score for the project, which includes a number of essays by "The Celestine Prophecy" author James Redfield.

"The Celestine Prophecy" is one of those books that people either love or love to hate. In the interest of journalistic disclosure, I should admit that I fall into the latter category. I really tried to read "The Celestine Prophecy" but simply could not get past the first few chapters. I should also let it be known that I don't understand this concept of music being written for or "inspired" by a book, especially when the two have nothing to do with each other. Didn't Priority learn anything from Atlantic Records, which, two years ago, let author Robert James Waller make a record on which he performed standards mentioned in his mega-seller "The Bridges Of Madison County," as well as new songs written for the album? The album stiffed, despite bucketloads of publicity.

I'm willing to give "The Celestine Prophecy—A Musical Voyage" more of a shot at success simply because a number of new age/instrumental radio stations will play the record because it is from Franke, regardless of any affiliation with the book.

Instead of being surprised that Priority is making the album, a more appropriate reaction would be to ask, What took a label so long? Still, the whole thing makes me a little queasy. When I think about my favorite books of recent years, I have absolutely no desire to hear musical accompaniment. The wonder of the words creates a melody in my mind that no composer, no matter how talented, could possibly hope to match.

THE WAIT IS OVER: Last month, the California Court of Appeals upheld an earlier decision that Tom Waits' former music publisher, Third Story Music, improperly allowed two of the artist's songs to be used in commercials without Waits' permission. The case was decided in August 1994. Although the court reaffirmed Waits' right to decide if his songs are used in a

commercial, the court reversed a decision to award Waits \$20,000 for emotional distress.

THIS AND THAT: Talk about friends in high places. Vice President Al Gore attended Garth Brooks' April 6 show in Landover, Md. Gore stayed for the duration of the 2½-hour show and even sang along, especially to Brooks' version of Don McLean's "American Pie." Brooks recorded the concert for a live album that he plans to release later this year on Capitol Nashville... Given the number of label honchos and high-level A&R execs at Spain's show at Brownie's April 8, don't be surprised if Restless works out a very sweet deal for the band to switch to a major.

The Milarepa Fund, a non-profit organization co-founded by the Beastie Boys, will present the Tibetan Freedom Concert June 15-16 in San Francisco. In addition to the Beastie Boys, there will be appearances by A Tribe Called Quest, Beck, Bjork, Cibo Matto, De La Soul, the Fugees, Richie Havens, John Lee Hooker, Biz Markie, Yoko One & Ima, Pavement, Rage Against The Machine, Smashing Pumpkins, and Sonic Youth... H.O.L.A. Recordings, the label started by Jellybean Benitez, has announced its first three signings: merengue hip-hop act Proyecto Uno, dancehall artist Reign, and R&B group Voices Of Theory.

Marshall Crenshaw's first album of new material in a few years will come out this summer on Razor & Tie... Following his departure from EMI Records three weeks ago, former VP Mike Schnapp is looking for an A&R or artist-development label position. Among the acts he brought to EMI are Fun Lovin' Criminals. He can be reached at 212-879-4576... Similarly, Dan Efram, whose Zero Hour signings include Dirt Merchants, Space Needle, and Grover, is looking for new opportunities. His number is 212-228-7753... "On Tour," a music program highlighting live performances taped at a number of venues, will begin airing on national public television late this summer. The show, sponsored by AT&T, will be produced by Sunshine Filmworks... INXS, which is now represented by Paul Craig of London-based Sound Management Associates, is interviewing producers to decide who will helm the band's 10th studio project. INXS is now on Mercury Records worldwide.



by Melinda Newman

Lava Issues Debut For Goodness' Sake

BY JIM BESSMAN

NEW YORK—Lava Records loved Goodness' self-titled indie debut so much, the label is rereleasing the album May 21. But the Atlantic subsidiary's version—which includes the bonus track "Electricity" from the "Schoolhouse Rock Rocks" tribute to the educational cartoon series—is seen more as a setup for the band's follow-up record.

"We love the band and the record," says Lava marketing VP Daniel Savage, "but at the same time, we're using it to make people aware of Goodness. They're already in the studio working on their next record, which we expect to be out in January."

This hardly means that Lava is leaving the reception of "Goodness" to chance, adds Savage.

"We love the record and think it should be heard," he says. "We're supporting it with tour marketing, and we're definitely taking it to alternative radio."

Because of the album's "developmental" nature, Savage notes, Lava likely won't go to programmers with a specific track. Rather, "we'll point them in the direction of certain cuts instead of pushing a certain single, because we want [the album] to find itself." Key candidates for alternative airplay, Savage says, are "Smoking," "Wicked Eye," "Goodbye," "Sincerely Yours," and "Superwise," which is already getting play in Goodness' home base of Seattle.

Lava has also produced a 10-minute music/interview cassette, which it will use as a marketing tool to targeted audiences.

"With alternative bands, you try to find a way to differentiate them from the rest," says Savage. "When I was at Mercury, we made 10-minute free-standing radio programs for artists like Joan Osborne and Redd Kross so people could learn more about them, and found it to be very effective. You can also turn them into cassettes for

use as premiums, either as giveaways at shows or at certain mom-and-pop stores as bag stuffers—or you can bellyband them on the CDs as a value-added item. You run off 10,000 of them, and they always come in handy."

The program, culled from a three-hour interview with the band, is titled "Tales From The Couch—The Words And Music Of Goodness." Savage explains that guitarist/vocalist Danny Newcomb, who co-writes the music with lyricist/



GOODNESS

front woman Carrie Akre, does his writing during daily morning sessions on his couch at home.

Akre formed the band following the breakup of her previous group, Hammerbox, which released "Numb" on A&M in 1993. "That band was a lot harder and guitar-oriented," says Akre, who has also recorded with the Best Kissers In The World and the Wedding Present. "This is more vocal-oriented and more poppy and more satisfying because I get to do what's closer to me—and discover myself as a musician."

Akre adds that she always had more of a pop sensibility than the punk rock and heavy guitar bands that dominated the Seattle scene during Hammerbox's heyday. She assembled Goodness—whose name embod-

ies the positive, "family" qualities she sought after Hammerbox's breakup and a failed romance—out of other Seattle scenesters. These include drummer Chris Friel (a longtime Newcomb musical associate and fellow member of Shadow, a local band from several years ago that featured guitarist Mike McCready of Pearl Jam); guitarist/vocalist Garth Reeves; and bassist/vocalist/cellist Fiia McGann, who still has her own band, Miracle Baby.

"Goodness" was produced by Seattle producer John Goodman and came out last September on local indie Y Records. It came to Lava, Savage says, via Atlantic's West Coast A&R staff; Lava's own scouts noticed it once the Y album started to sell.

"Only 13 people work at Lava, and when we got the indie CD in the office, everybody was playing it and coming into [label head] Jason [Flom]'s office saying we had to sign them—which is always a great thing," Savage says. "So we signed them, bought them a van, and will be employing it for several months after the record comes out—tour, tour, tour. Because outside the Northwest, they're an unknown quantity."

Lava will focus initially on the Northwest, though Goodness has played an industry showcase in Austin and is scheduling more dates in Tempe, Ariz., San Diego, Los Angeles, and San Francisco.

Akre says that the band will appear at the May 30 Board Stiff snow-

(Continued on next page)

GRANT LEE BUFFALO EVOLVE IN 'COPPEROPOLIS'

(Continued from page 13)

sound," but that's just an in-joke, Phillips admits. "Our friend Jon Brion, who produced Aimee Mann, possesses a stock house of weird instruments, and we borrowed a vibraphone. It's all over the album. The whole album has that quality. Everything is sort of vibrating."

On a more serious note, Phillips says, "Copperopolis" is "much more ambitious, melodically and vocally" than its predecessors. "We left a lot of room and time to experiment, and the skeleton of the songs were drawn much more boldly than on 'Mighty Joe Moon.'" (Guest musicians include Greg Leisz on pedal steel, Bob Fergo on violin, and Ralph Carney on bass clarinet and saxophone.)

However, the trio hasn't drifted into prog-rock territory just yet, though. Phillips says "Comes To Blows," which features several tempo changes and the singer's falsetto, is "as close as we will ever get to [Queen's] 'Bohemian Rhapsody.'"

To get the ball rolling on "Copperopolis," Reprise will ship the album's opening track, "Homespun," to modern rock, album rock, and triple-A on May 7. "The opinion at the company was that it probably represents the raw energy of the band better than any song that we have put to tape thus far. It's all slamming drums and howling 12-string guitar," says Phillips.

"On the last record, we primarily concentrated on triple-A," says Gary Briggs, Reprise VP of artist development and creative marketing, who notes that "Mockingbirds" and "Honey

Don't Think" garnered airplay at the format.

In mid-April, the band planned to shoot a videoclip for "Homespun." Carl Grasso, known for his work with Cracker and I.R.S. Records' "Cutting Edge" MTV program from the '80s, was to direct.

Touring will also be a central part of the Buffalo campaign. The band will begin its tour in Norway on June 16 and will play dates in the U.K., France, Austria, and Germany before winging back to the States. (Outside of North America, the album will be released on various PolyGram labels.)

Grant Lee Buffalo should hit the road in the U.S. in early August for a three-month club tour.

"This is the type of act that really sells records behind touring," says Briggs.

In addition, Briggs notes that the band's position as a hand-picked opening act on European and some U.S. dates of R.E.M.'s Monster tour—and duties as house band at R.E.M. guitarist Peter Buck's wedding in Australia—undoubtedly raised its profile. "It was a huge endorsement for R.E.M. to take these guys out on the road," he says.

The band's rising profile is likely to make "Copperopolis" its best-seller, says Natalie Waleik, VP/director of purchasing for the 15-store, Alston, Mass.-based Newbury Comics. "The second record took them a step further than the first. It's a logical progression for this one to take them even further."

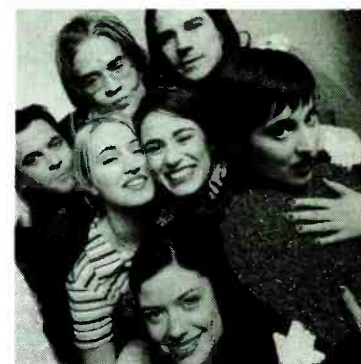
TAG's Chris Holmes Finds A Pop Outlet In Yum-Yum

BY DAVID SPRAGUE

NEW YORK—Spinoff bands often come into existence due to creative friction between members of an existing group. But Yum-Yum—which releases its TAG Recordings debut, "Dan Loves Patti," on May 28—is another story, springing as it did from the split in mastermind Chris Holmes' own personality.

"I started putting songs aside that I didn't think were appropriate for Sabalon Glitz," says Holmes, who earned considerable critical acclaim with "Ufonic," the self-released 1994 debut from that still-extant space-rock band. "It's very much a right-brain/left-brain switch, with Yum-Yum allowing me to play with the pop side of things."

"Dan Loves Patti," swathed as it



YUM-YUM

is in strings, intricate harmonies, and synthesizer washes, is certainly pop-oriented. But like the work of Phil Spector (a clear influence (Continued on next page)

amusement

business [®] TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
AC/DC POOR	Gund Arena Cleveland	March 30-31	\$368,430 \$26.50/\$24.50	35,082 sellout	Belkin Prods.
AC/DC POOR	Palace of Auburn Hills Auburn Hills, Mich.	March 27-28	\$822,175 \$25	32,887 two sellouts	Cellar Door Belkin Prods.
ROD STEWART	Bradley Center Milwaukee	April 1	\$457,842 \$49.50/\$39.50/ \$29.50	12,191 19,383	PACE Concerts Cellar Door
ROD STEWART	Fargodome Fargo, N.D.	April 6	\$444,800 \$39/\$29	12,020 17,000	Beaver Prods.
ROD STEWART	Target Center Minneapolis	April 4	\$441,133 \$37/\$29.50	12,379 15,500	Beaver Prods.
AC/DC POOR	FleetCenter Boston	March 19	\$428,441 \$28.50	15,033 sellout	Don Law Co.
RED HOT CHILI PEPPERS WEAPON OF CHOICE TOADIES	Great Western Forum Inglewood, Calif.	April 4	\$368,150 \$27.50/\$22.50	13,666 sellout	Avalon Attractions
TIM MCGRAW FAITH HILL	Patriot Center, George Mason Uni- versity Fairfax, Va.	March 22-23	\$365,488 \$25.50	14,351 two sellouts	Show Productions Inc. Musicentre Prods.
REBA MCENTIRE BILLY DEAN	Pyramid Memphis	March 30	\$358,096 \$40/\$28	12,461 15,500	Starstruck Promo- tions
GLADYS KNIGHT	Fox Theatre Detroit	April 4-7	\$315,939 \$50/\$37.50/\$25/\$10	14,941 18,720 four shows	Brass Ring Prods.

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UNSigned ARTISTS AND REGIONAL NEWS
 EDITED BY MELINDA NEWMAN

BALTIMORE: The members of **Laughing Colors** are typical of the Baltimore/Washington, D.C., corridor from which they hail: hard-working and nonflashy, but incorporating a melting pot of influences and cultures. The 4-year-old band's music also reflects that conglomeration—it's a little progressive, a bit alterna-pop, and a dash psychedel-ic, with a tinge of blues. The sound is reminiscent of **Hootie-meets-Live**, mostly due to



LAUGHING COLORS

their acoustic guitar-playing front man. **WYYY** Baltimore just made **Laughing Colors** the first local act in the rock station's 25-year history to be added to its regular music rotation. **Colors** leader/guitarist **Corey Hall** attributes the feat to the devotion of the 3,000 people on its mailing list: "The station got so many requests that it started playing us on overnights, and it snowballed from there." To say the

least: While **Smashing Pumpkins** and **Collective Soul** are grabbing 32 spins a week, the **Colors'** "Solution" is pulling down 25 spins. Other Baltimore radio stations, including **WGRX** and **WHFS**, are also airing the track. "Solution" is on "Depth," the group's latest self-released disc, which has passed the 2,000-unit mark in just two months of release. When "Depth" is coupled with their 1994 album "Party Check," **Laughing Colors'** combined album sales are closing in on 15,000 copies. Clubs, colleges, and festival appearances added up to more than 225 dates in 1995, and the quartet (which also features vocalist **Dave Tieff**, bassist **Dan Welsh**, and drummer **Will Dorsey Jr.**) got acquainted with the highways and byways of the East Coast, from New York to North Carolina. "We're going back on the road to promote 'Depth,'" Hall says. "But one of our goals has always been to keep writing. That way, when the record companies do call, we'll be ready." Contact **Paul Manna** at 410-828-9400. **J. DOUG GILL**

LOS ANGELES: After roughly six years toiling away on the West Coast bar circuit, the five members of **High Lonesome** are trying to hang tough. "When the reality of no longer being a kid with little responsibility sets in, the romance of making rock'n'roll can easily slip away," says singer and primary songwriter **Larry Poindexter**. "That's when you find yourself thinking about being committed to something more than just fooling around in your garage—and that can break a band up." But instead of disintegrating from the pressures of paying bills and maintaining day jobs, **Poindexter** and **High Lonesome** members **Gary Grantham**, **Jon Lindstrom**, **Phil Ward**, and **Jeb Brown** pooled their resources and made "Feel Free To Do So," a 10-cut CD, produced by **Steve Plunkett** and **Tom Weir**, that is attracting album rock and triple-A radio programmers with its blend of alterna-country/blues and rootsy pop/rock. "True Believer" has been added to 21 stations, and 16 more outlets are testing the track. "We're in an exciting but frustrating place right now," says guitarist **Grantham**. "Some of the doors are opening, and others are still locked tight. The trick is to keep the momentum building." One of the built-in attractions of **High Lonesome** is drummer **Lindstrom's** high-profile role on ABC-TV's "General Hospital." And while there has been initial interest in the band from soap viewers wanting to catch a candid view of the man they know as Dr. Kevin Collins, **Lindstrom** is pleased that **High Lonesome's** music always wins out in the end. "We're not exploiting that part of my life to sell this band," he says. "The people who know me from 'GH' know that I am one piece of a band that has its own distinctive personality. Contact **Julie Zeitkin** at 213-653-7727. **LARRY FLICK**



HIGH LONESOME

WEST PALM BEACH, FLA: Taking their name from a line in a favorite film, the members of folk-rock quintet **Tinkers Daughter** hail from all parts of the globe, but primarily Ireland. Sultry lead singer **Fiona Locke** is from that country but moved to Florida with brother **Karl**, who acts as stage manager and sound man. Hooking up with guitarist **Jon Johnson**, they jumped onstage for a contest one night and won. A



TINKERS DAUGHTER

year of playing and songwriting led to the addition of **Jamie Powell** on drums and blues player **Terrence Rippis** on bass. Given South Florida's large Irish population, the demand for **Tinkers Daughter's** lyrical acoustic/electric rock has the band being booked solid five nights per week. Taking a cue from such diverse sources as **the Cranberries**, **Patsy Cline**, and **Van Morrison**, the band offers original songs with the feel of pop/rock folkloric fables

and seeped in musical history. A 12-song tape called "Live At The Hill," featuring the achingly beautiful "Waiting," has been sent to local college and commercial radio stations, and an initial printing of several hundred copies has already sold out. This spring the band goes back in the studio and then on to a tour that will include dates in Ireland. Contact **Tinkers Daughter** at 407-686-0132. **SANDRA SCHULMAN**

TAG'S CHRIS HOLMES FINDS A POP OUTLET IN YUM-YUM

(Continued from preceding page)

on **Holmes**), its songs reveal both a deep melancholy and a near-classical attention to arrangement, particularly on "Jealous Of The Stars" and the strikingly romantic title track.

"When we all heard the record, we decided to start a long setup, where each person at the company would send a copy of it to 25 or so people they considered tastemakers," says TAG GM **Darren Higman**. "That's been extraordinarily successful." TAG is an Atlantic Records imprint.

Higman notes that while "Apiary," the album's first single, won't be worked to college radio until the set's release date, it is already getting advance airplay on stations like **KCRW** Santa Monica, Calif.

"Our radio people are taking the album around and playing it for programmers individually," he says. "We're also working on getting together a promotional disc, taken from a broadcast on **WKQX** [in **Holmes'** hometown of Chicago], that has interview material and acoustic versions of some of the songs."

Atlantic's progressive marketing department is appealing to mom-and-pop retailers, both with a vinyl version of the album, which ships three weeks before the CD, and a promotional campaign that includes bubblegum-scented scratch'n'sniff stickers and unusual circular point-of-purchase posters.

Yum-Yum, managed by **Joe Shanahan**, has existed for nearly three years, beginning as a solo project and expanding to include the group of musicians that plays on "Dan Loves Patti." While there's no fixed lineup, **Holmes** says he hopes to take a band, including a full string section, on tour this summer.

"We're very excited to see **Yum-Yum** go on the road, which they'll do in June," says **Higman**. "In the meantime, we're also working with **Chris** on having an ISDN line run through his house so that he can broadcast concerts over the [Internet] from there."

While 23-year-old **Holmes**, who studied philosophy at the University of Chicago, is on the cutting edge of on-line technology, he remains dedicated to more Luddite techniques in his playing, concentrating on now-scarce instruments like the **Moog synthesizer** and **Mellotron**.

"I started working with **Moogs** because I was intoxicated by their sound and the process of making them work," **Holmes** says of his interest in analog synthesizer technology. "And with the **Mellotron** [**Holmes** recently purchased the one used on the old "Doctor Who" television series], it was the sheer **Rube Goldberg-ness** of the the contraption. It's really a magical thing."

Not that he's satisfied to channel that magic into **Yum-Yum** alone.

Holmes recently released an album by his third group, **Ashtar Command**, on the small **Organico** label. Future releases by that group, **Sabalon Glitz**, or one of his myriad embryonic projects are likely to come out on TAG, but he retains the right to release material through other channels.

"TAG has given me an incredible amount of freedom to do what I want, and I'm really grateful for that," says **Holmes**. "I can't stress enough how important it is to feel that I can do pretty much anything I want and have support waiting behind me."

GOODNESS

(Continued from preceding page)

boarding event sponsored by **KNDD** Seattle, which also features fellow regional acts **Bad Religion**, **Candlebox**, and **Possum Dixon**.

Goodness is booked by **Pinnacle**, which also represents **Oasis**, for which the Seattle band opened recently at New York's **Paramount** following **Goodness'** showcase the night before at **Brownie's**.

"It was great getting the company out to see them," says **Savage**. "Otherwise, they're just a band on the release schedule. We also got key retail and radio out to the shows, and after their **Oasis** set, one woman in front asked what the name of the band was. So we got one fan!"

"Before anyone hears your music, they've got to see it."

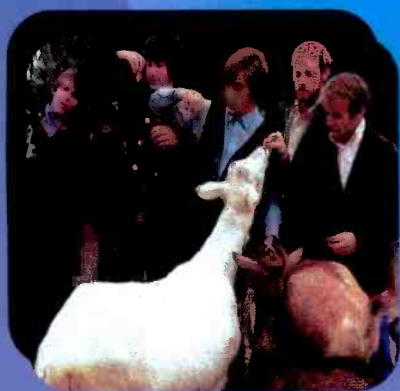
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PET SOUNDS 30TH ANNIVERSARY

Issue Date: May 18

Ad Close: April 23

Billboard's May 18th issue commemorates the 30th anniversary of the Beach Boy's ground-breaking "Pet Sounds." This Spotlight takes an in-depth look at their fertile 1966-67 period, now the subject of an extensive catalog-exploitation project by Capitol Records. Coverage will include an introductory piece by Timothy White, an overview on the making of the record, and Capitol's year-long promotion plans.

Contact:

Robin Friedman
213-535-2302



ASIA PACIFIC II

Issue Date: May 18

Ad Close: April 23

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

Contact:

Amanda Guest
613-9824-8260



WORLD MUSIC

Issue Date: May 25

Ad Close: April 30

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

Contact:

Lezle Stein
213-525-2329



MUSIC PUBLISHING

Issue Date: June 1

Ad Close: May 7

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

Contact:

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PRODUCTION PEOPLE

Issue Date: June 8

Ad Close: May 14

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

Contact:

Ken Karp
212-536-5017



R & B

Issue Date: June 8

Ad Close: May 14

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

Contact:

Deborah Robinson
212-536-5016



LATIN MUSIC BUYER'S GUIDE

Publication Date: August 7

Ad Close: June 17

In its fifth year, Billboard's International Latin Music Buyer's Guide is consulted on a daily basis by thousands of prospective buyers when making important decisions. The directory consists of listings from 18 countries in 20 categories, including artists, managers, music publishers, etc. The International Latin Music Buyer's Guide is distributed to the heavyweights within and around the Latin music community, including record labels, retailers, wholesalers/distributors, managers, agents, and promoters.

Contact:

Los Angeles: Dan Dodd
213-525-2299
Spain/Europe: Christine Chinetti
44-171-323-6686

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305-441-7689- FAX
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AMANDA GUEST

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FRANCOIS MILLET

MEXICO/WEST COAST LATIN

213-525-2307
DAISY DUCRET

JAPAN

81-44-433-4067 PH/FAX
TOKURO AKIYAMA
213-650-3171 - PH
213-650-3172 - FAX
AKI KANEKO

ITALY

39+(0)362+54.44.24 - PH
39+(0)362+54.44.35 - FAX
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SEOUL MUSIC: ROCKIN' IN KOREA

(Continued from page 1)

scape.

More than that, he is the father of Shin Dae Chul, who, as lead guitarist of Sinawe, led South Korea out of disco turpitude in the '80s and opened up the country to a modern era of rock. In the '90s, ex-Sinawe bassist Taiji dominated TV and radio as the main man in Seotaiji & Boys, a band that blended hip-hop, dance, and rock and racked up multiple millions of sales in a market less than one-sixth the size of that in the U.S.

Although it has had its minibooms, South Korea has yet to experience anything like the global musical explosions of the '50s and '60s or punk rock and grunge, but most feel that South Korea's big rock boom, with all the cultural baggage that comes with it, is just around the corner. Sinawe and Seotaiji have helped to push open the door that the elder Shin discovered more than 30 years ago.

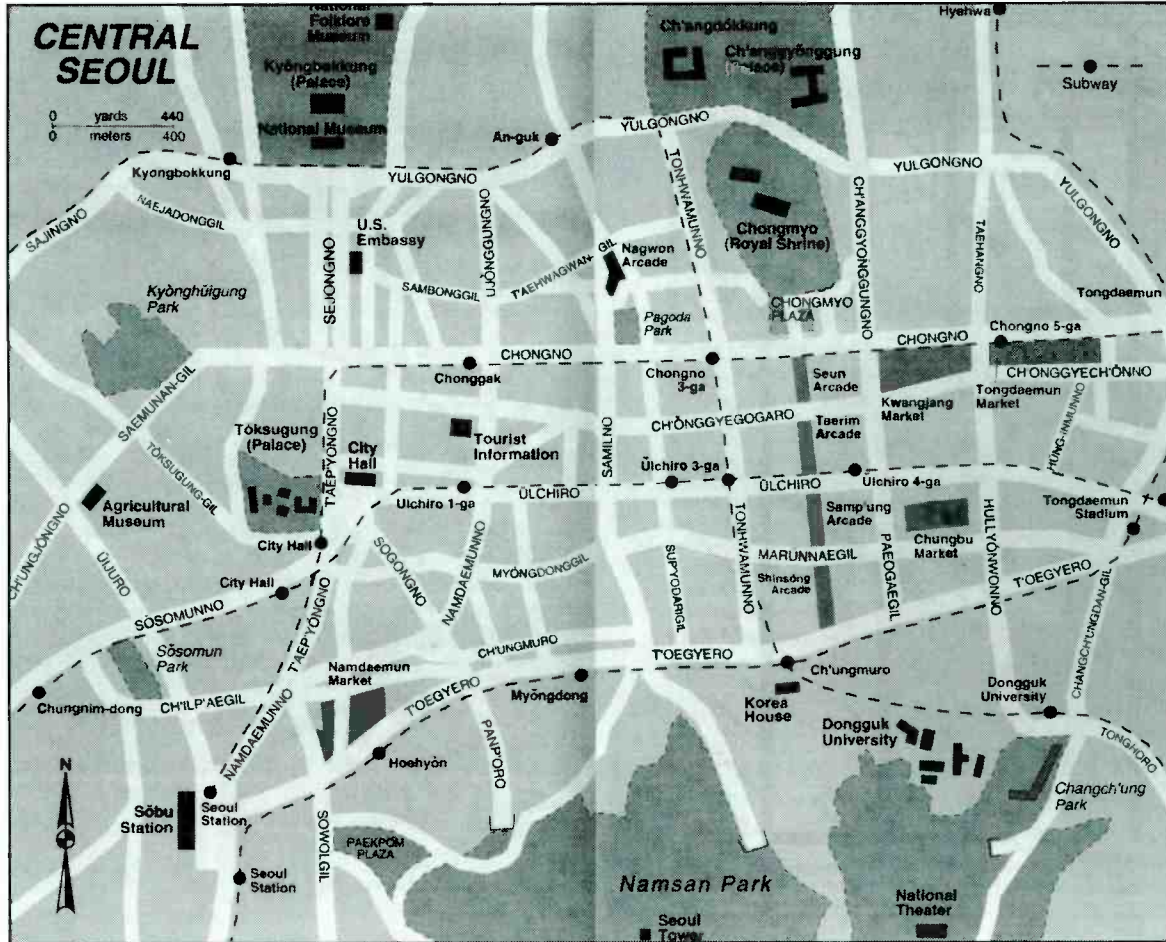
FOUNDING FATHER OF POP

In the '60s, Shin was the dominant force in South Korea's pop music world. After paying his dues playing to U.S. servicemen on military bases in Seoul, he went on to become South Korea's top guitarist, top composer, top producer, and generally, top man, averaging sales of about half a million copies per album at a time when South Korea was still rooted firmly in the Third World.

He was such a top guy that in the early '70s, then President Park Chung Hee asked him to write a song for Korea. Shin wasn't interested. What followed was not surprising.

Shin had dropped out for a year in the late '60s to try to understand what was happening in the West. "I invited a lot of foreign hippies to my house after a concert in 1968," he explains. "They smoked a lot of dope. I wanted to understand Jimi Hendrix—his music, his feelings, his image, and his mood."

"I woke up about a year later and got



A club scene in the Western sense, offering dedicated spaces where musicians can play nightly, does not exist in Korea. Live music clubs are illegal, and most theaters and other small performance spaces bribe authorities in order to feature live bands. There are several areas near central Seoul, pictured above, where such "clubs" are located, including the Shinch'on area near Hongik University in the western part of the city, the Hyehwa area of northeast Seoul, the Itaewon region approximately one mile south of Namsan Park, and the Apjujoong area located south of the Han River.

back to work," he continues. "A few years later, some Korean musicians came to my house and were interested in finding out about marijuana. I didn't really smoke anymore, but I had a plant in the house and gave it to them."

Bad move. One of them was a friend of Park's son, and word got back to Daddy. A lot of musicians were arrested. Shin got thrown in jail for four months and took the main rap. He was the symbol of the rock movement as well as the source of the dope.

Park was on the verge of a political crisis, and his wife had been assassinated. Rock'n'roll was a medium for unrest. It had to go.

For five years, Shin endured. His only relief came through a small group of American musicians with whom he was able to play in secret. Then, in 1979, Park was assassinated. For Shin, it was his moment of retribution. "God took Park and opted to save me," he says.

Three months later, the government rescinded the ban on his music, and he was a free man again.

Although he never quite attained the musical heights he had reached previously, Shin's exile did have one positive result: He could spend more time with his family.

Confesses his son, Shin Dae Chul, "After [my father] got busted, he was always at home, so I had a good opportunity to learn from him."

Shin Jr. learned well, and like a good Korean eldest son, he took over the family business.

At age 18, his band, Sinawe, released its first album in 1986 on King Records. In a land dominated by disco in the first half of the '80s, Sinawe's brooding, if rough-edged, metal sound ripped across the musical landscape. It sold 400,000 copies and spawned a host of imitators. At 18, Shin Jr. became the focus of South Korea's rock scene.

"When my father got busted, I felt betrayed by society," he admits. "Even at the age of 10, I couldn't believe people got put away just for smoking dope. Almost all the musicians around at the time smoked, but my father was the only one they crucified. It still bugs me today."

That can be seen in some of his lyrics. Ten years on from his debut album, Shin has abandoned the '80s metal of his formative years and is exploring the darker side of life and music. Gravel-edged vocals blend with a meaty rhythm section and Shin's dominant guitar. The music broods. But is it real?

Cut to a bar in Seoul. Sinawe is relaxing with friends. The band, at first uneasy about opening up to a foreign stranger, is in a playful mood. They're on their home turf.

A young salaryman in a suit is pointing in their direction. No surprise: He's looking at Seoul's most famous

longhairs. But it's long hair that he doesn't like, and he says so. As he stumbles over in a threatening fashion, he bumps into the female bar owner. One member of the band leaps on the guy, smashes him through a glass table, and beats him over the head with iron chairs until he's on the verge of unconsciousness. Yep, this is real.

As he doesn't take crap from drunks in bars, so Shin doesn't take crap from musicians in the band. Sinawe had barely turned its amps off after recording its latest album, "Sinawe," when vocalist Son Seong Hoon joined the endless list of Sinawe members to be given the shove.

Many have become famous in their own right. In rock's light-heavyweight division, Kim Jeong Seo has the market sewn up. But atop the musical pile in South Korea, none stands taller than ex-Sinawe bassist Taiji (Kong Jeong Hye), the lead everything in Seotaiji & Boys.

RADICAL CHIC ARRIVES

Hip-hop crept into South Korea at the end of the '80s. After a 1½-year stint as bassist for Sinawe, Taiji took off on his own and, well, just took off.

As South Korea opened up following the election of Roh Tae Woo in 1987 and the Olympic Games of 1988, rap, hip-hop, and dance music filled the void left by disco. Taiji's radical chic hit a nerve, and another boom was on.

Seotaiji's first three albums each sold more than 1.6 million copies. The latest, "Seotaiji & Boys IV" on Bando Records, is nearing the 2 million mark—in a country of just 40 million people. Taiji, 24, who is the band's sound producer, executive producer, songwriter, and chief guitarist, is a cultural icon of the '90s.

"I want to be a voice for the young people of Korea and help them realize what life is, what freedom is," he says. "I don't want to talk about despair; I want to talk about hope."

If the ubiquitous Taiji thought he had the freedom of the airwaves and TV, he was reminded of Korea's limitations when the government censor refused to allow him to release one track on his latest album, deeming it "unsuitable for the youth of Korea." For all South Korea's new-found freedoms, it is still a conservative and much-troubled country, ripe for a cultural explosion.

Still, despite a plethora of regulations that are still in effect and make nearly

(Continued on next page)

Tower Makes Korean Inroads Chain To Open Third Store In May

BY TERRI HORAK

Tower Records is about to open its third store in South Korea, and it remains the only foreign music retailer to have a stake in the country's lucrative prerecorded music market.

But while the country may have logged \$484.5 million in music sales in 1994, according to the International Federation of the Phonographic Industry, doing business there has been a challenge.

Given the country's reticence to accept foreign influences through business and the arts, Tower's commitment to persevere through a bureaucratic maze has pulled the chain through.

"We had to be pioneers and figure out a lot of procedures, but it is certainly worth our while to be there," says Bob Kaufman, GM of Asian development for Tower in Tokyo.

The Tower stores are franchises in partnership with Korean firm Il Kyung (Billboard, July 9, 1994). Kaufman says, "The caliber of music retail in Korea is a lot stronger, and the competition more fierce, in that the number of record retailers and size of outlets are much larger

than in any other Asian country, aside from Japan."

Tower opened its first store, measuring about 10,000 square feet, in Seoul in June 1995. The second outlet, in Taegu, South Korea's third-largest city, is about 5,500 square feet.

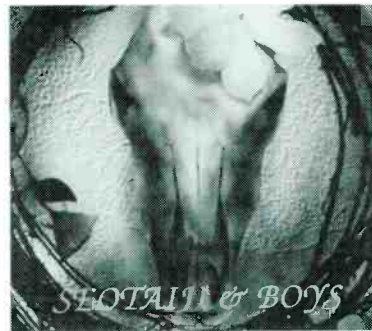
In May, Tower will open its third store, also about 10,000 square feet, in the lower level of the new UTOO ZONE department store, in the Myong-dong area of Seoul.

Keeping stores stocked with deep inventory is key. "Not only is censorship an issue, but it's a very challenging process to import music that doesn't have label representation in Korea," Kaufman says.

That is beginning to change, however, as multinational labels are "finally grasping" the situation and in some cases have begun to press discs locally, he says.

Korean music, however, captures nearly 70% of the market, as is the case with local music generally throughout Asia.

Keith Cahoon, head of Tower's Asian operations, says that established outlets were initially worried that Tower would undercut their prices, but that the chain has kept prices in the midrange.



Pictured, left to right, is album art from Kita, Seotaiji, and Shin Chung Hyan.

SEOUL MUSIC: ROCKIN' IN KOREA

(Continued from preceding page)

all live clubs illegal, new bands broke through at the time, and most clubs continue to bribe authorities to exist.

C'RIGHTS STILL NASCENT

Another important step was made last December, when the government agreed to bring its copyright laws in line with those in the West. But although the law has been changed, it is still not clear how it will be put in practice.

According to Sampony Records president Lee Young Il, there are few music publishing companies in Korea, "so we don't know how monies will be distributed."

BMG Music Publishing Asia regional director David Loiterton says, "There are music publishers in Korea, but they're all Korean, basically. I think the last count was four or five. [The publishing industry there] is fairly young, as you can imagine. There are no foreign publishers, certainly no multinationals there. The royalties situation is not good."

Lee, who heads a joint venture between South Korea's Samwha group and Japanese label Pony Canyon, explains that, at the moment, all monies (songwriting and performance) are collected and distributed by KOMUCA, the Korean Music Copyright Assn.

"The new law is effective from July, but at the moment, we don't know how KOMUCA will collect the money from the record companies," Lee says.

One musician says, "There's a lot of 'black money' in the record industry. Some record companies are like a family movement, like a Mafia type of deal. If you sell 10 records, they say you sold one. I see a lot of that. It's who has the most power and control of hit making. It's better now than before, but it's still going on."

According to Sinawe manager Choi Sun Sik, the black market accounts for 30% of music sales. Many bands sell their own CDs and tapes at gigs.

With 1996 barely a week old, Taiji announced he was disbanding Seotaiji & Boys. Although the company line was that he was looking for a change, one report claimed that the breakup was due to interference by the Korean Mafia. Soon after the announcement, Taiji took off for Los Angeles for an extended stay.

ROCK IS SERIOUS BUSINESS

Painful as all this might be, it is an indication that rock'n'roll in South Korea is now a serious business. "In the 1 1/2 years since I've been here, the record industry has changed dramatically," says singer/guitarist Tomi Kita, who left Korea at the age of 7 and came back 20 years later to try to make it in his homeland. "The big corporations, like Lucky Goldstar and Samsung, have decided to get into the market, and it's becoming a lot like the States. The positive side to that is that it's better for the musicians; they're treated much better now and are starting to see some money. But the record companies still have the power."

Lucky Goldstar and Samsung are

two of the many conglomerates, known as "chaebol," that have launched record labels in recent years and now effectively dominate business in South Korea. Others are Lotte, Hyundai, and Daewoo.

These companies are moving onto the turf of older independent labels, such as Bando, Seoul, Cheil, King, Line, Seoin, Daeyong, and DoReMi.

Foreign majors, such as Warner Bros. and Japan's Pony Canyon, are newcomers to the scene, and observers say these labels have barely made a dent in the local market.

According to Keith Cahoon, the head of Tower Records' Tokyo-based Asian operations, South Korea is "without a doubt the most difficult country to do business with in Asia. The distribution is very inefficient. It has been controlled by a cartel, and until recently, there was very little interaction directly between the labels and retailers."

Tower launched its first store in Seoul last year and opened a second outlet here in January (see story, page 18).

The HMV and Virgin retail chains had at one time announced plans to open shop in Korea. At press time, executives from Virgin were unavailable for comment, but observers say the joint venture faced insurmountable difficulties in dealing with Korean authorities.

HMV Group worldwide CEO Stuart McAlister says the chain has studied the market, "and I guess we'll be there, but I wouldn't like to put a time scale on it."

Blues singer Kim Mok Kyung, who spent the second half of the '80s plying his trade in London, hopes the South Korean market will open up. "Korea should compete with foreign companies in the marketplace," says Kyung.

Kita sees the market as already expanding. "Kids buy so many albums here. In Korea, adults are always giving kids money. European and American albums are doing very well here, and more rock groups from overseas are coming here."

Kita, who plans to take his brand of cool funk back to the U.S. when his current three-year contract with DoReMi Records expires, thinks that Korea is finally breaking out of its restrictive past.

"Korea is a country that went through a lot of problems," he says. "In the last five or six years, it's become a fast-moving country that's opening up to the world. It's changing rapidly. There's a lot of kids forming bands now. Pop is becoming big. They're catching up."

A Shin Chung Hyan revival started last year when several acts, including Cho Kwon Woo, Shin Hyo Bom, and Bom Yarom Kaul Kyoul, put cover versions of his songs on their albums. The man who bore the burden of South Korea's original rock boom can quietly look over the progress in his country's rock scene and know that he's been a big part of its success.



TAIJI



HYAN



CHUL



SEO

NEW ACTS RENEW RAP'S SPIRIT

(Continued from page 1)

doesn't really move me like it used to" are being voiced by once-loyal disciples of the form.

Since crashing Planet Pop in the late '70s and settling into the industry, rap went through a cycle of prosperity before taking an artistic decline (see the Rap Column, page 24). Producer Erotic D., whose credits include D.O.C.'s comeback collection "Helter Skelter," says, "Too many rappers out there are trapped in a time warp. They simply don't understand that hip-hop is all about moving on and building onto what's already been done."

It's not that exceptional records are not being made; it's just that they are exceptions. In a hyper-commercialized atmosphere, hip-hop has become bloated and set in a derivative mode of music-making. Few people are brave, passionate, and respectful of hip-hop's past.

When rap started, artists made records with conviction, based on their experiences and dreams. They were looking for new pathways of expression, and their prime motivation involved putting pure thoughts and real emotions onto wax. Now it's mostly about big business and money.

Afrika Bambaataa, one of hip-hop's three prime architects, says, "A lot of MCs are being dictated to by their record companies. I've spoken with a number of acts who've said, 'They want me to sound like this or speak more about that.' Instead of being open-minded about what they want to say and how, [artists are] getting trapped inside a fixed format. It's tired."

It is, therefore, thrilling that the Fugees album "The Score" is out and selling so well. According to SoundScan, the supremely soulful set has sold 1 million units since its Feb. 13 release (Billboard, April 6).

This is vindication for the group's members, Prakazrel "Pras" Michel, Wyclef "Clef" Jean, and Lauryn "L" Hill. When they dropped their first album, "Blunted On Reality," they were criticized by core rap fans for being wack. They got kicked to the curb. Eventually, they gained respect on the strength of their live shows, which, according to Ruffhouse Records CEO Chris Schwartz, who signed the trio, represent "one of the first times rap artists playing real instruments have been embraced by hardcore hip-hop audiences."

Though "The Score" is more musically focused (and has been deemed more "credible") than "Blunted On Reality," the Fugees stayed true to themselves. They use the new album to attack hip-hop posers as well as to decry such social problems as police brutality while having fun and proving that rap can go anywhere MCs want to take it.

Other artists are following in the Fugees' footsteps by attempting to elevate the rap game with their passionate creativity. These include Smoother Da Hustler, Wise Intelligent, Nonchalant, and Bahamadia.

Last year, Smoother Da Hustler made his debut with a head-spinning, locomotive flow that sounded like nothing else.

His single "Broken Language," a duet with his brother Trigger Tha Gambler, had no hook, just a series of colorful, playful adjectives describing their crafty personae. These included "the block-stock-broker... the beer-guzzler, and the mansion-havin' sauna soaker." Like all new styles, Smoother's took a while to catch on.

Initially, "Broken Language" was on the B-side of the Profile release "Hustlin'," another, more conventional song on Smoother's ghetto chronicle "Once Upon A Time In America," which pre-



WISE INTELLIGENT

sents a balanced, existential vibe.

"Hustlin'" shipped in July 1995 but got very little response. Then, in November, WQHT New York flipped the song over, and "Broken Language" started moving. A related video, which, according to Profile's Fred Feldman, "got added to the Box almost immediately," helped accelerate the song's slow, underground build.

"It was urban and rap-friendly pop stations that really led the way with the song," says Feldman.

Wise Intelligent is a loose part of Poor Righteous Teachers, a group that released three albums on Profile Records. He has a beguiling, sing-song flow and says the rhymes on his Ruffhouse-affiliated Contract Records solo set, "Killin' U... For Fun," are designed "to combat institutional genocide."

Songs include "I'll Never Kill Again," a ragga-tinged revelation featuring Foxy Brown, and "Name Brand Gun," which bursts off about the fact that inner-city firepower comes from outside the ghetto.

Of the former song, Intelligent says, "In order for blacks to change our situation, we have to put down the guns and become thinkers. We have to set up businesses and recycle our dollars. That's what my music is trying to teach."

Intelligent's political messages are a welcome addition to late '90s bang-bang boogie, but so far, radio has not embraced his single, "Steady Slangin'," or any of the collection's charged cuts.

So far, most of the attention given to "Killin' U... For Fun" has been based on its cover art, a historical print of a 1911 photograph that shows a black man being burned alive while white men stand by cheering.

Intelligent says, "The photo remains significant today because that's what the government is still doing when they do things like cut affirmative action. Other than slingin' hamburgers, minorities have very few options other than to pick up a gun or sell crack to one another."

Nonchalant focuses her lyrics on self-improvement. In "5 O'Clock," the splashy, spare lead single from her self-titled MCA long-player, she presents herself as "a black woman trying to get through to a few/So you can lead the next crew."

Dismayed by the spectacle of young hustlers hanging on corners way past midnight, the rapper was inspired to write the song. One can hear genuine concern in her voice as she rhymes, "It's really real when I feel the way that I do right now/I see all my brothers underground/Pushin' up daisies, man it amazes me that you can't see where you gonna be/A statistic, everybody's gone cold ballistic."

Hearing her voice, which magically blends East and West Coast styles, it's easy to tell that Nonchalant truly cares about the future of black culture.

"I grew up in northeast Washington, D.C., and watched it deteriorate," she says. "I saw the drugs come in and completely take over a little park that was built for young kids and old people to just relax and chill. They can't do that anymore, which is ridiculous. I mean, I've got nieces and nephews, babies, who want to go there and play."

The rest of Nonchalant's output is fun

as well as experiential. "Move On" is a bubbly romp about needing respect from a man who's "got hisself together."

"Lights + Sirens" takes up police brutality, which she says has affected members of her family. Nonchalant insists, "I care about how I'm treated. When I feel something, I have to say something, because it's my responsibility."

According to David Harleston, VP of MCA's black music collective, the plan for exposing Nonchalant was to let "5 O'Clock" develop "naturally and organically."

Last November, a 12-inch of the song was shipped to mix-show jocks and club DJs. A month later, a concept video was serviced to local and national outlets.

"This was critical in drawing attention to Nonchalant," says Harleston. Among the clip's important early supporters was New York's Video Music Box. By January it had been added to BET and "Yo! MTV Raps," and mix-shows across the country were adding it.

"Initially, the record was an East Coast thing, but it slowly oozed and spread across to the West," says Harleston.

"5 O'Clock," which is No. 29 on the Hot 100 Singles chart and No. 11 on the Hot R&B Singles chart, has sold 122,000 units, according to SoundScan. For two weeks starting in early February, Nonchalant was supporting it with a promotional tour of video shows and high schools in the mid-Atlantic region.

Like Nonchalant, Bahamadia is a fresh female MC on the rise. The marketing plan to promote her places the emphasis on skills. With her debut album, "Kollage," Bahamadia acts as a poetic chameleon, riding varied tracks that range from dusty East Coast boom-bap to easy Southern funk. She's putting Philadelphia rap back on the map.

The performer, who was discovered by Guru and is part of the Gang Starr Foundation, has a distinct metaphorical style that's fluid, free, and easy. "Kollage" debuted at No. 13 this week on the Top R&B Albums chart, and at No. 126 on The Billboard 200.

She says, "I feel that when I rap, it should sound like a conversation, not like I'm trying to beat you up or something." She creates verbal puzzles and uses witty inside rhymes that dazzle.

In one track, "Wordplay," she begins, "Peep my credentials involving instrumentals/Rhymes massage the cells in your mental/Relieves you of the babblin' that you're used to."

Bahamadia, who started out as a DJ at the age of 11, was introduced to the world in 1994, on Guru's "Ill Kid" sampler featuring new artists. Her contribution to the set, "Total Wreck," became an underground smash, and she followed with appearances on Big Kap's Tommy Boy Records single "Da Ladies" and Guru's "Respect The Architect," from "Jazzmatazz Vol. 2."

EMI director of marketing Gary Beech says, "Those records paved the way for us."

Appreciation for Bahamadia got stirred when, last December, EMI distributed a three-song sampler to folks in the street and in the record business. "That was done to showcase her versatility," says Beech. Later, the double-sided 12-inch went to DJ and mix-show jocks across the country.

Bahamadia's name is a combination of the Arabic words for "thankful" and "original creation." She says she endeavored to live up to the last definition. "I waited a long time to get my turn and do my thing," she says. "I didn't want to come out with something that sounds like somebody else's stuff. That would be stupid."

BILLBOARD'S HEATSEEKERS ALBUM CHART

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

FOR WEEK ENDING APRIL 20, 1996

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	2	MARK KNOPFLER WARNER BROS. 46026 (10.98/16.98)	GOLDEN HEART
2	5	14	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98)	TERRI CLARK
3	—	1	BAHAMADIA CHRYSALIS 35484*EMI (9.98/15.98)	KOLLAGE
4	3	4	CHANTAY SAVAGE RCA 66775 (10.98/15.98)	I WILL SURVIVE (DOIN' IT MY WAY)
5	4	22	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
6	8	9	THE NIXONS MCA 11209* (9.98/15.98)	FOMA
7	6	8	JANN ARDEN A&M 540336 (10.98/15.98)	LIVING UNDER JUNE
8	—	1	ANDY GRIFFITH SPARROW 51440 (9.98/15.98)	I LOVE TO TELL THE STORY
9	11	26	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
10	12	5	GRAVITY KILLS TVT 5910 (10.98/16.98)	GRAVITY KILLS
11	9	22	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
12	7	8	2 UNLIMITED RADIKAL 15446/AVEX-CRITIQUE (10.98/15.98)	HITS UNLIMITED
13	16	16	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
14	15	5	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
15	13	3	BARENAKED LADIES REPRIS 46128/WARNER BROS. (10.98/15.98)	BORN ON A PIRATE SHIP
16	25	3	TRACY BONHAM ISLAND 524187* (8.98/14.98)	THE BURDENS OF BEING UPRIGHT
17	20	28	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
18	40	33	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
19	14	7	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
20	21	15	SON VOLT WARNER BROS. 46010* (10.98/15.98)	TRACE
21	22	13	RUBY CREATION/WORK 67458/COLUMBIA (10.98 EQ/15.98)	SALT PETER
22	10	2	CELLA DWELLAS LOUD 66521*/RCA (10.98/15.98)	REALMS 'N REALITY
23	30	10	LINDA DAVIS ARISTA 18804 (9.98/15.98)	SOME THINGS ARE MEANT TO BE
24	23	6	THE SUBDUDES HIGH STREET 10344/WINDHAM HILL (10.98/15.98)	PRIMITIVE STREAK
25	35	3	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)

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	31	7	STEVE GREEN SPARROW 51490 (9.98/13.98)	THE LETTER
27	18	25	THE CORRS 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
28	26	26	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
29	29	17	JERALD DAEMYON GRP 9829 (9.98/16.98)	THINKING ABOUT YOU
30	47	2	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
31	24	12	ENRIQUE IGLESIAS FONOVISA 0506 (9.98/13.98)	ENRIQUE IGLESIAS
32	27	2	ART N' SOUL NATURE BOY/BIG BEAT 92655/AG (10.98/15.98)	TOUCH OF SOUL
33	32	21	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
34	37	6	GARY CHAPMAN REUNION 16200/ARISTA (9.98/15.98)	SHELTER
35	48	23	RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
36	39	24	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
37	42	8	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
38	38	11	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH (EP)
39	33	4	SMOKIN' ARMADILLOS MCG CURB 77748/CURB (11.98/17.98)	SMOKIN' ARMADILLOS
40	—	1	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98)	MAXWELL'S URBAN HANG SUITE
41	36	3	DJ SCREW BIG TYME 1130 (10.98/15.98)	3 N THE MORNIN'
42	28	6	GEORGE HOWARD GRP 9839 (10.98/16.98)	ATTITUDE ADJUSTMENT
43	43	5	LUSH 4AD/REPRIS 46170/WARNER BROS. (10.98/16.98)	LOVELIFE
44	34	6	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014/JIVE (10.98/15.98)	STAND!
45	—	1	SIERRA STARSONG 20083 (9.98/13.98)	DEVOTION
46	—	35	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
47	—	15	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98)	TRUE
48	17	2	MARIA MCKEE GEFEN 24819 (10.98/16.98)	LIFE IS SWEET
49	—	12	FOR SQUIRRELS 550 MUSIC 67150/EPIC (7.98 EQ/11.98)	EXAMPLE
50	—	1	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY

POPULAR UPRIISINGS

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

BOB'S NEW BAND: **Bronx Style Bob**, named best new artist by Rolling Stone critics in 1992 for his solo album "Grandma's Ghost" on Sire/Warner Bros., is back with the debut album from his band **Super 8**.



Pucker Up. Thanks to top 40 KRBE Houston picking up the import of Voice Of The Beehive's first single in five years, "Scary Kisses," the song has attracted the attention of top 40 outlets nationwide. The song is from the band's Discovery debut, "Sex & Misery," due Tuesday (16). The song is garnering top phones at KRBE, KLRZ New Orleans, and KHTZ Austin, Texas.

The band, formerly known as **Plumb**, has made a name for itself in Los Angeles with its **Fishbone/Red Hot Chili Peppers** sound and regular gigs at the Viper Room. Its self-titled debut is due May 7 on Hollywood Records, which has a slew of marketing plans up its sleeve.

"We're pursuing lots of lifestyle marketing angles," says **Dave Snow**, artist devel-

opment manager at Hollywood. "As it gets harder to get where we want with conventional marketing and as radio gets more controlled and video less music-oriented, we have to look at different ways to get to people."

One of the ways the label hopes to reach an audience for Super 8 is through the surf, skate, and snowboarding world. Nine of the band's songs have been featured on the "Rusty Maui Pro" surf special, which airs 24 times between March and May on ESPN and PrimeSports Network.

The band's first single, "King Of The World," is on a "Music For Boarders" compilation put out by boarding company Rusty and distributed at board events. The single goes to mainstream rock and modern rock radio April 30.

In addition, Super 8 will be included on Hollywood's promo-only "Totally Board" new-artist sampler, which will hit surf/skate shops and events in May.

Lastly, a three-song Super 8 sampler with a toll-free bounce-back number will be passed out at venues a few weeks before and after the album's street date. Those who call the number will hear more tracks from "Super 8" and receive a limited-edition Super 8 knit cap.



Intoxicating. Howlin' Maggie's "Alcohol" is gaining mainstream and modern rock spins as the band prepares to tour with the Afghan Whigs April 29-June 8. Maggie singer Harold Chichester is the Whigs' keyboardist. On tour, each member of Maggie will slowly be replaced by a Whigs member until the full Whigs lineup is onstage. Maggie's Columbia debut, "Honey-suckle Strange," streeted April 9.

While the band has already turned heads opening for Fishbone and **Trulio Disgracias**, it's likely to convert even more fans via its trek with the **Deftones** through April 27 and its summer H.O.R.D.E. dates. A second outing with Fishbone is slated for May.

LIVE LINE: Pop instrumentalist **Lorie Line** is proving once again that the do-it-yourself philosophy she lives is suitable for more than just punk acts.

The pianist, who has released 10 albums on her Time Line Productions label, has taken it upon herself to market her own live-performance public TV special and accompanying CD, cassette, and home video.

The special, "Lorie Line Live!," was taped March 16 in Minneapolis. Time Line Productions has teamed with American Program Services to distribute "Lorie Line Live!" on public TV outlets nationwide in August. The CD, cassette, and home video of the performance will be available at retail July 23.

"We've had very strong feedback early on and had program managers from the stations attend the concerts, so we weren't going on blind faith here," says **Michael Meyer**, VP

of sales at Time Line. "We expect a national rollout with about 90% [of the U.S.] covered."

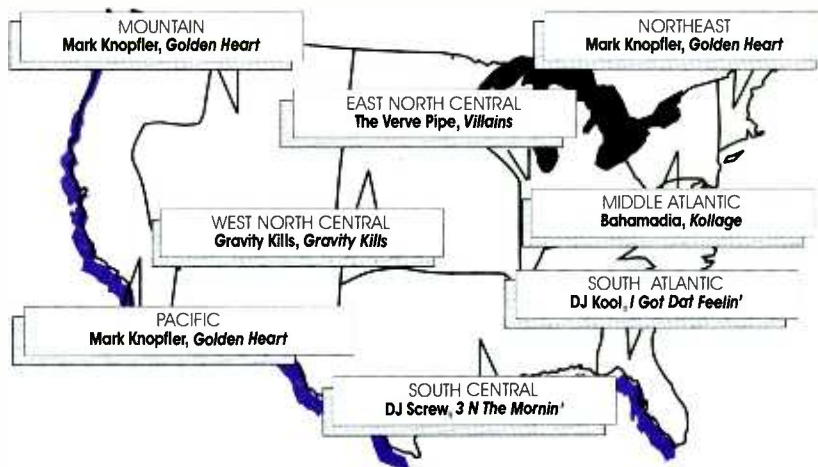
In the meantime, Time Line and Passport Music Distribution are embarking on a discount restocking program for Line's catalog in April in preparation of "Lorie Line Live!" Her latest album, "Heart And Soul," released June 1995, will be repositioned in retail endcaps in May.



Heating Up. Pittsburgh-based rockers the Clarks clock in at No. 7 in the Middle Atlantic Regional Roundup this week with "Someday Maybe" on King Mouse Records. "Cigarette," from the band's last album, is featured in the new Winona Ryder movie "Boys."

"This will probably be her most successful release to date," says Meyer. "She's had national exposure and does 50 major shows a year in major markets, and we've sold millions of albums, but until there's a big national bang, people still say, 'Lorie who?' This should deliver her as a mass-media artist."

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. Gravity Kills <i>Gravity Kills</i>	1. Bahamadia <i>Kollage</i>
2. Terri Clark <i>Terri Clark</i>	2. Mark Knopfler <i>Golden Heart</i>
3. Kenny Wayne Shepherd <i>Ledbetter Heights</i>	3. 2 Unlimited <i>Hits Unlimited</i>
4. The Nixons <i>Foma</i>	4. Maxwell <i>Maxwell's Urban Hang Suite</i>
5. The Subdudes <i>Primitive Streak</i>	5. Cella Dwellas <i>Realms 'N Reality</i>
6. Jim Brickman <i>By Heart</i>	6. Barenaked Ladies <i>Born On A Pirate Ship</i>
7. Chantay Savage <i>I Will Survive (Doin' It My Way)</i>	7. The Clarks <i>Someday Maybe</i>
8. Linda Davis <i>Some Things Are Meant To Be</i>	8. Cassandra Wilson <i>New Moon Daughter</i>
9. Jann Arden <i>Living Under June</i>	9. The Nixons <i>Foma</i>
10. Mark Knopfler <i>Golden Heart</i>	10. Chantay Savage <i>I Will Survive</i>

JIM BRICKMAN'S MOM WOULD LIKE
YOU TO LOOK FOR HER SON
ON THAT CHART OVER THERE.



- 28 weeks on Billboard's Heatseeker chart
- Over 300,000 units shipped
- 3 Top 10 R&R AC singles
- 30 major market sell out tour in progress



(SHE'S VERY PROUD)



NAACP Celebrates Image Awards

'Waiting To Exhale' Breezes Through 7 Categories

BY J.R. REYNOLDS

LOS ANGELES—The 20th Century Fox film "Waiting To Exhale" and its Arista soundtrack combined to inhale seven trophies at the 27th NAACP Image Awards, which were taped April 6 at the Pasadena Civic Auditorium here.



HOUSTON

The Image Awards were created by the National Assn. for the Advancement of Colored People to recognize the achievements of black Americans in music, literature, television, and film.

The Image Awards will air April 23 on the Fox network.

"Waiting To Exhale"—which topped The Billboard 200 and was certified platinum five times, selling 3.7 million units, according to SoundScan—was named outstanding soundtrack and outstanding album. Its debut single, "Exhale (Shoop Shoop)," was named outstanding song, and Whitney Houston earned the nod for outstanding female artist as the song's

Work Group's Puff Johnson Creating A Romantic 'Miracle'

LOS ANGELES—By utilizing romantic songs to attract the female demographic, a sexy image to entice young men, and several of music's most successful producers to gain radio airplay, the Work Group/Columbia hopes to develop a broad consumer base for "Miracle," the debut album by Ewanya "Puff" Johnson.

"My vocals are strong, and the songs are really good, and I feel guys are ready to see female artists in a more feminine mode," says the 22-year-old artist.

Johnson wears a lacy, form-fitting bodysuit on the cover of "Forever More," the artist's first single. "But it will ultimately be the music that captures the listeners," she says.

The tracks on "Miracle" were mined from an assortment of genres; they include the jazz/fusion track "Come Closer," the spiritual "God Sent You," and the G-funk-tinged "Because Of You."

Love and relationships form the binding thread of "Miracle," which will be released internationally May 28, and Johnson takes co-writer credits on seven of the set's 12 tracks.

The project was produced by a broad-ranging cast: Narada Michael Walden, Walter Afanasieff, Jermaine Dupri, Keith Thompson, and Tim Kelly & Bob Robinson.

"Even though I've had formal voice training, these are great vocal producers and were a big help in getting me to put my own personal stamp on the album," says the Los Angeles native.

Despite the eclectic nature of the producers on "Miracle," Johnson's R&B core audience remains a priority. "We're taking Puff to R&B consumers first, which will help establish her in that community, then we'll work our way out," says Work senior VP Burt Baumgartner.

vocalist.

The 20th Century Fox release was named outstanding motion picture, and its stars Angela Bassett and Loretta Devine were named outstanding lead actress and outstanding supporting actress, respectively.

Houston and actor Denzel Washington served as the show's first hosts.

Washington won two awards: outstanding lead actor in a motion picture for "Crimson Tide" and outstanding performance in an animated/live-action/dramatic youth series/special for "Happily Ever After."

Veteran entertainer/producer Quincy Jones was honored as entertainer of the year and earned another statue as outstanding jazz artist for "Q's Jook Joint."

The spirit of the awards show was upbeat, despite the marathon taping, which tested the patience of the formally dressed audience of stars, business people, civic leaders, and politicians.

The Image Awards opened with a rousing performance by Ruff House/Columbia act the Fugees, who performed several songs, including a rock guitar rendition of the Negro anthem "Lift Every Voice." The rendering was

similar to the inspiring performance issued by late rock axe man Jimi Hendrix during his 1969 Woodstock performance of the "The Star-Spangled Banner."

Other musical sets included a performance by Ray Charles and Ernestine Anderson, who sang "Let The Good Times Roll" from "Q's Jook Joint."

The Image Awards have been on hiatus for the last two years because of political scandals and allegations of financial improprieties that recently rocked the civil-rights organization, which was founded in 1909.

"The organization has undergone a period of restructuring," said NAACP (Continued on page 27)



JOHNSON

Because of Johnson's experience at age 16 as assistant choreographer for the New Kids On The Block video "Step By Step," live performances have been a key component to setting up the project.

"It was important that we showed off Puff early, because of her stage presence, so she was one of the acts featured on the Columbia road-show tour of 10 major markets earlier this year," says Baumgartner.

"Forever More" is a moving ballad that illustrates Johnson's emotive vocals and has the potential to perform well across several radio formats. It was serviced to R&B and crossover stations April 9 and will go to top 40/mainstream April 30.

"We pressed up advance gold CDs to play for programmers prior to servicing the official single, because we wanted them to hear the beautiful production on the song," says Baumgartner.

Top 40/rhythm crossover KSOL San Francisco PD Russ Allen says it's still too early to be sure, but "Forever More" has the potential to do well with his station's listeners. "It's got a solid hook, good production, and it's just a really good song," he says.

The label previewed the single's video for BET and local clip programmers in advance of the official April 8 service date. After three or four weeks of development at radio, the clip will be serviced to MTV and VH1.

Baumgartner has high expectations (Continued on page 24)



Two Boyz And A Babe. Warner Bros. artist Roger Troutman, left, who recently performed two sold-out dates in Los Angeles, joins two new labelmates—rapper Drawz, right, and Sandra St. Victor, a former member of the Family Stand—in the label's L.A. offices. The artists are all featured on the Warner Bros. soundtrack to "A Thin Line Between Love & Hate."

IAAAM Holds Consortium For Executives; Incident At Soul Train Awards Exaggerated

THE INTERNATIONAL ASSN. of African American Music held its first Los Angeles-based Executive Consortium March 27 at the Peninsula hotel. Former Arista R&B music senior VP Jean Riggins hosted the event. She credited Arista president Clive Davis, whose label sponsored the event, for sharing IAAAM's vision of black executive empowerment and education.

The evening featured a catered get-acquainted cocktail hour prior to the formal meeting, which began with a financial "physical" for execs featuring Dean Witter Reynolds' Cherry Hill, N.J.-based Ted Reid and Greg Collins, a partner at the Irvington, N.J.-based accounting firm of Collins, Austin & Co. Collins is also producer of IAAAM's domestic and international conferences.

Reid and Collins provided useful information for the attentive platoon of industry soldiers concerning financial security, emphasizing the need to prepare for future ventures, both professionally and personally.

After the financial seminar, author/scholar Dr. Michael Eric Dyson delivered an inspiring keynote address. Dyson authored "Between God & Gangsta Rap: Bearing Witness To Black Culture," which was recently published by Oxford University Press.

AMPLIFICATION: Contrary to reports of violence between factions of Death Row and Bad Boy Entertainment in the backstage parking lot during the Soul Train Music Awards, no guns were drawn or punches thrown, says eyewitness Don Cornelius, executive producer of the annual awards show.

"People got it all wrong, because none of [the people who said those things] were there," he says. "I was there, and so was a huge number of police and security."

Refuting claims that rapper 2Pac brandished a firearm, Cornelius says, "What kind of sense does it make for someone to pull out a gun in front of dozens of police when you're on parole?" Cornelius acknowledges that there was a "problem" regarding parking and unauthorized access at the artist entrance during the awards, which were held March 29 at the Shrine Auditorium in Los Angeles. However, he says, a physical conflict did not occur. Another eyewitness supports Cornelius' observations. LAPD Lt. Monrow Mabon, who was at the scene, confirms Cornelius' statements.

COMING TO A BIN NEAR YOU: Warner Bros. act Fourplay was elated after its album "Elixir" was named best jazz album during this year's Soul Train Music Awards. "It's nice to come away with [an award] for once," says group member

Harvey Mason.

However, the group is far from being distracted by all the attention. Fellow Fourplayer Nathan East says he's already looking to the future. "We're doing another album, but I'm also doing session work on other projects, including one with Phil Collins," he says.

For Real's still-untitled sophomore project—its first for Rowdy—is slated for summer release, and according to group member Necie Bray, it's got a little bit of this and a little bit of that.

Credit label owner/producer Dallas Austin with his eclectic take on the female quartet's potential. "There's R&B, of course, with uptempo music as well as ballads," says Bray. "But there's also some tracks that are kind of alternative: it's a nice assortment."

Look for Groove Theory's third single, "Baby Love," soon. The Epic duo says they have begun work on their October-slated follow-up set, which features tracks that they describe as "packed with more original music and positive lyrics."

According to Brenda Richie, who manages Qwest vocalist Tamia, some of the producers working on her debut set include Babyface, John Jon, Organized

Noize, and Keith Crouch.

"Tamia has the kind of voice that can touch you emotionally," she says. "The vocals were strong enough to bring me out of retirement to manage her."

Richie formerly managed her ex-husband, Lionel Richie. Look for Tamia's album early this fall.

INDUSTRY INTEL: Motown president/CEO Andre Harrell will be among the honorees at Harlem Nights, a benefit for the Minority Task Force on AIDS. The charity event will be held April 29 at the Cathedral of St. John the Divine in New York and feature a guest performance by artist/songwriter Gordon Chambers. For more information, call 212-870-2691 . . . Entertainment attorney and R&B Foundation board member Kendall A. Minter has joined the Atlanta offices of Sales, Goodloe & Golden . . . Veteran vocalist Jody Watley has taken to the thespian stage in the role of gum-snappin' Rizzo for the Broadway musical "Grease." Watley stepped into the role April 8 and is scheduled to run through May 26 . . . Former Mercury vocalist Joe has signed with Jive. The artist's still-untitled sophomore set is scheduled for release this fall . . . Intersound has released "Ol' School," an enhanced CD that features live recordings from some of the Ohio Players' greatest hits. The set was recorded at (Continued on page 24)



by J. R. Reynolds

Billboard TOP R&B ALBUMS

FOR WEEK ENDING APRIL 20, 1996

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1/GREATEST GAINER ***					
1	88	2	GETO BOYS RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98) 1 week at No. 1	THE RESURRECTION	1
2	2	1	FUGEES RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98)	THE SCORE	1
3	1	2	BUSTA RHYMES ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
4	3	2	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
*** PACESETTER ***					
5	7	8	SOUNDTRACK JAC-MAC 46134/WARNER BROS. (10.98/15.98) A THIN LINE BETWEEN LOVE & HATE		5
6	5	5	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
7	4	3	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
8	6	4	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
9	8	6	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
10	9	9	LL COOL J ▲ DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	4
11	10	7	TOTAL BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
12	13	16	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
*** HOT SHOT DEBUT ***					
13	NEW	1	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) HS	KOLLAGES	13
14	18	17	COOLIO ● TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
15	15	13	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
16	16	12	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
17	14	11	SOUNDTRACK ● ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	3
18	12	2	VARIOUS ARTISTS CELL BLOCK 50556*/PRIORITY (10.98/16.98)	CELL BLOCK COMPIATION	12
19	11	10	RAPPIN' 4-TAY CHRYSALIS 35509*/EMI (10.98/15.98)	OFF PAROLE	10
20	22	12	THE TONY RICH PROJECT ● LAFACE 26022*/ARISTA (10.98/15.98)	WORDS	18
21	26	22	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
22	20	20	GOODIE MOB LAFACE 26018*/ARISTA (10.98/15.98)	SOUL FOOD	8
23	27	28	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
24	17	14	CHANTAY SAVAGE RCA 66775 (10.98/15.98) HS	I WILL SURVIVE (DOIN' IT MY WAY)	14
25	24	19	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
26	25	21	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
27	19	15	SOUNDTRACK WARNER BROS. 46239 (10.98/16.98)	GIRL 6	15
28	23	2	YELLA STREET LIFE 75488/ALL AMERICAN (10.98/15.98)	ONE MO NIGGA TA GO	23
29	21	2	CELLA DWELLAS LOUD 66521*/RCA (10.98/15.98) HS	REALMS 'N REALITY	21
30	33	32	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
31	35	33	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	31
32	38	29	TLC ▲ LAFACE 26009*/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
33	31	25	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
34	28	23	JUNIOR M.A.F.I.A. ● UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
35	30	24	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR 8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	1
36	29	27	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
37	37	31	FAITH EVANS ▲ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
38	39	37	GENIUS/GZA ● GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
39	NEW	1	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	39
40	34	26	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
41	32	30	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
42	36	2	ART N' SOUL NATURE BOY/BIG BEAT 92655/AG (10.98/15.98) HS	TOUCH OF SOUL	36
43	41	38	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
44	40	34	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
45	NEW	1	SOUNDTRACK UNDERWORLD 35818/CAPITOL (10.98/16.98)	DEAD PRESIDENTS VOLUME II	45
46	48	39	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
47	42	45	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6

48	45	46	36	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
49	64	53	37	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
50	52	52	38	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
51	60	41	21	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
52	55	57	3	DJ SCREW BIG Tyme 1130 (10.98/15.98) HS	3 N THE MORNIN'	52
53	46	35	4	JESSE POWELL SILAS 11287/MCA (9.98/15.98) HS	JESSE POWELL	35
54	50	43	23	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
55	53	56	15	JERALD DAEMYON GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
56	NEW	1	1	KINGPIN SKINNY PIMP PROPHET 4403 (9.98/15.98)	KING OF DA PLAYAZ BALL	56
57	49	44	6	GEORGE HOWARD GRP 9839 (10.98/16.98) HS	ATTITUDE ADJUSTMENT	38
58	58	51	80	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
59	44	50	23	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
60	54	48	74	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
61	65	64	56	2PAC ▲ INTERSCOPE 92399* (10.98/16.98)	ME AGAINST THE WORLD	1
62	61	60	71	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
63	72	68	36	TRU NO LIMIT 53983*/PRIORITY (10.98/14.98) HS	TRUE	25
64	43	42	22	WILL DOWNING MERCURY 528755 (10.98 EQ/16.98)	MOODS	23
65	47	2	2	PHYLLIS HYMAN RCA 66838 (10.98/15.98)	LOVING YOU, LOSING YOU	47
66	69	62	52	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
67	51	40	5	THE CONSCIOUS DAUGHTERS PRIORITY 53994* (10.98/16.98)	GAMERS	29
68	59	55	25	AZ EMI 32631* (10.98/15.98)	DOE OR DIE	1
69	82	73	84	BOYZ II MEN ▲ MOTOWN 530323 (10.98/16.98)	II	1
70	75	66	82	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
71	80	77	71	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
72	87	74	43	WILLIAM BECTON & FRIENDS WEB 9145/INTER SOUND (9.98/13.98) HS	BROKEN	25
73	57	70	115	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
74	70	82	13	KILO WRAP 8147/CHIBAN (10.98/15.98) HS	GET THIS PARTY STARTED	57
75	62	47	24	FAT JOE VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
76	66	58	11	MAZE FEAT. FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
77	77	79	25	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
78	100	89	90	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
79	63	59	35	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
80	56	36	8	MAD SKILLZ BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98) HS	FROM WHERE???	18
81	68	65	36	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	2
82	79	2	2	SA-DEUCE MECCA DON/EASTWEST 61891/EEG (10.98/15.98)	SA-DEUCE	79
83	73	69	20	VARIOUS ARTISTS DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23
84	78	81	97	ZAPP & ROGER ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
85	85	76	35	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
86	83	83	21	5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 40758*/VIRGIN (9.98/15.98)	RATED G	35
87	90	55	55	BARRY WHITE MERCURY 522459 (10.98/16.98)	ALL TIME GREATEST HITS	70
88	74	93	21	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43
89	67	61	11	THE D.O.C. GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	5
90	86	80	25	PURE SOUL STEP SUN 92638/INTERSCOPE (10.98/16.98) HS	PURE SOUL	33
91	84	35	35	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/14.98) HS	TIL SHILOH	27
92	71	49	7	LORD FINESSE PENALTY 3035*/TOMMY BOY (9.98/13.98) HS	THE AWAKENING	36
93	94	84	100	SNOOP DOGGY DOGG ▲ DEATH ROW 92279*/INTERSCOPE (10.98/15.98)	DOGGY STYLE	1
94	RE-ENTRY	37	37	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
95	96	90	20	C-BO AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
96	93	98	37	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
97	RE-ENTRY	21	21	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER	36
98	RE-ENTRY	8	8	RICHIE RICH SHOT 8000 (9.98/14.98)	HALF THANG	57
99	89	96	28	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
100	99	176	176	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2

○ Albums 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, 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.

ORIGINAL GANGSTAS

THE SOUNDTRACK

GETO BOYS • LUNIZ • IDEAL • THE CLICK • JUNIOR M.A.F.I.A. • SCARFACE introducing FACEMOB
MC REN • SPICE 1 • ICE T • The Almighty RSO featuring Mobb Deep
N.O. Joe featuring 3rd Degree • 3X KRAZY • Dino of H-Town featuring TEDDY • Smooth

IN STORES APRIL 30th

FEATURING THE FIRST SINGLE "THE WORLD IS A GHETTO" FROM THE GETO BOYS

Executive Producer: Eric L. Brooks

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Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	***No. 1*** WOOD-HAYE GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (C) (M) (T) (X) ELEKTRA 64325/EEG	BLISTA RHYMELZ 6 WAYS 27 PAC. 1
2	2	2	7	DOIN IT (C) (D) (T) (V) DEF JAM/RAL 576120/ISLAND	LL COOL J
3	4	3	11	***GREATEST GAINER*** 5 O'CLOCK (C) (M) (T) (X) MCA 55575	NONCHALANT
4	3	6	4	RENEE (FROM "DON'T BE A MENACE...") (C) (D) (M) (T) ISLAND 854584	LOST BOYZ
5	5	4	7	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") (C) (T) FLAVOR UNIT/EASTWEST 64302/EEG	MC LYTE FEAT. XSCAPE
6	6	7	7	1, 2, 3, 4 (SUMPIN' NEW) (C) (D) (T) TOMMY BOY 7721	COOLIO
7	8	8	11	GET MONEY (C) (T) UNDEAS/BIG BEAT 98087/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
8	7	5	17	FU-GEE-LA (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	FUGEES
9	9	10	6	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) ROC-A-FELLA/FREEZE 53233/PRIORITY	JAY-Z
10	12	11	7	SOUL FOOD (C) (D) (T) (V) (X) LAFACE 2-4145/ARISTA	GOODIE MOB
11	NEW ▶	1	1	SCARRED (C) (T) LUTHER CAMPBELL 164000	LUKE
12	10	14	5	SHADOWBOXIN' (C) (T) GEFEN 19396	GENIUS/GZA FEAT. METHOD MAN
13	14	15	4	MR. ICE CREAM MAN (C) (T) (X) NO LIMIT 53218/PRIORITY	MASTER P
14	11	9	20	TONITE'S THA NIGHT (C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	KRIS KROSS
15	13	12	6	ENVY/FIREWATER (C) (D) (T) VIOLATOR 1546/RELATIVITY	FAT JOE
16	15	13	36	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") ▲ (C) (D) (V) MCA SOUNDTRACKS 55104/MCA	COOLIO FEAT. L.V.
17	21	26	6	C'MON N' RIDE IT (THE TRAIN) (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	QUAD CITY DJ'S
18	23	20	4	SCANDALOUS (C) (D) (T) SICK WID' IT 42366/JIVE	THE CLICK
19	22	22	19	BWARE OF MY CREW (C) (D) (T) JAC-MAC 17722/WARNER BROS.	L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELL
20	19	19	14	NASTY DANCER/WHITE HORSE (C) (T) WRAP 349/HIBAN	KILO
21	16	16	9	PHYSICAL FUNK (C) (D) (M) (T) OUTBURST/RAL 577794/ISLAND	DOMINO
22	17	18	13	UKNOWHOWWEDU (C) (M) (T) (X) CHRYSALIS 58517/EMI	BAHAMADIA
23	18	25	8	AIN'T NO PLAYA (C) (M) (T) (X) CHRYSALIS 58528/EMI	RAPPIN' 4-TAY
24	43	47	3	DOE OR DIE (C) (T) (X) EMI 58398	AZ
25	20	17	16	FUNKORAMA (C) (M) (T) INTERSCOPE 98084/AG	REDMAN
26	24	23	10	WHY YOU TREAT ME SO BAD (C) (D) (T) VIRGIN 38529	SHAGGY FEAT. GRAND PUBA
27	26	33	3	HOOP IN YO FACE (FROM "SUNSET PARK") (C) (T) FLAVOR UNIT/EASTWEST 64312/EEG	69 BOYZ FEAT. QUAD CITY DJ'S
28	25	32	24	DROP/RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL	THE PHARCYDE
29	28	31	10	SPACE AGE (C) (D) (T) SUAVE 1545/RELATIVITY	EIGHTBALL & MJG
30	30	27	9	GAMERS (C) (T) PRIORITY 53216	THE CONSCIOUS DAUGHTERS
31	32	38	3	LET ME CLEAR MY THROAT (T) (X) CLR 5218*	DJ KOOL
32	29	24	23	HEY LOVER ▲ (C) (D) (M) (T) (V) DEF JAM/RAL 577494/ISLAND	LL COOL J
33	38	29	8	KEEP IT REAL (C) (M) (T) (V) (X) ROWDY 3-5066/ARISTA	JAMAL
34	31	28	28	CELL THERAPY (C) (D) (M) (T) (V) LAFACE 2-4113/ARISTA	GOODIE MOB
35	27	21	3	HUSTLER'S THEME (C) (T) PROFILE 5449	SMOOTHIE DA HUSTLER
36	41	49	3	AIN'T NO LOVE & HAPPINESS (C) BUST IT 74003	KAWZ
37	35	39	7	ILLUSIONS (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA	CYPRESS HILL
38	33	34	19	GOIN' UP YONDER (C) (D) (M) (T) (X) M.C. HAMMER FEAT. ANGEL BURGESS & THE SAN JOSE COMMUNITY CHOIR (C) (D) GIANT 17717/WARNER BROS.	M.C. HAMMER FEAT. ANGEL BURGESS & THE SAN JOSE COMMUNITY CHOIR
39	36	36	29	DANGER (C) (T) (X) FADER 127049/MERCURY	BLAHZAY BLAHZAY
40	NEW ▶	1	1	THE ONE (C) (D) (T) PAYDAY/LONDON 854518/ISLAND	WC & THE MAAD CIRCLE
41	37	30	22	LEFLAUR LEFLAH ESHKUSHKA (C) (T) DUCK DOWN 53223/PRIORITY	HELTAAH SKELTAH AND O.G.C. AS THE FAB 5
42	40	37	36	JEEPS, LEX COUPS, BIMAZ & BENZ (C) (M) (T) UPTOWN 55062/MCA	LOST BOYZ
43	39	35	16	LET'S PLAY HOUSE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 53230/PRIORITY	THA DOGG POUND FEAT. MICHELLE
44	RE-ENTRY	17	17	EAST 1999 (C) (D) (T) RUTHLESS 6332/RELATIVITY	BONE THUGS-N-HARMONY
45	RE-ENTRY	17	17	JUST TAH LET U KNOW (C) (D) (T) RUTHLESS 5532/RELATIVITY	EAZY-E
46	RE-ENTRY	41	41	ONE MORE CHANCE/STAY WITH ME ▲ (C) (D) (M) (T) BAD BOY 7-9031/ARISTA	THE NOTORIOUS B.I.G.
47	RE-ENTRY	12	12	COOLIE HIGH (C) (T) PROFILE 5445	CAMP LO
48	46	41	19	COLD WORLD (C) (T) GEFEN 19391	GENIUS/GZA FEAT. INSPEKTAH DECK
49	NEW ▶	1	1	MAD SCIENTIST (T) WILD PITCH 22215*/GEFFEN	LARGE PROFESSOR
50	NEW ▶	1	1	PO PIMP (C) (D) (T) CREATORS WAY 9604	DO OR DIE

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.

R&B

ARTISTS & MUSIC

Keep Initiative In Hip-Hop Confab

CI POWWOW: On April 5-6, the Rap Column attended the sixth annual Cultural Initiative conference on the Howard University campus in Washington, D.C. We were disappointed to find that attendance was down from previous years.

Generally, though, those who were present possessed lots of feeling for hip-hop art and the music biz. They asked intelligent questions in meetings, which contributed to a serious, conscious vibe, but the decreased industry presence was deeply felt.

The theme of the conference this year was "Doin' It For Ourselves," and such panelists as rapper/entrepreneur Chuck D, Yvonne Bynoe, publisher of the newsletter Full Disclosure, musician Weldon Irvine, and Rhamelle M. Greene, international spokeswoman for the Universal Zulu Nation, spoke honestly and eloquently about the structures of black culture and the music business; they championed industry reform and offered solutions to some problems.

Still, the proceedings would have benefited from more passionate people like them interacting with the attendees.

Many more young, black execs in the business should have been there absorbing the sentiments expressed at CI. But maybe it was best that their companies were not too involved.

The real purpose of CI is to build bonds among those in the hip-hop industry. It's about mentoring and disclosing the tools needed for self-determination. Label sustenance might just squeeze the substance out of CI, making the conference just another pawn in the game.

In my experience, CI is one of the most thorough conferences. In the past, for example, the complicated issue of publishing was clearly explained, and demos by fledgling artists were critiqued by seasoned pros in small clinics.

It's up to everyone who cares about the future of hip-hop culture to help CI's principals keep the meet alive. And maybe those confab organizers can do more to finance the conference by totally independent means.

WELDON IRVINE is a prominent activist and musician whose career dates back to the '60s. His work has been recorded by such artists as Dionne Warwick, Aretha Franklin, Donny Hathaway, and the Fatback Band, and his output has been sampled by KRS-ONE, A Tribe Called Quest, Leaders Of The New School, Too \$hort, and others. Also an MC who raps with skills, he promises, "I'm a rhyme till I die."

The following is part of a statement prepared by Irvine:

"At the time of this writing, it is April 5, 1996. Let me not waste words or time as I state that the state of hip-hop is out of control. The state of hip-hop is confused. The state of hip-hop is desperate. In many respects, the state of hip-hop is like the state of black people, and yet there is hope. There is promise, and there are those who have the mindset and insight to make right that which is wrong. The solutions must come from us. We must identify the problems, formulate and articulate the solutions, and then move on to implement that which we have formulated.



by Havelock Nelson

"From the pyramids to the projects, it has been a long road, but I will always believe that the greatness and nobility of our past can be regained and exceeded. In other words, once we get it right, let's keep it right.

"When hip-hop was in its embryonic stage, it was a lifestyle and a way of life. Money was not the incentive for creativity, and like all true art, that which was produced became more valuable with time. The problem is that many who have already made millions from hip-hop not only disrespect the music and the culture but they disrespect the very people who produced the culture. This must stop, but it will never stop until we in hip-hop truly come to respect ourselves and each other.

"The labor of the slave made the slave owner rich, so the equation became simple: Slave labor equals abundant wealth, but not for the slave. The slave did the work, but the slave did not own that which his work produced. He did not even own himself. The slave did the work, got old, cried, and died. The master got richer, and cash multiplied.

"There are many slaves on the modern plantation. The first thing we need is to reclaim our minds before we reclaim our destiny. We need crucial thinking, and we need art which can inspire and enrich us as it entertains. For this reason, I am thrilled that the

Fugees album 'The Score' is No. 4 on The Billboard Top 200 after only six weeks. This shows that skills can be rewarded and there is virtue in remaining true to the art.

"In closing, I offer my short list of what hip-hop needs to become all it can be for the enrichment of the people from whom it came and the world at large.

"1. Since so many rappers put God in their thank yous, let them really keep it real by putting the Creator first in their words, thoughts, and deeds.

"2. So-called artists need to become true artists and stop being whores to an industry that pimps itself.

"3. Artists need to become masters of their respective crafts, including music execution, music theory, vocal techniques, poetic skills, graphics, etc.

"4. Artists, especially young artists, need to seek and acquire knowledge of self, history, and the business side of this thing called music.

"5. Artists and their representatives need to conduct business on a higher moral standard. Stop making business agreements you don't understand. Mean what you say and say what you mean. Most of all, learn this business and then reform.

"6. Black artists in particular need to own as much of themselves and their products as possible. We need to adopt entrepreneur-like thoughts and actions.

"7. We must stop the bickering and petty bullshit that has been going on for too long.

"8. Respect is a useless word unless we make it a way of life. Let us put an end to playing ourselves, disrespecting our women, and using the 'n' word like it's something cute.

"9. Hip-hop should police itself and in so doing clean up its own house."

THE RHYTHM & THE BLUES

(Continued from page 22)

Atlanta's Fox Theater last December. It is the first in a series of live funk albums to be released by the label.

EXEC INTEL: After a 2½-year stay as Arista's R&B music senior VP, **Jean Riggins** will head the R&B music department at Universal Records. She will remain in New York... **Waymon Jones** has left Virgin to become marketing and promotion senior VP at Mercury's R&B department. **Eric Thrasher** also departs Virgin to head up Perspective's promotion department. **Eric Brooks** was named senior VP of Virgin's R&B department. He retains his position as president of Noo Tribe, which Virgin distributes. **Dwight Bibbs** adds R&B promotion VP duties at Virgin in addition to his similar responsibilities at Noo Tribe... **Doug Daniel** departs Atlantic's promotion department... **Ray Harris** is senior promotion VP at Epic... Former Atlantic Jazz senior director **Michelle Taylor** is available... Former Elektra A&R manager **Aaron**

Anderson has resurfaced as GM of Def Jam-distributed G-Funk Music.

ISLEY ISLAND: The Isley Brothers' Island debut, "Make Your Body Sing," is making noise in a lot of quarters as the veteran band returns with a set that's becoming the talk of the industry.

Sparked by an exceptional House of Blues performance during the Soul Train Music Awards week, the act is loaded for bear and packing vintage melodies that are backed by intriguing songwriting and production by collaborator **Angela Winbush**.

It's nice to see female producers getting a chance, although it's far too infrequent.

CORRECTION: A headline in last week's L.V. story in this section misidentified the artist's music style. Although he is a tad more street than your average balladeer, he is a gritty soul music vocalist.

WORK GROUP'S PUFF JOHNSON

(Continued from page 22)

for the Walden-produced first single and says the biggest challenge will be to prevent the song from overextending its stay, as this could "interrupt the flow of [subsequent] singles."

Independent R&B retail accounts will

be invited to "breakfast club" album presentations hosted by local Sony distribution branches, beginning April 11 in San Francisco.

A major promotional tour is being
(Continued on page 27)



THEDA SANDIFORD-WALLER'S
RHYTHM SECTION

GRIDLOCK ALERT: R. Kelly (Jive) has about as much staying power as the Energizer bunny, as his "Down Low (Nobody Has To Know)" has dominated the Hot R&B Singles chart for seven weeks. The song has peaked at radio but sustains its No. 1 rank on the Hot R&B Singles Sales chart. The competition in the top five is thicker than pea soup, especially now that SWV's "You're The One" (RCA) debuts at No. 4 with 61% of its total points coming from sales. "You're The One" entered the Hot R&B Singles Sales chart at No. 2. The song is No. 1 at WBLK Buffalo, N.Y., and WQQK Nashville. Eric Faison, PD at WBLK, says that "the record is a no-brainer" and that his listeners have been waiting for a new SWV song for three years. Tony Wright, PD at WQQK, says the single is reacting best with women 18-34, but that he's getting requests from men, too.

Because of SWV's high debut, Chantay Savage (RCA) and Busta Rhymes (Elektra/EEG) were pushed back, even though both artists' singles saw a net increase in points. Next week, if the two records continue to gain at radio and retail, they could regain their bullets.

TOP RAP ALBUMS: You've got to appreciate the subtle irony of the Geto Boys' aptly titled reunion album, "The Resurrection." It levitated from No. 88 to No. 1 on the Hot R&B Albums chart after Easter weekend. Last week, the Rap-A-Lot/Noo Trybe/Virgin album debuted a week early because of street date violations. This is the group's seventh album since its 1988 debut. In its first full week on the market, "The Resurrection" moved more than 120,000 units. The Geto Boys' last album, 1993's "Till Death Do Us Part," sold 55,000 units in its first week and has sold 600,000 units, according to SoundScan. Incidentally, this is the first time this year that rap albums hold down the top four spots on the Top R&B Albums chart. At No. 2 is the Fugees' "The Score" (Columbia), No. 3 is Busta Rhymes' "The Coming" (Elektra/EEG), and No. 4 is 2Pac's "All Eyez On Me" (Death Row/Interscope/Island). The last time this happened was in the Nov. 25, 1995, issue. Rap albums dominated the top four spots on the Hot R&B Albums chart on nine occasions in 1995. Oddly enough, the Recording Industry Assn. of America's consumer profile shows that rap lost 1.2% of its market share in 1995. Rap's market share was 6.7%, compared with 7.9% in 1994. But that year, rap albums never held the top four on the R&B albums chart. Go figure.

HONORABLE MENTION: Coinciding with the movie's opening, the soundtrack for "A Thin Line Between Love & Hate" posted a 51% gain, moving 7-5 on Top R&B Albums and jumping 40-32 on The Billboard 200.

ONES TO WATCH: Aside from the tracks making their first appearance on the Hot R&B Airplay chart, there are several records that earned significant airplay gains this week. "Housekeeper," the lead single from Men Of Vizion (MJJ/Epic), vaults 74-53 with a 75% gain in spins. After a 71% increase in airplay, Fugees album cut "Ready Or Not" (Ruffhouse/Columbia) moves 50-31. Jay-Z's "Ain't No Nigga" posts the next-largest percentage increase at 46%. The Roc-A-Fella/Freeze/Priority cut moves 60-44. The record is ranked No. 1 at WQHT New York. Assistant PD Tracy Cloherty says this "hooky" single is testing top five with all demos in the station's call-out research.

"Tha Crossroads" by Bone Thugs-N-Harmony increases 44% and glides 37-22 on the airplay chart. By the way, this single is a remix and should not to be confused with the version on the Ruthless/Relativity album. What's the difference? Outside of the production values, the lyrics on the single are a dedication to Eazy-E, while the album version asks why Eazy was taken so soon.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	2	IF HEADZ ONLY KNEW... HEATHER B. (PENDULUM/EMI)
2	7	2	THE ONE WC & THE MAAD CIRCLE (PAYDAY/LONDON/ISLAND)
3	1	7	SOAKIN' WET DG (H.C.I.B.D./RAL/ISLAND)
4	4	3	SECOND TIME AROUND DAVID JOSIAS (JMI)
5	3	2	I GIVE IN BOBBY CALDWELL (SIN-DROME)
6	2	8	GEORGY PORGY 3*D (TRISTAR)
7	10	4	PO PIMP DO OR DIE (CWR)
8	9	8	LA FAMILIA FROST (RUTHLESS/RELATIVITY)
9	5	5	NO COMPLEX CHINO XL (PREMEDITATED/WARNER BROS.)
10	16	3	4 THA E YELLA (STREET LIFE/ALL AMERICAN)
11	17	8	CLICK G-SHORTYS (STRESS)
12	21	3	MOTHER'S PRAYER POPPA DOO (AVEX-CRITIQUE)
13	13	3	THESE ARMS ALL-4-ONE (BLITZ/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
14	11	23	SOME ENCHANTED EVENING THE TEMPTATIONS (MOTOWN)
15	20	35	WASSUP, WASSUP! A-TOWN PLAYERS (PREMEDITATED/WB)
16	14	24	BANKHEAD BOUNCE DIAMOND FEAT. D-ROC (EASTWEST/EEG)
17	19	9	NO LOVE WITHOUT HATE SUNZ OF MAN (WU-TANG)
18	22	10	GIN & JUICE DEVANTE (MCA SOUNDTRACKS/MCA)
19	23	7	SMOOTH ME & MY COUSIN (PRIORITY)
20	25	5	SITUATIONS 5TH WARD BOYZ (RAP-A-LOT/NOO TRYBE)
21	12	11	CRIME SAGA SHABAZZ THE DISCIPLE (PENALTY/TOMMY BOY)
22	24	3	BOUNCE SHORTY BOUNCE D-ROC (WRAP/ICHIBAN)
23	18	11	BOUNCE IT Y'ALL KIZZY ROCK (TOMMY BOY)
24	—	3	I CRY BASS IS BASE (LOOSE CANNON/ISLAND)
25	—	7	WHAT GOES UP (REMIX) MACK DA MANIAK (SELECT)

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

R&B

NAACP AWARDS

(Continued from page 22)

board chairman Myrlie Evers-Williams. "We are now renewed, rededicated, and refocused and stand ready to continue our leadership in the forefront of civil rights."

Former U.S. congressman Kweisi Mfume, who was elected president/CEO of the NAACP last February, said, "Behind Hollywood's glitter and glamour is a real opportunity for inclusion of people of color in the industry to ensure that the world sees accurate portrayals of all people."

Sony corporate affairs senior VP LeBaron Taylor was honored with the show's Corporate Award, in recognition of his efforts to present and preserve positive images in the workplace.

Country singer Garth Brooks received the Founders Award for humanitarian efforts that include conducting numerous benefit concerts to promote positive race relations and revitalize the South Central Los Angeles community, partial funding of a 20,000-square-foot youth-education facility in Compton, Calif., and financial assistance for Oklahoma City bombing survivors.

Richard Pryor, whose comedy albums are being released for the first time on CD through Loose Cannon Records, was among the Hall of Fame Award honorees.

Hamilton S. Cloud II was executive producer of the 27th Image Awards. The show was produced by Vicangelo Bulluck and directed by Terri McCoy.

Following is a list of Image Award winners in the music category:

- Outstanding new artist: Brandy
- Outstanding male artist: Luther Vandross
- Outstanding female artist: Whitney Houston
- Outstanding duo or group: Boyz II Men
- Outstanding rap artist: L.L. Cool J.
- Outstanding jazz artist: Quincy Jones
- Outstanding gospel artist: Kirk Franklin & the Family
- Outstanding music video: "Waterfalls," TLC
- Outstanding soundtrack album: "Waiting To Exhale."
- Outstanding song: "Exhale (Shoop Shoop)" by Whitney Houston; Kenny "Babyface" Edmonds, producer
- Outstanding album: "Waiting To Exhale," Kenny "Babyface" Edmonds, producer

J.R. REYNOLDS

PUFF JOHNSON

(Continued from page 24)

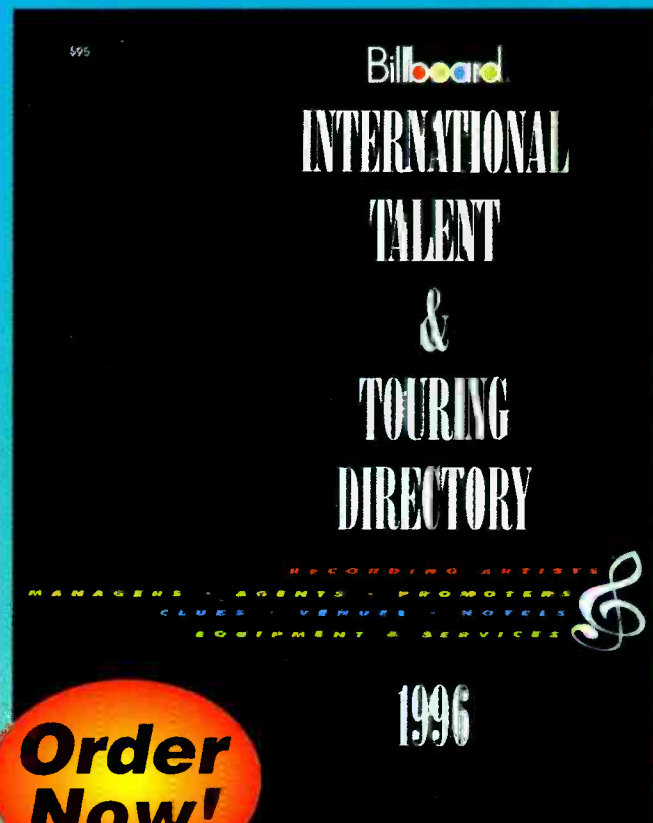
scheduled for radio, video, and press, "after we have something to talk about," says Baumgartner. In addition, the label plans to include Johnson, who is booked through the William Morris Agency, at various radio promotion concerts to be held around the country this summer.

Johnson, who is managed by Los Angeles-based Creative Partners, attended the High School for the Performing Arts at California State University at Los Angeles. She signed her first recording deal with Motown, but since she was only 13, she decided against recording at that time because of the commitment involved.

Prior to signing with Work, Johnson worked as background vocalist for Christopher Williams and the Good Girls. She also performed a track on 1994 Christmas compilation "Joyful Christmas" and one on 1995 soundtrack "Promised Land."

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Mariah Carey Never Fails To Heed Clubland's Call

MARIAH'S BABY: This week we begin with a pleasant reminder that sometimes all ya gotta do is ask in order to win your heart's desire. Several weeks ago, regular readers of this column may recall us sending a little positive projection into the **Mariah Carey** camp with hope that the pop princess might bestow clubland with an uptempo version of her fab "Always Be My Baby," which was reportedly not on the song's original remix agenda. Seemingly moments later, a slammin' house post-production of the song



Twirlin' Girls. Drag performer Pussy Tourette, left, and club diva Lonnie Gordon clown around backstage after a recent San Francisco club gig. Tourette is currently stomping along the nightlife circuit in support of his new Feather Boa Records album, "Who Does She Think She Is," which features the house-driven single "Unfortunate Lover." Meanwhile, Gordon continues to promote her current Republic Records release, "Dirty Lover."

by the eternally golden **David Morales** is complete and ready to work punters into a peak-hour frenzy.

Now, we will not be so bold as to imply that La C has responded to our specific wish. Actually, we are simply one of countless voices in clubland urging her to maintain the visibility that has placed her among today's more beloved dancefloor divas. The good news is that she never fails to heed the call of this industry sector; even though she clearly doesn't have to. As Carey racks up deserved accolades for her theatrical way with a pop ballad, it is pretty nifty to also hear her soulfully throw down an edgy house beat—which she certainly does with Morales on "Always Be My Baby."

Amid a storm of tribalistic drums and quirky keyboard effects, Carey flexes the smoky lower register of her voice, playfully vamping new lyrical refrains and weaving a hook that is radically different from that on the album. Reliably, Morales kicks three forcefully anthemic mixes, fleshing out the 12-inch package by soliciting a break-smart dub from comrade **Satoshi Tomiie**.

If you happen to be twirling along the New York underground in the coming weeks, listen closely for an unauthorized trance-ambient version of the Carey ballad "Looking In." The identity of the producer is a mystery, but the track has become among the more coveted items around town. You will never find it, though, since whoever did the mix is wisely not selling it. But if you are lucky enough to hear it, we predict that you will be absorbed by its haunting, if somewhat primitive, sound.

SPEAKING of getting what you want, the collective yells of dance music's leaders have been heard by the powers that be at Elektra/Sire, who have finally slotted **Billie Ray Martin's** brilliant solo debut, "Deadline For My Memories," for release July 16.

The set was originally slated for early March and was rescheduled twice before falling into limbo several weeks ago. News of the album's fate drew impassioned petitioning from a variety of music tastemakers. Among them was **Erik Bradley**, music director at WBBM-FM (B-96) Chicago.

"I wanted them to at least revisit the single 'Your Loving Arms,' which was our No. 7 record of 1995," he says. "The single is a smash waiting to happen. I kept asking [the label] why they were doing this to an artist who can be so successful with the right attention."

Apparently, the label listened, and it is now actively working "Your Loving Arms" to top 40 radio. Already playing the jam, which has been remixed by **Todd Terry**, are WKTU New York, KKFR Phoenix, KJMN Denver, KIIS Los Angeles, and WKSS Hartford, Conn., among others.

GETTING SOME MORE: One of the things colleagues frequently kid us about is how we measure the strength of a good record. We often say that we are almost incapable of fully embracing a dance music recording until we can feel it in the knees. It may sound odd, but it makes a lot of sense if you think about it. **Reel 2 Real** has always hit us right in the knees . . . and the neck . . . and the butt—you name it. The combination of producer **Erick Morillo's** dancehall-kissed house rhythms and the **Mad Stuntman's** raucous toasting has always been a reliable source of a full-body assault of the most exhilarating kind.

With that in mind, we approached the new "Are You Ready For Some More?" with high hopes but also with a touch of trepidation. After all, how realistic is it to expect lightening to strike the same corner of the universe over and over again? This set is less like a bolt of lightening than it is a glorious world of rhythm and sunshine unto itself. The vigorous house vibes are there, as are the Stuntman's playful rants. But there's more. "For this record, we wanted to stay with the roots, but we also wanted to progress to the next level," Morillo says. "It was time to show our versatility."

And that is what Morillo and posse do. Throughout "Are You Ready For Some More?," the vibe consistently shifts and curves down the most unexpected roads. "Jazz It Up" has the lush



by Larry Flick

keyboard cushions of vintage disco epic, while "Life's Funny" craftily combines old-school soul with Caribbean spice, and "Mueve La Cadera (Move Your Body)" is awash in invigorating African drums and salsa spunk. Along the way, there are credible forays into jazz, hip-hop, and jungle.

In putting together such a vast platter of sounds for "Are You Ready For Some More?," Morillo fleshed out the act's cast of characters. Contributing to the album's vibrant musical fabric are **Barbara Tucker**, **Michael Watford**, **Naturally**, **Projecto Uno**, **Althea McQueen**, and **Octavia** from **S.O.U.L. S.Y.S.T.E.M.** A broad blend of voices, indeed. "Making this album was a far more relaxed process," Morillo says. "We had the time to get it right. The last album was put together in a month. I also wanted to bring in a wide range of people who were good at a variety of things. I fully believe in the collaborative process and do not believe in pretending to know everything."

But with each track, it is clear that Morillo has learned his lessons well. And with the **Mad Stuntman** and his exhaustive energy taking the adventurous vocal lead, the new world of **Reel 2 Real** is complete. It is a place you never want to leave. After all, that warm feeling in the knees can get mighty addictive.

GROOVELINE: It is kinda sad to see how desperate and shady some of our fellow clubland citizens can be. Last month, we berated the folks at A&M U.K. dance subsidiary AM:PM Records for not properly crediting the name attached to the gorgeous voice on "What You Want" by **Future Force**. Since then, no less than five singers (including two very well-known divas) have called claiming to be the mysterious belter on the **Mark Picchiotti** production. To make matters worse, not one of those five callers was the actual singer—who is **Terri Symon**, a protégé of AM:PM honcho **Simon Dunmore**.

Depressing, eh? Are times so tough that people have to play deceptively? Food for thought. Meanwhile, a dozen critical roses to Symon for a performance that is worthy of a star. We wish her well and hope to hear more real soon.

While on the AM:PM tip, be sure to check out **Sarah Washington's** uplifting vocal on the gospel-touched "Heaven," which sports meaty beats courtesy of **Jazz'n'Groove**. Also quite nice from the label is "Klubhopping" by **Klubheads**, a massive European house/NRG success thanks to the studio chops of **Joey Mustaphia** and the **Lisa Marie Experience**.

And exactly who or what is the Lisa Marie Experience? Beyond sporting the most amusing and imaginative moniker we've encountered in eons, it



Groovin' With Industry. Notorious Records troupe Industry has emerged after a yearlong absence from dancefloors with "Together (We Can Groove The World)." The 12-incher is the follow-up to the New York-rooted act's 1995 debut smash, "Release Me." Fronted by singer Karen Anderson, Industry is expected to begin a U.S. club tour this spring while also cutting tracks for a possible album. Pictured in the studio during mix sessions for the single, from left, are Industry's Stephen Cullo and Christopher Drew and remixer Allen Jeffrey.

is the U.K. production partnership of **Dean Marriot** and **Neil Hynde**. The two are enjoying the kind of props usually bestowed upon seasoned heavy hitters thanks to their visionary work on the **Klubheads'** hit and on their own single, "Jumpin'." Finding their way to the studio as DJs, Marriot and Hynde are keeping busy by dividing time between remixing cuts—including **Inner City's** forthcoming 12-incher, "Do Me Right"—and preparing their next single, "Do That To Me," for release on **Positiva** next month. A playful mixture of disco reverence and ornery trance/house, the duo's sound can be downright hypnotic at times—and full of juicy pop flavor. Monitor the movement of these lads. We predict you will be hearing heaps more from them in the coming months.

IN THE MIX: After nearly a decade of making music, New Jersey's **Kerri Chandler** continues to be one of the best-kept secrets of house music. Unlike so many of the flavors grabbing above-ground attention, he is constantly rethinking his sound and approach to song structure, while always striving to weave fresh groove textures. On "Hallelujah," his latest single on New York's **King Street Records**, he dives into warm spiritual waters, infusing house rhythms with hands-in-da-air percussion and rousing keyboard rolls. The hook remains smartly prominent at all times, raising even the requisite dark dubs a catchy cut above the rest.

Although we admit to feeling a bit parched after our recent encounters with radio station WKTU, the fledgling outlet is starting to show a shift in a positive direction. First, drag superstar **RuPaul** is anchoring the morning show with delicious flair. Now if only a smart label would snap him up for a recording deal. The station is also receiving information on new and breaking records from a variety of street-level sources, including the local **Direct Hit Record Pool**. Under the guidance of **Scott Allan**, the pool serves an array of club jocks that range in format from

darkly underground to brightly mainstream. We are hopeful that some of the research collected by the station may actually translate into a better musical blend on the air.

No retrospective could be better timed than the long-promised **Lisa Lisa & Cult Jam** "Past, Present & Future" best-of album on **Thump!** Records. Closely examine faves "I Wonder If I Take You Home" and "Can You Feel The Beat," and the link to such recent smash hits as "Set U Free" by **Planet Soul** and "Feel So Right" by **Lina Santiago** is unmistakable, starting with the electro-leaning instrumentation and the banji-styled vocals. It should give Lisa and friends a reason to feel optimistic as they forge forward with the set's several new cuts. "Hold On (To This Feeling)" springs with Euro-NRG vigor; while a hip-hop revisit of "I Wonder If I Take You Home" is ready for another chance at top 40.

Billboard **Dance** HOT Breakouts

FOR WEEK ENDING APRIL 20, 1996
CLUB PLAY

1. REACH GLORIA ESTEFAN EPIC
2. STOPGO D'STILL'D MOONSHINE MUSIC
3. CHILDREN ROBERT MILES ARISTA
4. REMEMBERING THE FIRST TIME SIMPLY RED EASTWEST
5. AS I WATCH U DANCE TIA ICHIBAN

MAXI-SINGLES SALES

1. LIVE AND DIE FOR HIP HOP KRIS KROSS RUFFHOUSE
2. DOOKY BOODY D.J. D-MAN & BILLY BOY ZOO
3. I'LL TAKE YOU TO LOVE NAKED MUSIC NYC TON A
4. REALITY CHECK RUSTY KILLA PRODUCTIONS STRAPPED
5. DESPERADO EL MARIACHI DIG IT

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	12	5	***No. 1*** THE SOUND LOGIC 59039 1 week at No. 1	X-PRESS 2
2	6	16	4	MAKE THE WORLD GO ROUND CHAMPION IMPORT	SANDY B.
3	2	7	7	WHAT A SENSATION MAW 0005/STRICTLY RHYTHM	KENLOU
4	5	11	6	SWEET DREAMS RCA 64504	◆ LA BOUCHE
5	1	4	7	HYPER-BALLAD ELEKTRA 66043/EEG	◆ BJORK
6	9	10	8	FEELS SO GOOD (SHOW ME YOUR LOVE) GROOVE NATION 56004/UNIVERSAL	◆ LINA SANTIAGO
7	3	3	12	GIV ME LUV YOSHITOSHI 005	ALCATRAZ
8	16	23	5	SUNDAY AFTERNOONS KRASNOW PROMO/MCA	VANESSA DAOU
9	11	14	7	STRANGE WORLD RCA 64371	◆ KE
10	13	17	6	LOVE HAS NO NAME REPRISE 43644	BABBLE
11	10	2	10	SALVA MEA (SAVE ME) CHEEKY 008/CHAMPION	◆ FAITHLESS
12	20	32	4	SEXUALITY WARNER BROS. 43676	◆ K.D. LANG
13	18	26	5	LAND OF DREAMING CLUB ZONE IMPORT	MASTERBOY
14	8	1	11	TRES DESEOS (THREE WISHES) EPIC 78286	◆ GLORIA ESTEFAN
15	21	28	7	INSIDE OUT 550 MUSIC 78233/EPIC	◆ CULTURE BEAT
16	23	33	16	TELL IT TO MY HEART ARISTA PROMO	TAYLOR DAYNE
17	17	22	7	REACHIN' JELLYBEAN 2508	INSTINCT
18	7	6	11	LIGHT YEARS WORK 78077/COLUMBIA	◆ JAMIROQUAI
19	19	21	6	REAP (WHAT YOU SOW) SOUND PROOF IMPORT/MCA	VERNESSA MITCHELL
20	14	5	11	AIN'T NOBODY WORK 78229/COLUMBIA	◆ DIANA KING
21	15	9	10	RUMOUR LAVA 95649/ATLANTIC	◆ BEL CANTO
22	25	34	5	OOH BOY ARISTA 1-2983	REAL MCCOY
23	12	8	10	LUCKY LOVE ARISTA 1-2980	◆ ACE OF BASE
				Power Pick	
24	33	—	2	ONE MORE TRY CHAMPION PROMO/RCA	KRISTINE W.
25	34	42	4	VICIOSA ZYX 8078	SUENO LATINO FEAT. VALERIA VIX
26	22	20	8	JUSTIFY STRICTLY RHYTHM 12407	THE GIRL NEXT DOOR
27	30	41	4	YOU'LL NEVER FIND MUSIC PLANT 032	MEECHIE
28	41	—	2	MOVIN' STRICTLY RHYTHM 027	MONE
29	26	24	9	DON'T STOP (WIGGLE WIGGLE) AUREUS 1200	◆ THE OUTHERE BROTHERS
30	38	—	2	MIGHTY POWER OF LOVE FREETOWN IMPORT	LEE E JOHN
31	37	43	4	A MYSTICAL JOURNEY CLEAR MUSIC 1111	GALAXY PEOPLE
32	50	—	2	WHAM BAM VIRGIN UNDERGROUND 38537/VIRGIN	CANDY GIRLS FEAT. SWEET PUSSY PAULINE
33	24	15	9	THIS IS THE WAY STOCKHOLM IMPORT	E-TYPE
34	39	44	3	I NEVER NEEDED INTERHIT 10159	ALEXIA PHILLIPS
				Hot Shot Debut	
35	NEW	1	1	CAN'T STOP LOVE JELLYBEAN 2509	SOUL SOLUTION
36	44	49	3	DO WHAT'S GOOD FOR ME RADIKAL 15569/AVEX-CRITIQUE	◆ 2 UNLIMITED
37	32	35	6	FIND OUR WAY (BREAKAWAY) SUB-URBAN 21	KEY TO LIFE FEAT. KATHLEEN MURPHY
38	47	—	2	LOVE CAN CHANGE IT VIRGIN UNDERGROUND 38538/VIRGIN	FRANKIE KNUCKLES FEAT. ADEVA
39	36	39	8	LIFT ME UP EIGHT BALL 88	CONNIE & JUNIOR
40	31	29	8	I DON'T WANT TO TALK ABOUT IT HANDS ON IMPORT	GEOFFREY WILLIAMS
41	45	50	3	I WILL SURVIVE EMI IMPORT	◆ DIANA ROSS
42	NEW	1	1	DIRTY LOVE REPUBLIC 002	◆ LONNIE GORDON
43	NEW	1	1	THINK TWICE NEXT PLATEAU 1448	ALANA DANTE
44	NEW	1	1	1979 VIRGIN 38541	◆ SMASHING PUMPKINS
45	NEW	1	1	EVERYBODY'S GROOVIN' S.O.S. 14251/200	MAX-A-MILLION
46	27	13	13	THE NEW ANTHEM LOGIC 59034	N-JOI FEAT. MARK FRANKLIN AND NIGEL CHAMPION
47	48	48	4	2 LUVS GROOVE ON 36/STRICTLY RHYTHM	LIFE LINE
48	NEW	1	1	AMERICA SUGAR DADDY 004	◆ FULL INTENTION
49	28	19	12	SET ME FREE ICHIBAN 24880	MIISA
50	29	18	13	THE WINDING SONG SIRE 66019/EEG	DOUBLEPLUSGOOD

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	6	***No. 1/Greatest Gainer*** AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) ROC-A-FELLA/FREEZE 53233/PRIORITY	1 week at No. 1 ◆ JAY-Z
2	1	1	7	WOO-HAH!! GOT YOU ALL IN CHECK (M) (T) (X) ELEKTRA 66050/EEG	◆ BUSTA RHYMES
				Hot Shot Debut	
3	NEW	1	1	YOU'RE THE ONE (T) RCA 64515	◆ SWV
4	9	7	8	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	◆ R. KELLY FEAT. RONALD ISLEY
5	4	2	5	RENEE (M) (T) ISLAND 854585	◆ LOST BOYZ
6	6	11	6	LET ME CLEAR MY THROAT (T) (X) CLR 5218	DJ KOOL
7	5	6	5	DOIN IT/I SHOT YA (T) DEF JAM/RAL 576121/ISLAND	◆ LL COOL J
8	3	3	4	SWEET DREAMS (T) (X) RCA 64504	◆ LA BOUCHE
9	7	4	3	ALWAYS BE MY BABY (M) (T) (X) COLUMBIA 78277	◆ MARIAH CAREY
10	25	16	30	SET U FREE (T) (X) STRICTLY RHYTHM 12435	PLANET SOUL
11	NEW	1	1	REACH (T) (X) EPIC 78286	◆ GLORIA ESTEFAN
12	13	42	4	ONE FOR THE MONEY (M) (T) (X) MOTOWN 860501	◆ HORACE BROWN
13	15	9	7	1,2,3,4 (SUMPIN' NEW) (T) TOMMY BOY 721	◆ COOLIO
14	18	27	7	5 O'CLOCK (M) (T) (X) MCA 55076	◆ NONCHALANT
15	NEW	1	1	MAD SCIENTIST (T) GEFEN WILDPITCH 222151	◆ LARGE PROFESSOR
16	21	14	19	NO ONE ELSE (M) (T) (X) BAD BOY 7-9052/ARISTA	◆ TOTAL
17	8	8	5	RELEASE ME (T) UPSTAIRS 0115	ANGELINA
18	22	15	24	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
19	19	12	17	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	◆ FUGEES
20	20	—	2	IF HEADZ ONLY KNEW... (T) (X) PENDULUM 58549/EMI	◆ HEATHER B.
21	32	18	4	HYPER-BALLAD (T) (X) ELEKTRA 66043/EEG	◆ BJORK
22	12	17	8	LUCKY LOVE (M) (T) (X) ARISTA 1-2980	◆ ACE OF BASE
23	16	24	5	LADY (M) (T) (X) EMI 58532	◆ D'ANGELO
24	11	10	12	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	◆ DEBORAH COX
25	31	34	6	KEEP ON, KEEPIN' ON (T) FLAVOR UNIT EASTWEST 66044/EEG	◆ MC LYTE FEAT. XSCAPE
26	NEW	1	1	FEVER EXPRESS PART 1 (T) (X) NITEBEAT 037	GEORGE ACOSTA
27	27	29	8	NO REASON TO CRY (T) (X) QPM 2502/PROFILE	JUDY TORRES
28	RE-ENTRY	4	4	STRANGE WORLD (T) (X) RCA 64371	◆ KE
29	26	21	13	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) GROOVE NATION 56004/UNIVERSAL	◆ LINA SANTIAGO
30	34	36	9	OOH BOY/SLEEPING WITH AN ANGEL (M) (T) (X) ARISTA 1-2983	REAL MCCOY
31	17	13	8	I WILL SURVIVE (T) (X) RCA 64491	◆ CHANTAY SAVAGE
32	23	25	5	SHADOWBOXIN'/4TH CHAMBER (T) GEFEN 22211	◆ GENIUS/GZA FEAT. METHOD MAN
33	28	20	10	SITTIN' UP IN MY ROOM (M) (T) (X) ARISTA 1-2974	◆ BRANDY
34	24	19	4	FEEL THE MUSIC (T) (X) STRICTLY RHYTHM 12430	PLANET SOUL FEATURING BRENDA DEE
35	RE-ENTRY	28	28	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET BIG BEAT 95747/AG	◆ THE BUCKETHEADS
36	33	31	29	EVERYBODY BE SOMEBODY (T) (X) MAW 0007/STRICTLY RHYTHM	◆ RUFFNECK FEAT. YAVAHN
37	36	26	32	MISSING (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIRL
38	10	—	2	SUSPENDED IN TIME (T) PAYDAY/LONDON 120078/ISLAND	◆ GROUP HOME
39	37	—	2	LOVE, LOVE, LOVE (T) BASEMENT BOYS 006	THOSE GUYS
40	14	41	18	DROP/RUNNIN' (T) (X) DELICIOUS VINYL 58551/CAPITOL	◆ THE PHARCYDE
41	39	28	3	DOE OR DIE (T) (X) EMI 58398	◆ AZ
42	RE-ENTRY	2	2	THE SOUND (T) (X) LOGIC 59039	X-PRESS 2
43	RE-ENTRY	9	9	EVERYDAY & EVERYNIGHT (T) (X) LOUD 64527/RCA	◆ YVETTE MICHELLE
44	45	40	5	AIN'T NO PLAYA (M) (T) (X) CHRYSALIS 58527/EMI	◆ RAPPIN' 4-TAY
45	43	43	6	ENVY/FIREWATER (T) VIOLATOR 1546/RELATIVITY	◆ FAT JOE
46	49	—	16	STAYIN' ALIVE (T) (X) RADIKAL 15562/AVEX-CRITIQUE	◆ N-TRANCE
47	RE-ENTRY	19	19	MAGIC CARPET RIDE (T) (X) SM/E 9014/PROFILE	◆ THE MIGHTY DUB KATS
48	NEW	1	1	WAY UP TO THE SKY (T) STRICTLY RHYTHM 12400	WINDBREAKER
49	38	49	18	GET MONEY/NEED YOU TONIGHT (T) UNDEAS/BIG BEAT 95694/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
50	30	23	5	ESA NENA LINDA (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN	ARTIE THE 1 MAN PARTY

○ 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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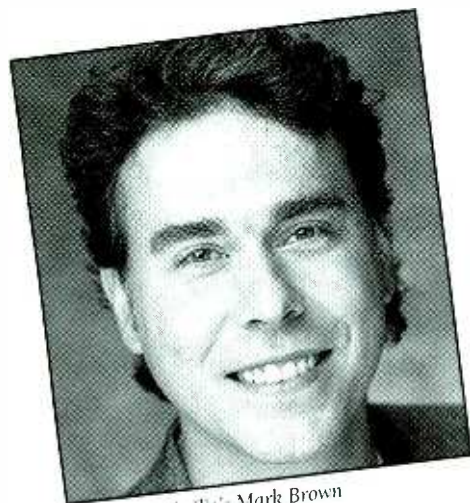
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HOLDING PATTERNS

**The Pros And Cons Of An Age-Old
Publishing Practice**

BY JOHN LOMAX III



Capitol/Nashville's Mark Brown

The Nashville system of placing a song on “hold” is a request to hold on to a song until the artist’s team decides whether or not to record it. Holds originated years ago, when the producer was king, but today they’ve devolved into a thorny issue much debated among all participants. Mark Brown, Capitol/Nashville’s VP of A&R, says, “It doesn’t mean what it did 15 years ago. Back then, it was kind of like saying ‘I want to marry you’; now it means ‘I like you.’”

The problem is volume. As Warner-Chappell’s Nashville boss, Tim Wiperman, notes, “There are 250 major-label acts, and there aren’t enough great songs. So labels are scrambling. There are 30 to 50 songs held now for a particular act. Everyone’s afraid of losing a hit; it’s more defensive than offensive.”

TWO WEEK’S TOO WEAK

A median figure of 40 songs means 10,000 songs may be held by those 250 acts. Since some songs may be held several times before being recorded, the actual total is less, but it’s plain that lots of publishing inventory is sidelined while the decision to record is made. Says Wiperman, “When we figure in the cost of advances, staff time, materials and overhead, we calculate an uncut song’s value at \$3,000 to \$5,000. So it’s easy to have \$100,000 in inventory tied up—sometimes for up to six months. We give a two-week hold, and it’s automatically released if we haven’t heard from them in that time.”

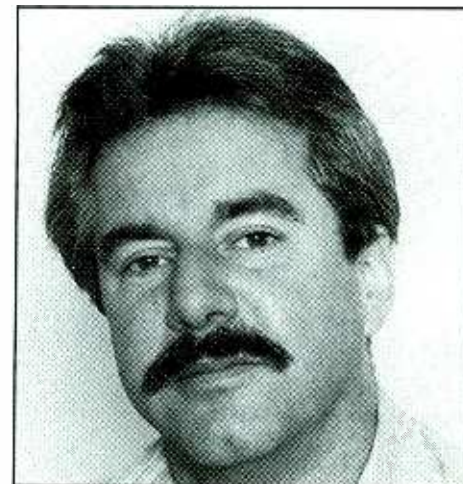
The New Company’s Chuck Neese refers to them as “too weak holds” as a pun-filled way of illustrating that the system has generated a lexicon all its own. “We call them half



Starstruck's Carol Ann Mobley



Wrensong's Ree Guyer Buchanan

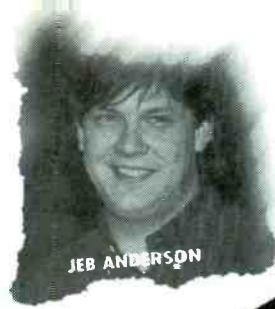


Warner-Chappell's Tim Wiperman

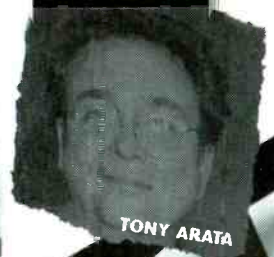
Continued on page 53

ASCAP #1 CLUB

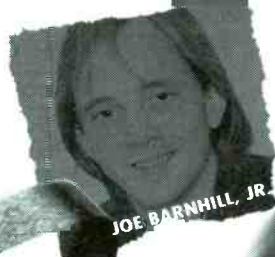
ASCAP's No. 1 Club honors those ASCAP members who write a song that reaches No. 1 on Billboard's Hot Country Singles and Tracks and the Radio & Records Country Top 50. The writers listed have earned that distinction in 1995.



JEB ANDERSON



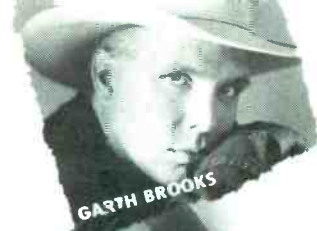
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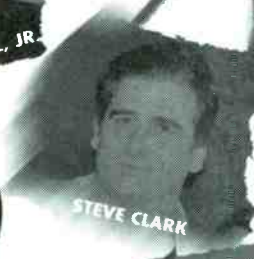
JOE BARNHILL, JR.



KENNY BEARD



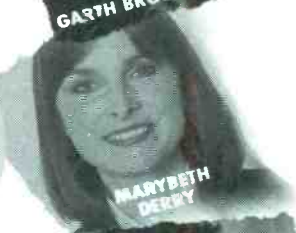
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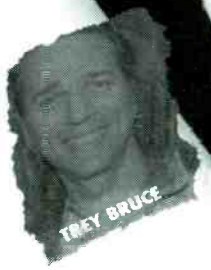
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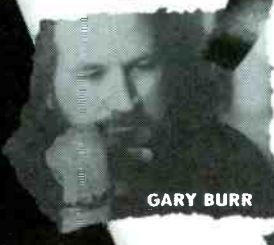
DEBI COCHRAN



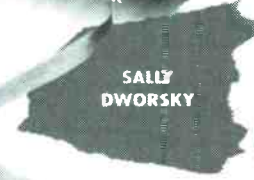
MARYBETH DERRY



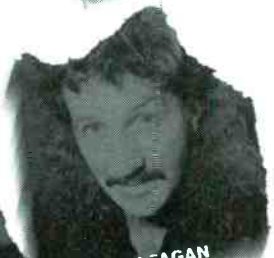
TROY BRUCE



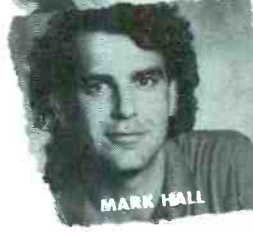
GARY BURR



SALLY DWORSKY



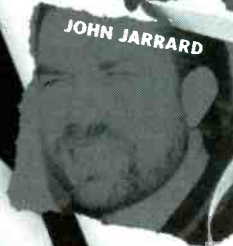
RICH AGAN



MARK HALL



STEVE DUKES



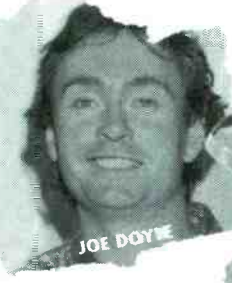
JOHN JARRARD



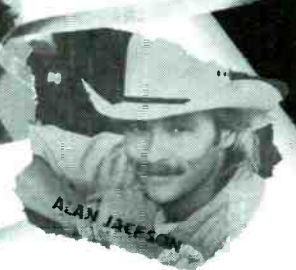
ROBERT JOHN "MUTT" LANGE



TRACY LAWRENCE



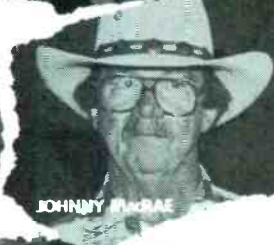
JOE DOYNE



ALAN JACKSON



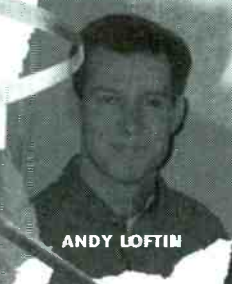
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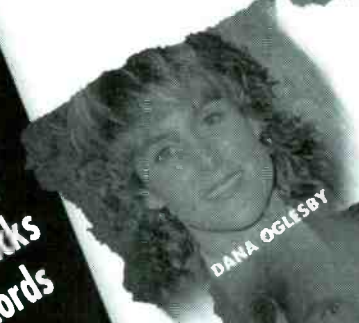
JOHNNY MCRAE



LIZ HENGBER



ANDY LOFTIM



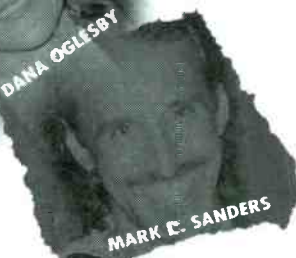
DANA OGLESBY



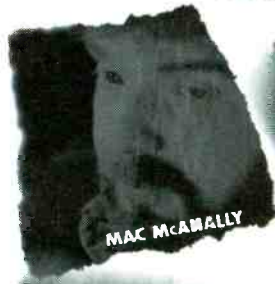
JEFF PENNIG



JESS LEARY



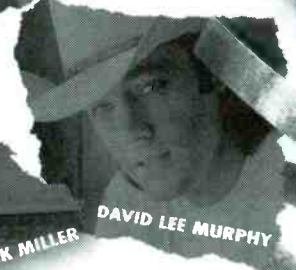
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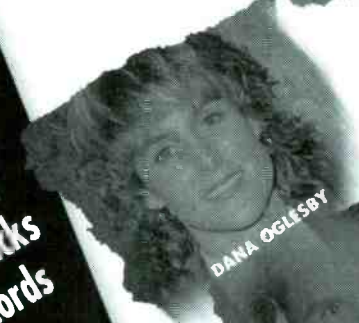
MAC McAMALLY



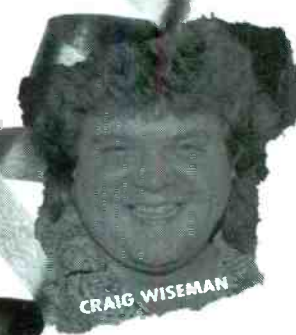
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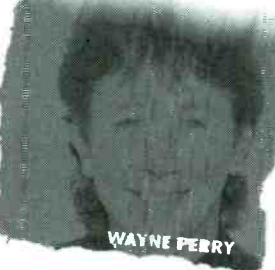
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KIM WILLIAMS



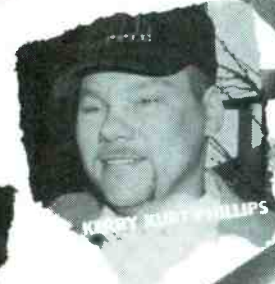
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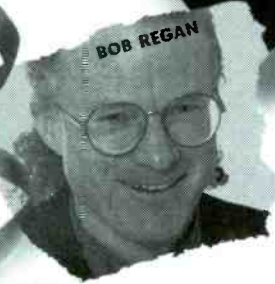
WAYNE PERRY



GRETCHEEN PETERS



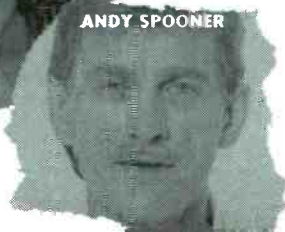
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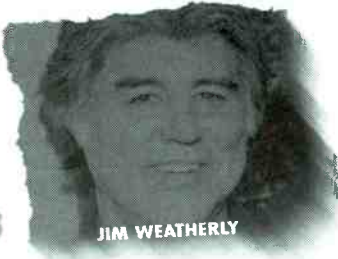
BOB REGAN



VICTORIA SWAN



ANDY SPOONER



JIM WEATHERLY

WRITER-PRODUCERS CHURN OUT HITS IN MUSIC CITY

Songwriters Use Their Talent And Connections To Produce Results

By Deborah Evans Price

Many of the top producers in Nashville today began their careers as songwriters. Though there are producers who have backgrounds as engineers or musicians, many of Music City's top record labels and publishers are realizing the advantages of recruiting producers from the talented songwriter pool. Don Cook, Byron Gallimore, Tom Shapiro, Chris Waters and Monty Powell are just a few of the country songwriters who have parlayed their experience producing demos into producing major-label records for artists like Brooks & Dunn, Tim McGraw, Billy Dean and Diamond Rio.

CREATIVE CONTROL

Seeking more creative control over the songs they write is a factor in songwriters getting into production. "I think it's just the creative urge that causes songwriters to expand. They have a little more control over the final product," says Tom Shapiro, a songwriter with Hamstein Cumberland whose production credits include Billy Dean and Dusty Springfield's current album. Shapiro is also noted for writing such hits as Collin Raye's "Somebody Else's Moon" and Terri Clark's breakthrough hits "Better Things To Do" and "When Boy Meets Girl."

"Somebody asked me what I really liked about producing, and I said the thing I liked most is that I get to screw up my own song," jokes Don Cook, VP Sony/ATV Tree Publishing, who produces Brooks & Dunn, James House, Tracy Lawrence, the Mavericks, Wade Hayes, Shenandoah and Nikki Nelson, among others. "If somebody is going to ruin my song, I'd rather it be me. I've had complaints about what some producers have done with my songs, but I've had great cuts from other producers. I'm sure I'm very typical for writers when it comes to other people's treatment of their songs."

As a songwriter, Cook has penned hits for Brooks & Dunn, Mark Colie, Lari White, Waylon Jennings, The Oak Ridge Boys and Steve Wariner and has co-written several Brooks & Dunn hits, includ-

ing "Brand New Man," "That Ain't No Way To Go," "Lost And Found" and "You're Gonna Miss Me." Cook also has his own label imprint through Sony, DKC Records.

DEMONSTRATING TALENT

Writers break into the production field in a variety of ways. Tim DuBois heard demos Cook had produced on fellow Tree writer Kix Brooks, and when DuBois paired Brooks & Dunn as a duo, he asked Cook to co-produce. "For me, it was scary," Cook admits. "I didn't get into production because I really intended to, I was sort of pulled into it by a set of circumstances. I was very happy being a songwriter and was very reluctant to do anything that would disconnect me from that world in any way. So I did it with a

tremendous amount of apprehension.

"I loved going into the studio as a writer and making demos and laying the groundwork for somebody else to make the record. I guess because I did that well I was asked to produce, and I'm very happy I did. And as it turns out, I'm not disconnected from my life as a songwriter. Although I don't get to do it as much as I used to, I still do it enough that I can keep my tools fairly sharp."

Shapiro got into production because of an act he believed in. "There were demo singers we used," he says explaining how he came across Billy Dean. "Billy is the first major production I did in this market. I worked with him for about three or four years, and one week he played me his song 'Somewhere In My Broken Heart.' I just kind of turned to him and said, 'Let's do business. Let's do something.'"



Tim McGraw inspired Byron Gallimore to produce.

"WHAT THE WRITER-PRODUCER brings to the table is that a successful writer has songs," says Tom Shapiro. "An engineer or musician doesn't write, so they aren't bringing that to the table. Also songwriters know the writing community really well."

For Byron Gallimore, the act he believed in was Tim McGraw. Gallimore came to town as a writer/artist himself and worked at Dick James Music and Warner Bros. Music, where he penned songs for Tammy Wynette, Moe Bandy and Charley Pride, among others. He wound up at Charley Pride's publishing company, Pride Music, where he began as a songwriter and is currently VP.

"About two years into my songwriting contract, the person who was running the office left and they gave me the opportunity to do it," Gallimore says. "I really wasn't thinking of going into the publishing field. It just kind of came along and they trusted me and it's been a great relationship."

As a publisher, Gallimore worked with a variety of songwriters on a daily basis and began dabbling in producing, work-

ing with newcomers he believed in. A songplugger at another publishing company was friends with Tim McGraw and suggested he talk to Gallimore about production. Gallimore went to see McGraw perform at a downtown club and was impressed. At the time, however, Gallimore had yet to really break into the producers ranks.

"Looking back at it now, I wasn't hardly ready," he says. "James Stroud was the person who helped me break into the production business. I had been carrying him projects for a long time, and I guess he had seen me struggle and seen me grow. He signed Hank Flamingo [a band Gallimore was working with] to Giant. When Tim came along, I didn't have enough clout to pull that off by myself, and [Stroud] was good enough to help us with that. You have to have somebody who will listen to you, and at some point give you a shot, and James Stroud has been that guy for me."

Gallimore's big break as a producer came when he and Stroud began co-producing McGraw for Curb and found success with "Indian Outlaw," "Don't Take The Girl," "Can't Be Really Gone" and a string of McGraw hits. Gallimore's reputation as a producer has continued to grow with the release of Jo Dee Messina's fast-climbing single, "Heads Carolina, Tails California," which Gallimore co-produced with McGraw.

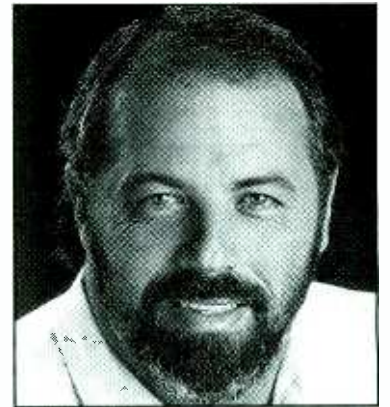
THE SONGWRITING CONNECTION

Unlike Cook and Shapiro, who contin-

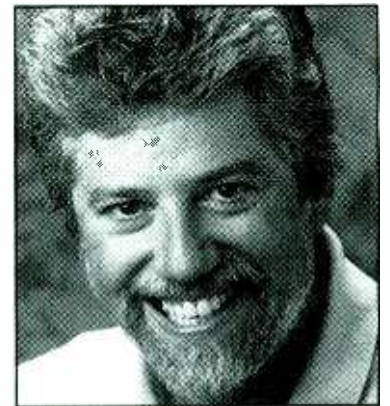
ers know the writing community really well."

Donna Hilley, president and CEO of Sony/ATV Tree agrees that a hit writer's access to great songs is a powerful calling card. "Don Cook is sitting on top of one of the greatest catalogs in the world," Hilley says. "I think the benefit of having a writer-producer is that they are really concerned with the song. We must stick with great songs and let an artist interpret them in his or her own style. It has to start with the song, and all these writers are song people first, and then they become producers. It's an outlet for them and their material. Those who cut great songs will remain, and those who don't will not."

Hilley believes so strongly in writer-producers that she is cultivating a large



James Stroud

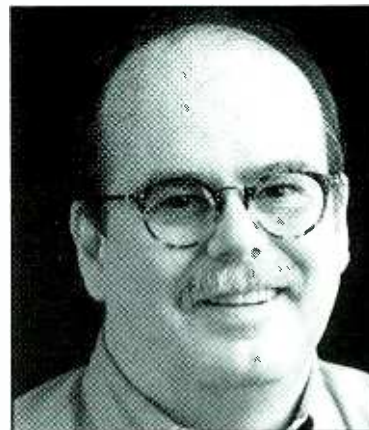


Tom Shapiro

stable of them at Sony/ATV Tree. Among the writers on staff who are also successful producers, in addition to Cook, are Chris Waters, who produces Terri Clark; Wally Wilson, who co-produces Lonestar with Don Cook; and Emory Gordy Jr., who won the Country Music Association's album of the year accolade for his wife Patty Loveless' album "When Fallen Angels Fly." Christian writer-producer Kenny Greenburg just won a Grammy for best rock gospel album, for Ashley Cleveland's album "Lesson Of Love." Sony/ATV Tree also has a co-publishing venture with Barry Beckett and has several other writer-producers in its stable, including Rodney Crowell, Dan Wilson, Pat McMakin, Gary Nicholson, Green Daniels, Chick Rains, Pam Tillis (who produced her own current album), Paul Nelson and Larry Boone.

"We want to create a country Motown right out of here," Hilley says. "We want this building to explode with synergy and creativity."

Cook feels it's important to develop new producers and is co-producing several upcoming projects with other writer-producers. "I really think the business of publishing now has to be concerned with finding and nurturing the next generation of producers in this town, and not just writer-producers, but people who are non-writers and are interested," he says. "I think we have to locate those people and support them." ■



Don Cook

ue to write, Gallimore says that between the demands of running Pride Music and producing he hasn't written anything in a long time. However, he still has access to songs, and that access to hit songs is what makes a writer-producer so attractive to record labels looking for someone to produce an act.

"What the writer-producer brings to the table is that a successful writer has songs," Shapiro says. "An engineer or musician doesn't write, so they aren't bringing that to the table. Also songwrit-

TAKING THE BULL BY THE HORNS.



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SONGWRITERS ON STAGE AND CD

Specialist Label Laureate Records Showcases And Distributes Writer-Artists

BY CHET FLIPPO

Increasingly, as the label situation in Nashville becomes more and more crowded, and as country radio is heavily tilted toward the mainstream, songwriters who yearn to be recording artists have found themselves frozen out. That situation has been addressed, in part, by niche-oriented labels geared toward singer-songwriters, such as Imprint Records (formerly Veritas), which has Gretchen Peters. Another alternative has been the artist-owned label, such as the multi-artist cooperative Dead Reckoning, as a haven for

singer-songwriters.

But the ultimate label alternative for songwriters seems to be a radical new departure that seeks to completely bypass all the traditional routes of major-label affiliation, radio play and big album retail outlets. Laureate Records is flying in the face of all traditional tenets of record operations and merchandising. It is so new that it's impossible to tell yet if its premise is workable. The label is structured to sign only songwriters who perform and to present their work, initially at least, primarily to an international audience.

WRITER LAUREATES

Laureate Records is the brainchild of a veteran Nashville songwriter and artist, Alex Harvey, who has written numerous hits dating back to Tanya Tucker's career-establishing version of "Delta Dawn" in the 1970s. After stewing about the dwindling prospects of songwriters who aspire to perform and record, Harvey came up with the idea for Laureate and immediately scored with a successful label presentation at MIDEM, an international distribution deal with Castle/Alliance and a showcase program on CMT Europe.

Harvey says the idea came to him in a fit of pique. "I was playing downtown with a couple of guys and one of them said to me, 'It sounds like you're trying to be an artist.' I started thinking how unfair it was that the people who actually paint pictures in words are so under-respected. So I wanted to do something to make it equitable."

Harvey got together with a stockbroker friend to plot financing and decided to form a record company. "The songwriters who don't perform are in the majority," he says, "and the rule seems to be that performance is not important, because sooner or later somebody else is gonna cut their songs. To me, that's a secondary presentation of a work, and most works in this town don't get performed because they're too deep for the genre. Nashville is full of great songwriters from all over the country, who have musically and intellectually brought the level of music up to a point where the rest of the town is having a hard time catching up."

"I said to myself, 'We need to form a label for these people.' There have been great songwriters who have become performers—from James Taylor to Jackson Browne and so on—but they've never been conceived of as a group; they've always been conceived of individually."

Harvey himself is a regular on the songwriter-showcase circuit, and he began compiling a list of songwriters he would want on a label. Thus far, he's signed a dozen, including himself.

"There are so many people here who are incredible, but because they're not country enough or whatever, they're not on a label," he says. "They're making a living out of writing country songs, but the most incredible songs they write are too far over in some other form — what do we call it? Pop or rock or folk-rock? What we're try-

AFTER STEWING about the dwindling prospects of songwriters who aspire to perform and record, Alex Harvey came up with the idea for Laureate and immediately scored with a successful label presentation at MIDEM, an international distribution deal with Castle/Alliance and a showcase program on CMT Europe.

ing to do here is totally outside the traditional Nashville way of thinking."

His first move was to form a physical structure to house the concept. "I've got a cabin out on the river," he says, "a 1918 log cabin on the Little Harpeth River. I found an engineer who looked at the place and said he had the right equipment for it. I want to record everybody right, make them family and make them feel comfortable and at home."

GLOBAL MOVES

His next move was to MIDEM. He was able to enlist the sponsorship of Jack Daniel's, Budweiser Beer and Peavey Electronics for a booth at MIDEM, as well as for a promo handbook titled "Nashville: Music City, Planet Earth." Harvey and

Continued on page 46

When boy meets girl
If you loved me
Not on your love
That ain't my truck
Better things to do

Thinkin' about you
Your love amazes me

Wink Every once in a while
Third rock from the sun Indian outlaw
Love a little stronger Walking away a winner
She can't say I didn't cry My love Is there life out there

We both walk What's it to you

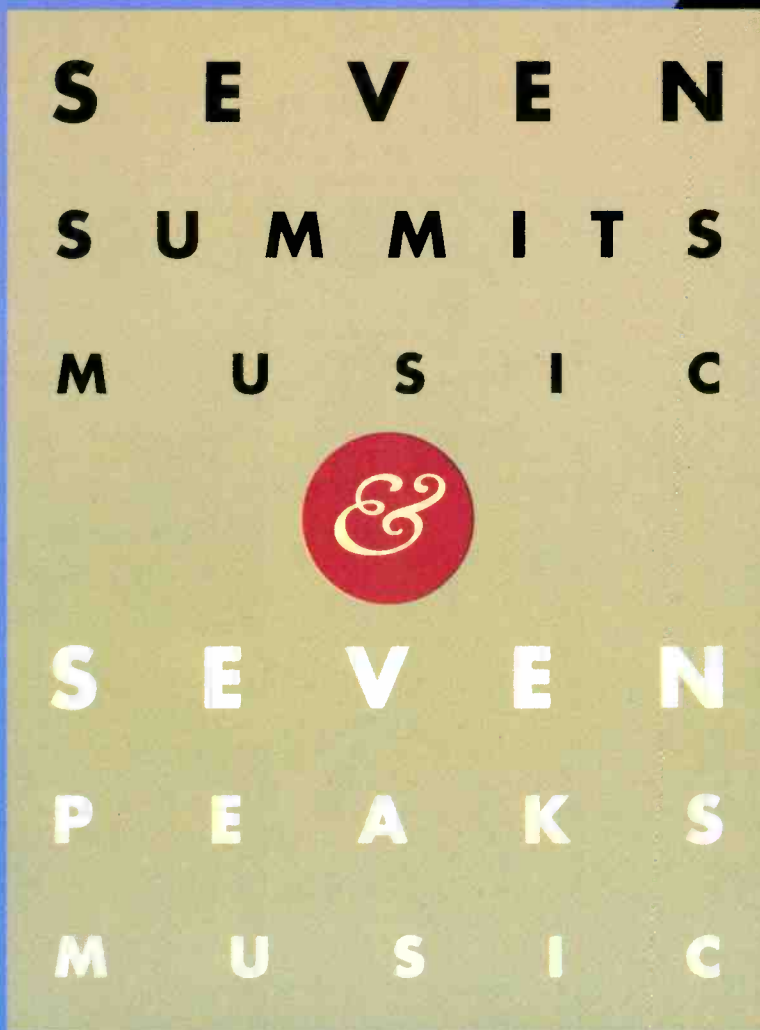
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hit after hit after hit after hit . . .

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Contact:
Brian Rawlings
Brian Brinkerhoff
Phone (615) 385-4466

Disney Music Publishing would like to thank the artists, producers, and record companies in Nashville that have made this a banner year.

"ANGELINA"

Rick Orozco

"I CAN LOVE YOU LIKE THAT"

John Michael Montgomery

Grammy nomination

"Best Country Song"

Five NSAI Awards including

"Song Of The Year"

Songwriters Guild of America Award

American Songwriters'

"Song Of The Year"

"Songwriter Of The Year"

"IF I FALL"

Trace Adkins

"I'M HISTORY"

James T. Horn

"I VOLUNTEER"

Collin Raye

"I WANNA KNOW"

Michael English

"I WILL KNOW YOU"

Shenandoah

"I WON'T STAND IN LINE"

Rebe McEntire

"LIVE TO LOVE ANOTHER DAY"

Suzie Boggus

"LONG AS I LIVE"

John Michael Montgomery

"NOBODY STILL LOVES ME"

LoneStar (Live)

"SHAKE THAT THING"

LoneStar (Live)

"SOMEHOW SHE KNOWS"

Brad Hawkins

"SOMEWHERE IN MEXICO"

Rick Orozco

"STARLIGHT"

Brad Hawkins

"THAT LAST MILE"

Jeff Carson

"THE MAN UPSTAIRS"

James T. Horn

"WHEN COWBOYS DIDN'T DANCE"

LoneStar

"WHEN THE VOW BREAKS"

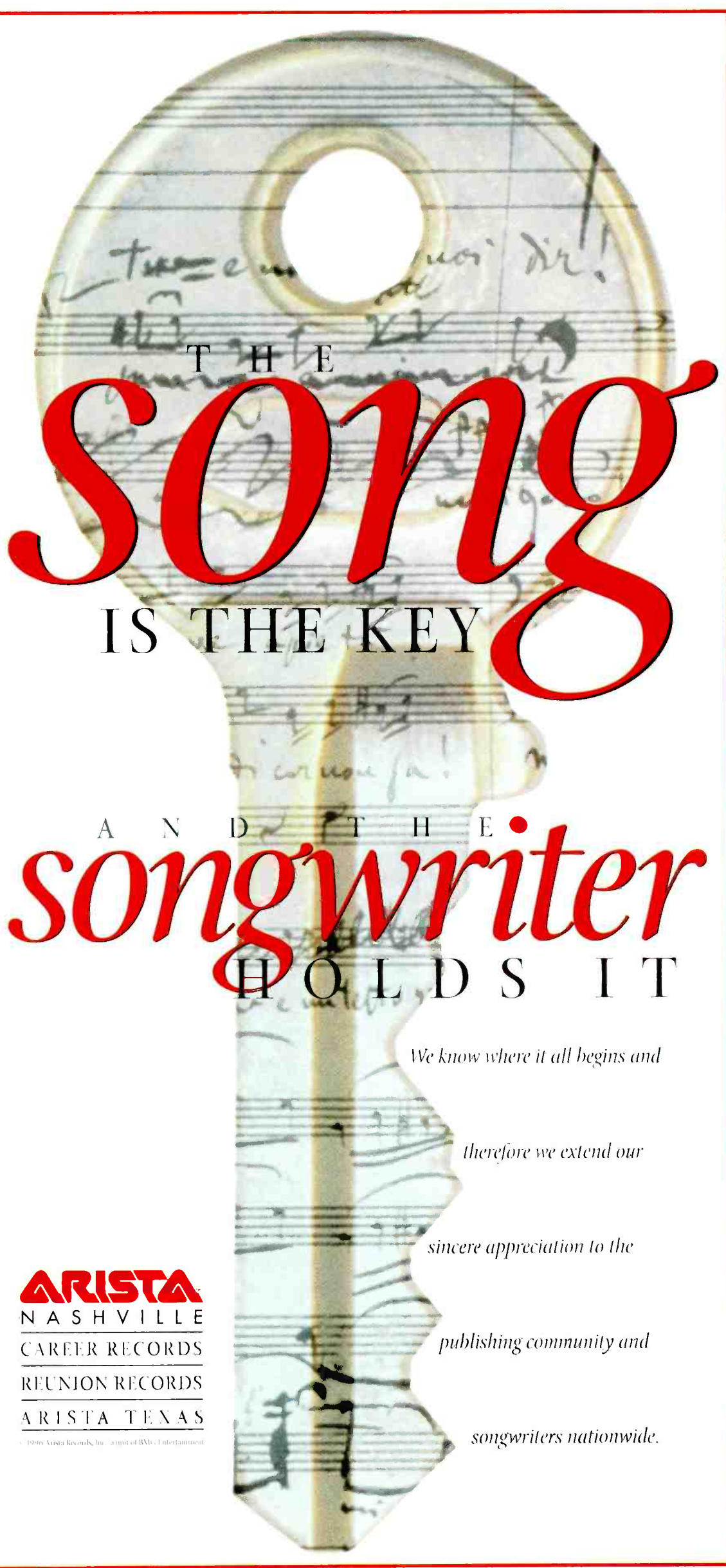
Nikki Nelson

"YOU GO FIRST"

Nikki Nelson

"YOU'RE ALL THE ABOVE"

Mike Curtis



THE
SONG
 IS THE KEY
 AND THE
songwriter
 HOLDS IT

We know where it all begins and

therefore we extend our

sincere appreciation to the

publishing community and

songwriters nationwide.

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Nashville
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**TIN PAN SOUTH IS RIGHT
 UP SONGWRITERS' ALLEY**

**Nashville's Festival
 Features Tunemsmiths'
 Performances**

BY VERNELL HACKETT

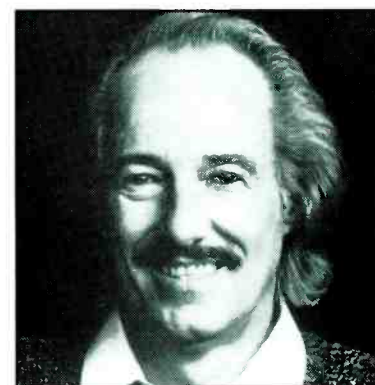
hundreds of hit songs performed by dozens of the country's finest songwriters will fill the air in Nashville April 16-20, when the Nashville Songwriters Assn. International (NSAI) presents its annual Tin Pan South celebration of the songwriter.

Tin Pan Jam kicks off the festivities with the Randy Bachman Band featuring Jack Tempchin, as well as Gary Nicholson, Webb Wilder, Al Anderson, Jonell Mosser, Delbert McClinton and many of their peers, performing on Tuesday (16) evening at the Ace Of Clubs.

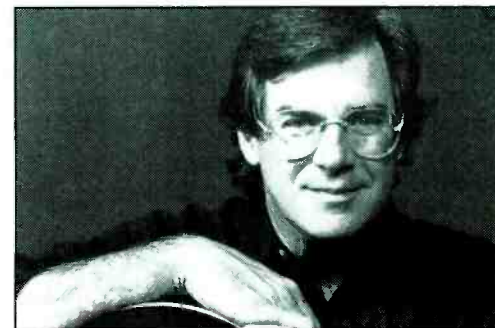
John Sebastian, John Phillips, Roger Cook, John D. Loudermilk, Janis Ian, Michael Masser, Allen Toussaint and Randy Goodrum close out the five days of performing magic on Saturday (20) at the Ryman Auditorium, for the Legendary Songwriters Acoustic Concert. Sebastian, of the Lovin' Spoonfuls fame, has penned such classics as "Do You Believe In Magic." Phillips, who was a member of the Mamas And The Papas, will perform many of his hits, including "California Dreaming." Cook's credits include "I'd Like To Teach The World To Sing," while Masser has penned "Touch Me In The Morning." Toussaint's performance will be peppered with such classic tunes as "Southern Nights," and Goodrum will entertain the audience with hits like "You Needed Me." Ian's career hits include "Society's Child," while Loudermilk has penned a number of classics, including "Then You Can Tell Me Good-bye."

A golf tournament on Wednesday will find songwriters mingling on the greens at the Hermitage Golf Club instead of the stage, but that evening Alan and Marilyn Bergman, Steve Dorff, Angela Kaset, Michael McDonald, Jimmy Webb, Billy Strich and Felix Cavaliere will host Piano Night at the Ace Of Clubs.

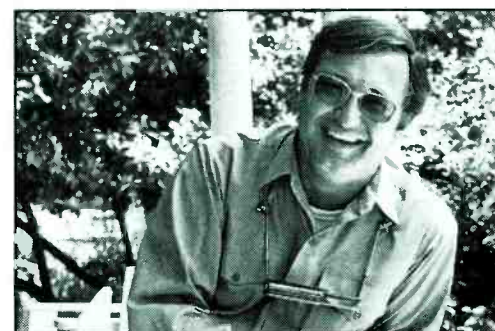
"What's happened this year is that a lot of legendary people from previous years are coming back on their own to hang out and drop in on clubs," says Pat Alger, president of NSAI. "When you have Alan and Marilyn Bergman, Paul Williams, Michael MacDonald and Jack Tempchin



Among the writers performing at Tin Pan South are "Papa John" Phillips...



...John Sebastian...



...John Loudermilk...

saying they want to be here for Tin Pan South, it's pretty impressive. And Jimmy Webb has been here all four years."

Guy Clark, Robert Earl Keen and Townes Van Zandt will perform Wednesday evening at Green's Grocery in Leiper's Fork, Tenn., just outside of Nashville.

Various songwriters will perform around town on Thursday and Friday nights, performing in venues as diverse as The Bluebird Cafe, Douglas Corner, Henry's Coffeehouse, The Sutler, 3rd & Lindsley, 12th & Porter and Wolfy's. NSAI will hold its Spring Symposium in

Continued on page 46

AMSTERDAM

HAMBURG

LONDON

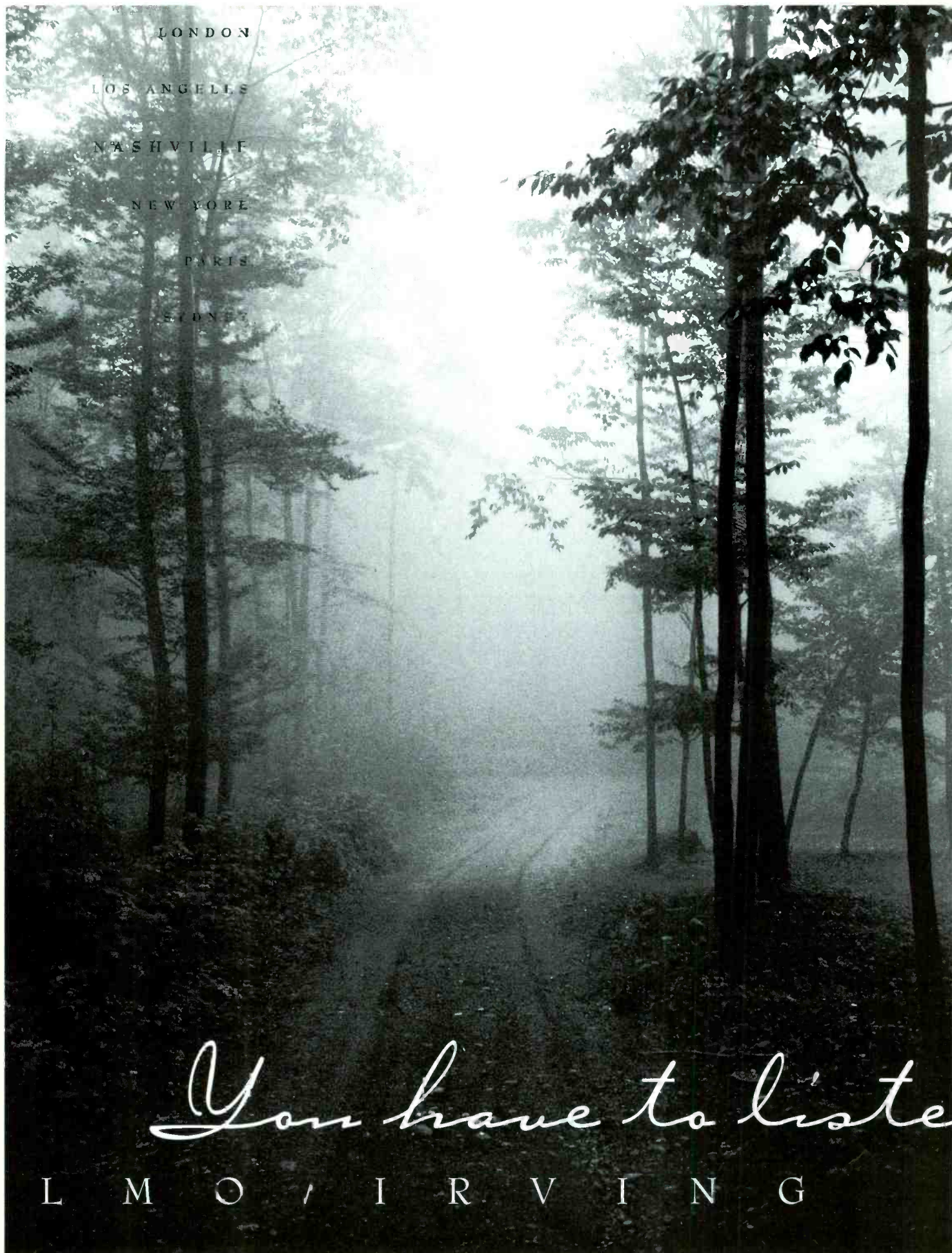
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Nashville music publishing

COUNTRY AND CHRISTIAN PUBS LOVE THEIR NEIGHBORS

Music Row Is Home To Hub Of Christian Publishers, Who Are Witnessing More Crossover Success Than Ever.

By Deborah Evans Price

When people think of Nashville publishing, the first thing that comes to mind are the numerous country-music publishing companies along Music Row. In truth, Nashville's first publishing company was a gospel-music publisher: the 94-year-old Benson Company. These days, Benson continues to thrive and is just one of many Christian publishers whose songwriters churn out music that spreads the gospel message in a variety of musical styles, from rock, rap, reggae and metal to pop, adult contemporary, country and inspirational.

BEYOND COUNTRY

Mike Porter, Benson's VP of publishing, feels that more people are beginning to recognize Nashville as more than just a source for great country songs. "What I see happening now is that people are aware that Nashville is a source beyond country," Porter says. "They are now becoming fully aware that the gospel industry has a lot to offer as well. We are aggressively pitching and getting songs cut in all kinds of mediums that I don't think were open to us 10 years ago. I'm sure other Christian publishers are experiencing the same things we are here at Benson. We are getting calls from movie people, TV people and artists who are actively searching our catalogs for that right song. We have a lot of songs that are positive, uplifting and inspirational, but aren't necessarily religious. That's what's exposing our catalogs to people who weren't aware of them before."

Christian music publishers, such as Benson, EMI Christian Music Publishing (which encompasses the Sparrow and Star Song catalogs), Word Music, Reunion and Randy Cox Music seem to be experiencing good times. "The industry has substantially grown over the last few years with increased sales and market visibility. I expect this growth to continue," says Word's VP of publishing, Debbie Atkins. "A few years back, it was a rarity

for a catalog song to be on network TV or film, but now it's not."

RISING STANDARDS

Atkins says the rising popularity of Christian music is having an effect on the kind of songs Christian tunesmiths are writing. "The criteria for what songs are being recorded is being driven more by radio's tastes and directions," she says. "In the past, the needs of music in church or the artist's concert ministry was a greater driving force than it is today. The challenge of being a Christian



Opryland Music Group's Christian division has Michael W. Smith.

music publisher is being able to encourage our songwriters to write songs that are spiritual, emotional and timeless. I look for lyrics that reflect the struggles of the culture we live in and give hope to our society."

Steve Rice, VP of publishing at EMI Christian Music Group says Christian companies deal with many of the same issues as other publishing companies. "I think our challenges are very similar to the other markets," Rice says.

One area where there is a difference is in performance royalties. "It doesn't seem like a Christian writer is compensated as a pop or country writer might be when they have a great deal of success at radio," Rice says. "I realize the ratios need to be different because the radio stations are different, but it's still much lower than it should be. That's a big chal-

lenge we are trying to work on now. I don't blame ASCAP, BMI and SESAC. I think it needs to start with the radio stations."

CROSS POLLINATION

Though Nashville's Christian and country publishing communities were once viewed as totally separate entities, these days there is an increasing amount



Word's Debbie Atkins

of interaction between them. Many country publishers are starting Christian divisions, signing Christian songwriters and looking for opportunities to get cuts in the Christian market.

ASCAP Nashville writer representative Dan Keen has tried to help facilitate interaction between the two communities by sponsoring songwriter showcases where representatives from both industries could meet. "We have such a diverse pool of talent in this town," Keen says. "But the worlds of Christian and country music are parallel universes. There's not a lot of interaction."

Keen says country songwriters often write tunes they feel would be appropriate for the Christian market but have no idea where to pitch them. Last spring, he held a showcase where such country songwriters as Austin Cunningham, Tim Mensy, Kim Patton, Jess Leary and Don Sampson performed for Christian publishers and producers. The feedback was extremely positive, with several members of the Christian community requesting some of the tunes they heard.

But perhaps the biggest example of the two publishing communities overlapping is illustrated by the country publishers starting Christian divisions. Last spring, Opryland Music Group VP Jerry Flowers announced the company was starting a Christian publishing division, headed by

Continued on page 47



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LAUREATE

Continued from page 40

label signees Trey Bruce and James Dean Hicks played non-stop shows nightly at Le Saloon, a Tex-Mex cafe in Cannes.

"We played every night from 11 till 4 in the morning," says Harvey. "We had a big skyline of Nashville at the booth, and we'd give everybody a big shot of Jack and a bottle of Bud and tell 'em to come to the club that night and get some more. But they turned out for the music. People really got into what we were doing. We had T-shirts and caps for them, but they dug the music. We started getting lots of media. Then we started getting lots of label offers. Finally, we liked what Castle had to say. We had major U.S. offers, but we didn't want to go through a major U.S. record label. I wanted to appeal to the international marketplace."

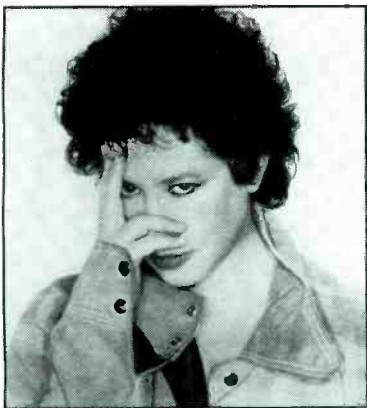
That same approach applied when Harvey negotiated with CMT for a "guitar pull," or round-robin songwriter program. "The point I made to CMT was this," he says. "We can only focus in one area. I don't want to concentrate on the U.S. We've got a leg up in Europe. Europeans appreciate art, they appreciate artistic treatment of the material we have, and they appreciate poetry. So, our first order is to go and give them something that they will honestly love. Then, if we're worth our salt, we can come back to the U.S. and say, 'Hey, look what's going on.' Isn't that the way Jimi Hendrix did it?" ■

TIN PAN SOUTH

Continued from page 42

conjunction with Tin Pan South on Friday and Saturday at Loew's Vanderbilt Plaza.

"I think the thing that is pretty amazing about this is that you have so much enthusiasm from all segments of the songwriting community for this event," Alger says. "What's unique about this is the co-mingling of styles and attitudes



...and Janis Ian.

that we don't see [in Nashville] on a regular basis. Hopefully, it is taking on aspects of an international songwriting festival. And the cool thing is that songwriters don't just perform and go home, they drop in on other shows."

When asked what the first-time attendee should expect, Alger replies, "You would expect to see a lot of people you don't recognize singing your favorite songs in a way you never believed possible. You won't recognize them by their faces, but you'll definitely recognize them by their music." Proceeds from Tin Pan South support legislative and educational programs of NSAI. All money goes back into the songwriting community. ■

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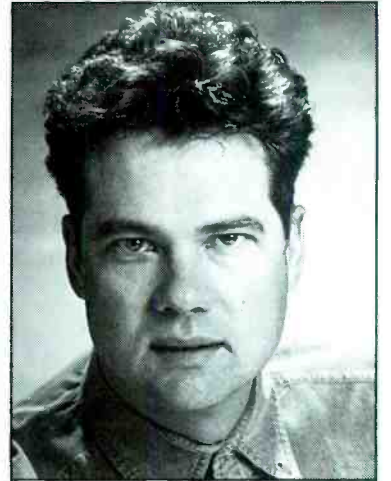
THE NEW CDJ-500II AND DJM-500 MIXER. IF YOU CAN'T STAND THE HEAT, STAY OUT OF THE KITCHEN.

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CHRISTIAN PUBS
Continued from page 44

creative manager Kendall Hewitt. That division's profile was given a tremendous boost earlier this year, when it purchased contemporary Christian pop star Michael W. Smith's catalog and signed him to a deal.

Thus far, the only other Christian writer OMG has signed is hit tunesmith Jeff Borders, and Flowers proudly reports that, out of 12 songs he's penned, OMG has holds on eight of them. Flowers sees



Benson's Mike Porter

Smith's signing and Borders' holds as elevating OMG's profile and showing its commitment to the Christian market.

"We've been getting the house in order to be able to appeal to people like [Smith]," Flowers says. "Obviously, it makes a statement about our commitment to the field that we were able to pursue and get such an artist. I feel really good about where we are, the team that's here and what we're able to accomplish. I think the word is beginning to get around that we're serious about being major long-term players in this business."

Donna Hilley, president/CEO of Sony/ATV Tree says the company steadily has been increasing its commitment to the Christian genre. Veteran Christian publisher Randy Cox, who founded one of Christian music's most successful companies, Meadowgreen Music, spearheads Sony/ATV Tree's Christian efforts in a joint venture. "We've had over 100 songs recorded this year on the major contemporary Christian acts," Hilley says. "So we are just coming at it from a song perspective. We have great songs that we pitch to any contemporary Christian label, and we've been extremely successful with that."

Both longtime Christian publishers and newcomers just exploring the genre are finding a lot to be excited about in Christian publishing, as the Christian music market grows and people's perceptions of the genre expand. "I'm excited about what's happening and what we've been able to put together," Rice says. "I really respect the other people out there. Everybody in this industry is making their writers step up to the plate and write better tunes. I've seen a lot better material coming out in our industry, and that's exciting. We are all trying to take Christian music to a new level, and it's really starting to happen. For way too long, our industry had been thought of as kind of mediocre music or kind of cheesy Christian music. I think that has changed, and I'm excited to be a part of that." ■



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The Art of Entertainment

Nashville music publishing

Cowboy" and "Coal Miner's Daughter"—all from 1979 or 1980. And George Strait's 1993 quintuple-platinum "Pure Country" did far more for Strait's record sales than his acting career.

But what's happening today between country music and Hollywood? What country projects can we expect soon in our local multiplex?

POP GOES COUNTRY

"It's difficult to put country music as an end title or main title in pop movies," says Art Ford, VP of film & TV for BMG Music. "I'm having a hard time getting the Hollywood music community to realize that the demographics on country music go from 15 to 54."

Rondor VP Derek Alpert echoes these insights: "It's sort of discouraging because of the quality of artists and songs in Nashville. Hollywood still looks at country as an older demographic."

These are discouraging words following country music's best sales year ever, with over 92 million albums crossing the counters in the U.S. alone. The bloom appears to be off the rose for country music's role in motion pictures.

"Film seems to be trendy, and country was hot for a while. Now it's pulled back some," offers Warner-Chappell's Johnny

THE SONG always REMEMBERS WHEN



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GOING TO THE MOVIES

Country's Cache May Be Cooling, But Nashville Is Still A Vibrant Soundtrack Source

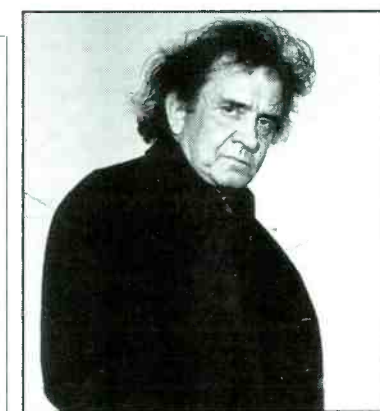
By John Lomax III

Country music and the movies got married long before soundtrack albums were born. Three different country cinematic projects debuted in 1929. That bellwether year featured Ken Maynard's "The Wagon Master," the first singing-cowboy picture. Jimmie Rodgers made several shorts—precursors of today's music videos—for theatrical release, and "The Original Beverly Hillbillies With Al Hopkins" appeared, recognized by the Country Music Foundation as the first country-music movie.

Soundtracks featuring country music are a more recent development. Highlights so far include such big-sellers as Willie Nelson's "Honeysuckle Rose" and Nelson, Jane Fonda and Robert Redford's "Electric Horseman," as well as "Urban

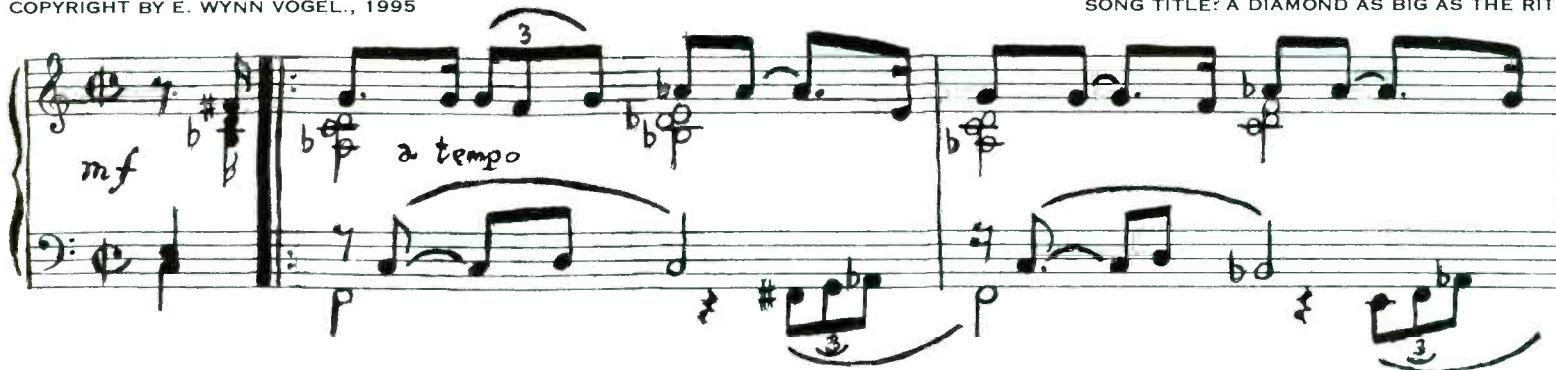


The "Dead Man Walking" soundtrack features songs by (clockwise from top left) Steve Earle, Mary Chapin Carpenter and Johnny Cash.



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SONG TITLE: A DIAMOND AS BIG AS THE RITZ



I'M A SPOTLIGHT WAITING TO SHINE IN WORDS & MUSIC

TO: TONY BENNETT (WE DID LUNCH, NYC, MAR., 1993), MICHAEL FEINSTEIN, MEL TORMÉ, LINDA RONSTADT, BOBBY SHORT, STEPHEN SONDHEIM, BARBRA STREISAND, QUINCY JONES, NATALIE COLE, BARBARA COOK, MARIAH CAREY, ALL OTHERS...

IF YOU CHANCE TO READ THIS-REMEMBER WHEN YOU NEEDED A BREAK? A JUMP-START? THE LEAN TIMES? I'M IN MY TWILIGHT YEARS (age being only a number, mine's unlisted). I WRITE POP/STANDARD (in Gershwin, et al, mold) WITH LYRICS TO MATCH.

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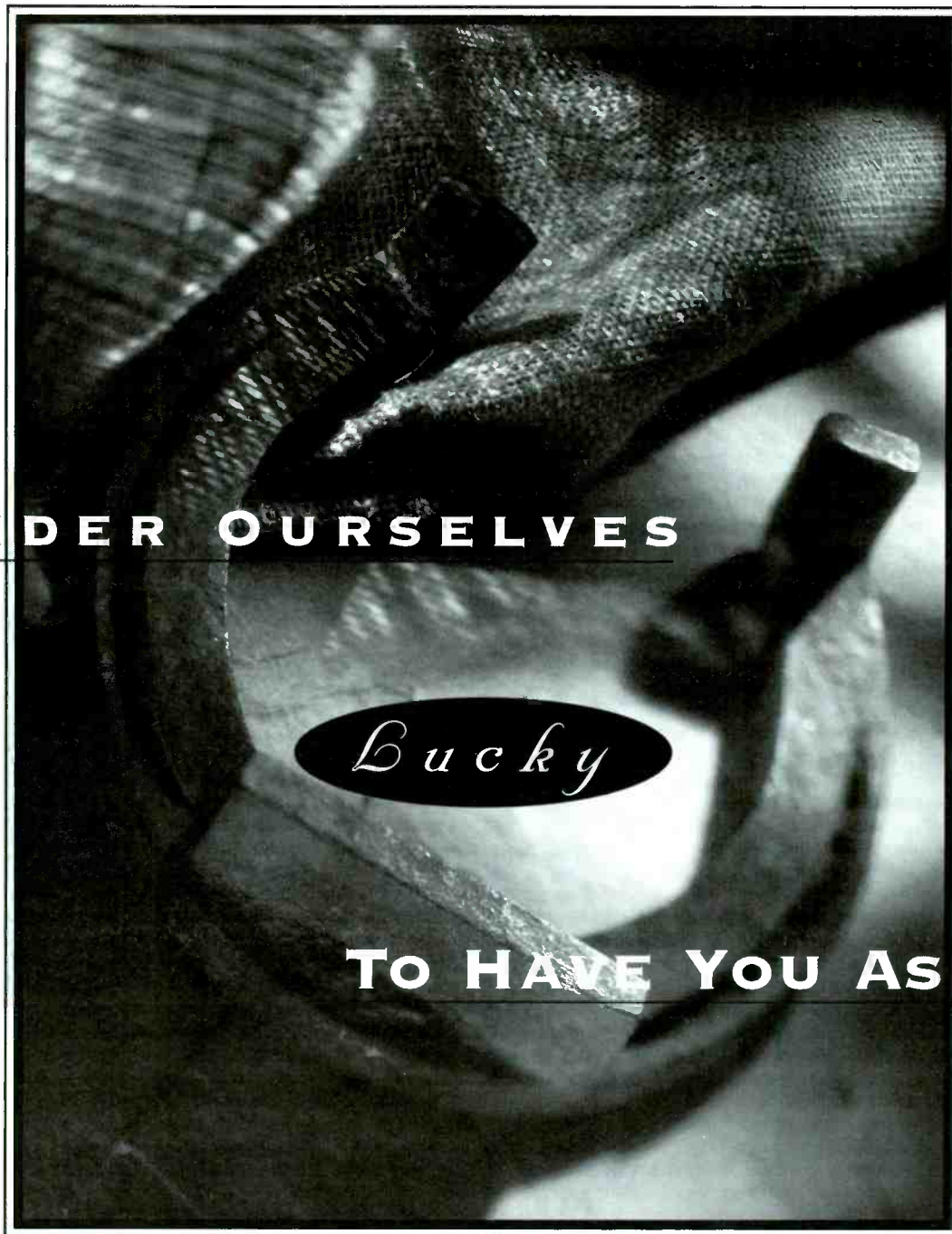
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Wright, who works closely with West Coast film-TV VP Brad Rosenberger.

Sony Music's Philip Self cites that flurry, mentioning "8 Seconds," "The Beverly Hillbillies," "Maverick," "Thing Called Love" and "The Cowboy Way"—all 1993 or 1994 releases with Sony copyrights—as examples. Those contacted speculate that Hollywood's ardor cooled when none were huge successes as either soundtracks or films.

"Songs can be written as the script is being written, so there's a real marriage between music and story," says Ford, who tabs "Dead Man Walking" as a shining example. The Tim Robbins film features Johnny Cash's "In Your Mind," which is also on the soundtrack. Steve Earle's chilling view into the mind of a Death Row guard, "Ellis Unit One," made the soundtrack, though not the film, as did Mary Chapin Carpenter's "Dead Man Walking." *Continued on page 52*

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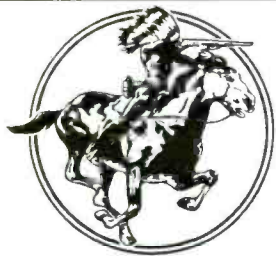
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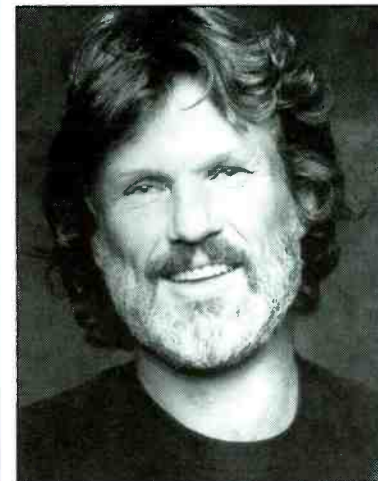
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Songwriters are notorious for going to great lengths to pitch their songs to artists and producers. Don Cook readily identifies with young writers trying to get cuts. "People will do absolutely anything to pitch songs," he says. "Being a writer myself, I feel for everybody who is trying to get a song cut, and I wish I could cut everybody's songs. I know what an incredible thing it is for a young writer to get his first song cut."

"The most unusual way I've ever pitched a song [was] years ago, when Don Gant was still alive and still working here at Tree," Cook says. "We [Cook, fellow songwriters Deborah Allen, Don Gant and Rafe Van Hoy] got a bunch of candles and went to Ron Chancey's condo, who at the time was producing the Oak Ridge Boys. We stood outside his condo like carolers with these candles and sang this song for him. I think we scared him to death. We are lucky we didn't get shot."

BY AIR

When asked to name the most unusual pitch attempt she's ever seen, Sony Tree president/CEO Donna Hilley replies. "The most unusual way that anything has ever been pitched to me, to Tree, is on those big old helium balloons that are huge like the Goodyear blimp. One year someone



Kristofferson helicoptered to Cash.

did one of those balloons. It came over Tree and said 'Please listen to my tape' and it had the name of the person and phone number. It was listened to. I can't remember if it was good or not."

Probably the most well-known tale of a songwriter going to great lengths to pitch a song is the often-told story of Kris Kristofferson pitching Johnny Cash. "Sunday Morning Coming Down," Music Row legend has it that Kristofferson landed a helicopter in Cash's frontyard to pitch him the tune. "It wasn't 'Sunday Morning Coming Down,'" Kristofferson says, setting the story straight. "I did land a helicopter there—it was a National Guard helicopter. I was trying to make an impression, but I already knew him for a year and a half. I was his janitor, and I had pitched him every song I had ever wrote—through June Carter or Luther Perkins—and he never cut any of them. I almost landed on his roof cause the lawn used to go out over his house. It's on a cliff."

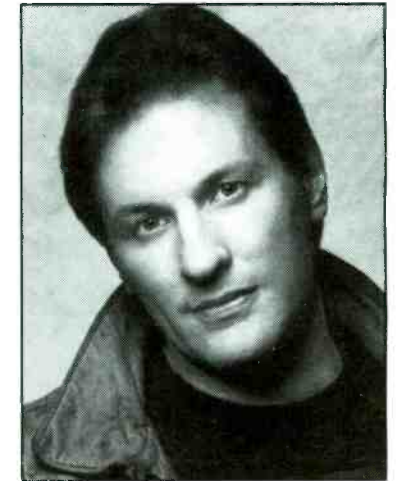
"He remembers me getting out of the helicopter with a beer in one hand and a cigarette in the other. Never. I could no more drink a beer while I was flying a helicopter—especially those old helicopters that they had in the National Guard. A helicopter takes both feet and two hands. No way could I have been drinking a beer. Maybe that happened, but I have a hard time thinking that I'd have the gall to drink a beer in a helicopter."

Kristofferson says the song he pitched Cash that day was never cut. "It wasn't that good a song," he says. "It was a song I wrote back when I was writing for Marijohn Wilkin. It was a stupid song."

JUST SITTING AROUND

Epic artist Collin Raye is known for having an ear for a good song and an appreciation for songwriters. When it came time to record his current album, "I Think About You," he invited some of his favorite songwriters to Sammy B's, a Music Row eatery, to thank them for their participation on his previous albums and to hear pitches for his new project. Hugh Prestwood ("The Song Remembers When"), Mike Reid ("In This Life"), Tony Arata ("The Dance"), Tom Douglas ("Little Rock") and Gary Burr ("What Mattered Most") were among the songwriters on hand that evening.

"It seemed like a real logical way to listen to some great music," Raye said. "When you hear the demo, it's one thing, but when you hear the songwriter actually do it, you get more in tune with where the song is coming from. In order for them to write that, they've had to have felt something. When you see them sitting their with their eyes closed, you know they have a lot of themselves in that song. And the crew that showed up, I couldn't



Collin Raye prefers intimate gatherings.

have been more honored, to think that those guys would take the time to come and play their songs for me. They don't need to play their songs for anybody. Everybody is clamoring for their songs."

Raye says the evening was thoroughly enjoyable, and he got almost half the songs on the album from those few hours hanging out. Among those he cut that were pitched that night are "Love Remains" by Tom Douglas and Jim Daddario; Gary Burr's "The Time Machine"; two Hugh Prestwood songs, "Heart Full of Rain" and "On The Verge"; and "What If Jesus Comes Back Like That," written by Pat Bunch and Doug Johnson.

BY AUTO

It's a well-known fact that artists are constantly getting pitched tapes from songwriters and aspiring artists, but rarely, if ever, does anything come from such attempts. However, there are exceptions to the rule. The Bellamy Brothers' recent single, "We Dared The Lightning," from their "Sons Of Beaches" album is a song that was pitched to them during a limo ride to the Country Music Association Awards show.

"There was a lady driving the limo, and she asked if we would mind if she gave us a tape. We said 'No problem,'" Howard Bellamy recalls. "One night we were sitting in the bus, playing the tape, and 'Lightening' came on. We hadn't cared

Continued on page 52



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Nashville

music publishing

SOUNDTRACKS

Continued from page 48

(A Dream Like This). In fact, only two of the 12 songs on the album made it onscreen, illustrating the divergent paths sometimes taken by film and soundtrack.

"You hear the word 'synergy' a lot, but the bottom line is that a film's main priority, unless it's music-driven, is to sell tickets. The label's is to sell albums," says Margie Hunt of Sony Records, the only Nashville label to have a full-time worker pitching its masters. "There are always exceptions to the rule," she notes. "Was 'Bodyguard' a successful movie because of the music? Or was the soundtrack a success due to the movie?"

A Nashville song, Dolly Parton's "I Will Always Love You" played a vital role in "The Bodyguard," and, since Music City is a huge source of songs, perhaps Hollywood producers will find other great ballads for the silver screen.

Betty Rosen of Crossfire Entertainment has been bringing Nashville's writers and publishers and West Coast movie figures together for three years. The 1996 Film/Music Workshop, moderated by Alpert and sponsored by BMI and Almo- Irving, filled up quickly and featured music supervisors Sharon Boyle, Pilar McCurry, Dana Sano and Dawn Soler, plus attorney Seth Lichtenstein. "One of the reasons we created the workshop was to let the movie people know there were great songs coming from here, not just in

country but in pop and rock as well," Rosen says. "Music supervisors said the country boom may be off, but they want to come here for songs."

THE GOOD NEWS

Despite the generally gloomy prognosis for soundtracks, country music has some recent cinematic moments. Paul Kennerly's "Sweet Dreams Of You" made it into Robert Redford's "Up Close And



George Strait was "Pure Country."

Personal." Travis Tritt's hit version of Earle's "Sometimes She Forgets" landed in "Sgt. Bilko," and Texan singer-songwriter Kimmie Rhodes' "I'm Not An Angel" figures prominently in the April release "Mrs. Winterborne," starring Ricki Lake and Shirley MacLaine.

Nashville manager Larry Fitzgerald is wrapping his role as music supervisor for "Tin Cup," a Ron Shelton film starring Kevin Costner, René Russo and Cheech Marin, set for June distribution via Warner

Bros. Fitzgerald, the only Nashvillian to be a music supervisor, reports that the Epic Records soundtrack will encompass blues, rock/pop and country. George Jones, Patty Loveless and Joe Diffie selections are slated for both film and soundtrack, with the possibility of Mary Chapin Carpenter's participation as well.

Mention should be made of Franklin-based writer-producer Keith Thomas' production of the Grammy-nominated "Colors Of The Wind" by Vanessa Williams, from the triple-platinum "Pocahontas" soundtrack. Thomas also produced Amy Grant's "House Of Love," which was the end title for "Speechless," and "Whatever You Imagine," sung by Wendy Moten in "Pagemaster."

Sony's Self reports repertoire uses in three March films: "Sgt. Bilko" ("Put Some Drive In Your Country"), "Ed" ("I Don't Want To Sober Up Tonight") and "Fargo" ("Big City"). In addition, "The Client" and "The Cowboy Way" used Sony material as their main titles.

And Sony made out well with quirky visionary Quentin Tarantino. "I like being in the movie, but I love being on the soundtrack. And I'm willing to lower the synch fee to make that happen," says Self. "We received a nice sum for 'Son Of A Preacher Man' in 'Pulp Fiction,' but it pales in comparison to the statutory rates times over 2 million units that the soundtrack has generated."

Can Nashville look forward to better days and more movie usage? PolyGram's Daniel Hill expects to see more activity through his firm's relationship with Propaganda Films and Gramercy. Alpert suggests that country artists "create their own vehicle," and he's optimistic. "I think it will change," he says. "The music will no longer be labeled, and the songs will stand on their own." ■

TAKE MY SONG

Continued from page 50

for anything else on the tape up until then, but when 'Lightening' came on it just floored me. As artists, we haven't cut that much outside material in our career, but when you hear a great song, it touches a nerve in you. There was just something about her melody, her key range, lyrics, subject matter—everything just really struck a nerve in me."

The song was written by Nashville



"Lightening" struck the Bellamy Brothers in a limo.

songwriter Vanessa Hill, and, ironically, it wasn't even Hill who had given them the tape. It was a friend of hers, also a limo driver, who gave the Bellamys a tape of her songs and just happened to have one of Hill's songs included. And that song was the one that caught their ears.

"They did a great job," Hill says of the Bellamys' cut of her tune. "And it really gave me a lot of exposure." In addition to recording her song, Howard Bellamy says they also considered signing her to their

label, Bellamy Brothers Records. However, Hill ended up working on a deal with Warner Bros. "Everything's Going To Be Alright," a song she co-wrote with two children in conjunction with the Country Music Foundation's Words & Music program, will be released by Warner Bros. this spring. The song will be part of a CD the label is putting together to increase awareness of crime prevention.

Howard Bellamy says they are happy for Hill, and it's a great feeling to have helped bring her to the attention of the rest of the

music world. He says they've never been reluctant to listen to new material. When asked about the fact that many artists say they don't listen to tapes they are given, for fear of being sued, Bellamy says, "A lot of that is just not wanting to listen to the tape. We actually listen to a lot of stuff."

As a matter of fact, their next album will include a song called "Hurricane Alley," which a neighbor in Florida gave to their mother, who brought it to the brothers. "I think faith plays a real big part in people's lives," Howard says. "Sometimes you can try and try and nothing happens. And when you give up and say, 'Oh heck with it,' something will come to you. I think it's kind of the same way with songs. I think they come to you. I think they are gifts that were meant to be yours." ■

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HOLDING PATTERNS

Continued from page 36

holds and whole holds to distinguish how many people have had access to the song," he explains. "A half hold means only one person has heard it. Those holds are pretty short. A whole hold means you're pretty sure it's going into the studio."

Wrensong's Ree Guyer Buchanan refers to songs as either being "kept or held" to designate degree of interest. Almo-Irving's David Conrad often calls labels to ask if they're "gonna park it or drive it."

Estimates on the ratio of songs held to songs actually cut range as high as 9 to 1, and even then publishers aren't home free. A hold can become a cut, then, weeks or months later, fail to make the album. Is it any wonder that many publishers now issue second, third and even fourth holds on hot new tunes?

"It's a one-sided honor code. I wish the honor on the other side was as strong," adds HoriPro Entertainment Group, Inc.'s Bob Beckham, a Nashville publisher since 1964. "There's no way to know how many holds are really there," Beckham says, illustrating another problem publishers face in measuring the true degree of interest.

JUST SAY THE WORD

As HoriPro plugger Norman DeVasure says, "It's a tough thing; we try to be honorable. With us, the first person who calls



PolyGram's Doug Howard

gets the hold. A lot of times, your word is everything."

Brown, a top song-plugger before moving to Capitol, says, "A hold is an imprecise gentleman's agreement, not a contract. It's sort of a handshake deal." The situation is further complicated because many holds are consummated via phone, without even the skin-to-skin contact of that handshake.

While all agree that close communication is the answer, people aren't perfect and human errors occur. Publishers accuse labels of not letting them know when a song is removed from its protected status, and, as Beckham states, "A&R people have a tendency to tie up a song just to keep someone else from having it." Labels moan that publishers don't always honor holds and will play such songs

when bigger artists express interest.

Reba McEntire is often mentioned as one of the best communicators with publishers. Starstruck A&R director Carole Ann Mobley explains the hands-on approach McEntire takes: "Reba stays directly involved; she knows how important a good song is. She constantly updates the pluggers. She'll pick up the phone or send a fax to call for holds. She doesn't hold songs without some intention of doing something with them."



Reba McEntire knows when to hold 'em.

It's ironic that no central source exists to track holds, since the computer hardware exists for such a service. Doug Howard of PolyGram has a system to keep his pluggers, tape-copy people and secretaries closely informed, and there are doubtless many other publishers online internally.

Forerunner's Mark Miller explains another abuse: "Sometimes a label will put a hold on a song for one artist, decide not to do it on them but keep the hold for another artist." As Neese points out, "If I'm not involved in the decision-making process, that's when I have a problem. We get a lot of bait-and-switch stuff."

TOKEN COMPENSATION

Capitol attempted to institute a compensation system for publishers and writers for situations in which the label holds a song six months without cutting it. "The \$100 we offered was more the principle of the thing," says Brown. "We know it's a token that won't even cover demo costs, but it's more than anyone else is offering. We thought it might start a trend. We sent the letter to clarify our position and the publishers' position. No publisher has signed it—I don't know why nor. Maybe they want to keep things loosey-goosey."

Beckham likes the payment idea but is pessimistic. "It would be nice, but I don't think it'll happen," he says. "Publishers didn't hold the line with controlled composition."

"Maybe [the payment] should be for the hold itself—\$500 or \$1,000," Brown suggests. "That would cost labels lots of money, but it sure would stop them from putting a lot of songs on hold."

"What we do here is delegate one person, Tracy Cox, who is responsible for communicating on all the projects," Brown explains. "We have a meeting every two weeks with Scott Hendricks, the producer, the artist, the A&R people. All songs are reviewed, some are added, some are dropped, some are reconfirmed, and we listen to new material. The goal is to never have more than 20 on hold at any one time. If you have more than 20,

PUBLISHERS ACCUSE Labels

of not letting them know when a song is removed from its protected status, and, as HoriPro's Bob Beckham states, "A&R people have a tendency to tie up a song just to keep someone else from having it."

you're not doing your job very well. If you've got the killer ballad of all time on hold do you need 15 other ballads?"

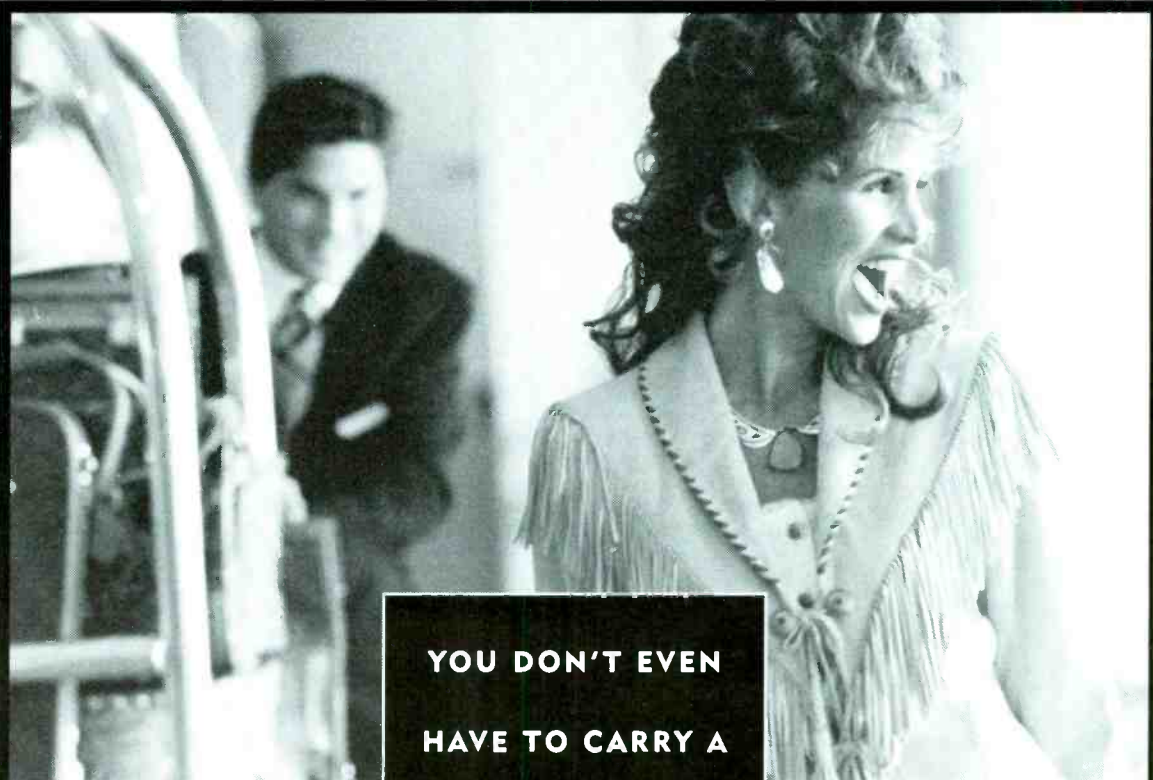
It seems clear that, unless mental telepathy miraculously appears on Music Row, holds will continue to be a gripping problem in Nashville. Until then, Beckham offers, "I don't have any solutions, I wish I did. All I can do is police my own area." ■

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A V I A C O M C O M P A N Y

Update

GOOD WORKS

MEMORIAL SCHOLARSHIP: In memory of **Harold "Hal" Edstrom**, who, with his brother **Everett** and **Roger Busdicker**, was one of the founders of music print publisher Hal Leonard Corp., a music scholarship has been established at Winona (Minn.) State University. Edstrom died Feb. 23 at 82. Contributions can be sent to the Harold Edstrom Memorial Scholarship Fund, Winona State University, Johnson & Sanborn Sts., Winona, Minn., 55987. Contact: **Karen Waldkirch** at 414-774-3630.

DONATION REQUEST: In lieu of flowers, the family of **Anita Richmond**, wife of veteran music publisher **Howie Richmond** and mother of music publisher **Larry Richmond**, has requested that donations be made to the Children's Discovery Museum of the Desert, PO Box 2275, Rancho Mirage, Calif., 92275. Anita Richmond, who died March 29 at 68, was a co-founder and past president of the organization.

FUNDS TO HELP: Friends of **Ruth Meyer**, former high-profile program

director in the New York market, are calling for assistance for her after she suffered a stroke at her home in Kansas City, Mo., last August. Funds are needed for regular therapy and rehabilitation, and donations can be sent to Meyer at 11708 Drury Ave., Kansas City, Mo., 64137; telephone 816-966-9907. Donations can also be made through credit cards by contacting one of Meyer's former colleagues, **Steve Warren** of MOR Media, at 718-786-3703 or 1-800-827-1722; fax 718-786-3870.

IN MEMORY OF JESSIE: The family of **Jessie Daniell Bullens-Crewe**, who died March 23 of Hodgkin's disease at age 11, has requested that donations be made to the Jessie Fund, c/o Maine Children's Cancer Program, 295 Forest Ave., Portland, Maine, 04101. Crewe was the daughter of singer/songwriter **Cindy Bullens** and music publisher/personal manager **Bob Crewe**. She was also the niece of songwriter/producer **Bob Crewe**. Contact: **Paula Batson** at 615-320-5727; fax 615-321-4569.

CALENDAR

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

APRIL

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

April 15-18, **NAB '96**, Las Vegas Convention Center, Las Vegas. 202-429-5402.

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

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

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

April 23, **Digital Audio Workshops**, 52nd Street Digital, Hollywood, Calif. 213-463-5252.

April 24, **Academy Of Country Music Awards**, Universal Amphitheater, Los Angeles. 213-462-2351.

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

April 25, **Digital Audio Workshops**, 52nd Street Digital, Hollywood, Calif. 213-463-5252.

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

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

MAY

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

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

May 2, **Third Annual Downtown Comes Uptown Benefit**, benefit for the Irvington Institute, Wallace Hall, New York. 212-758-8250.

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

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

May 20, **Steven J. Ross Humanitarian Award Dinner**, honoring Edgar Bronfman Jr., presented by the Entertainment and Music Industries Division of the UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1126.

May 22-26, **NAIRD Convention**, Omni Innerharbor Hotel, Baltimore. 606-633-0946.

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

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

LIFELINES

BIRTHS

Girl, Costanza, to **Marco and Germana Cestoni**, March 16 in Rome. Father is the marketing manager for Virgin Music Italy.

Girl, Isabella Marea, to **Crystal Lewis and Brian Ray** March 29 in Anaheim, Calif. Mother is a Myrrh recording artist.

DEATHS

Ruth "Starr" Winley, 39, of a brain tumor April 1 in Norwalk, Conn. She was the lead female singer for Prince Charles & the City Beat Band from 1980-88. The funk group was signed to Virgin and Atlantic and released three albums, "Gangwar," "Stone Killers," and "Combat Zone." She is survived by her husband, Zeke, and children Nicky, Kyle, Roya, and Leroy.

Songwriters & Publishers

ARTISTS & MUSIC

Hal Leonard, Music Sales Join In Europe U.S., U.K. Companies Team For Print Product

BY IRV LIGHTMAN

NEW YORK—Creative ties between music-print giants U.S.-based Hal Leonard Corp. and U.K.-based Music Sales have taken on a more formal relationship with the establishment of a joint venture called Hal Leonard Europe.

According to Keith Mardak, president of Hal Leonard Corp., and Robert Wise, managing director of the Music Sales Group, the new entity will place most Hal Leonard products, as well as the companies' joint publications, in the European common market. Both companies will retain their independent operations in the U.S.

A prepared statement by Mardak says, "Although our products have been sold in 65 countries worldwide, this is a unique opportunity . . . to more firmly establish our corporate identity in Europe and draw upon the strengths of both Hal Leonard and Music Sales." Mardak says both parties are linked for a minimum of five years.

Mardak and Wise give more specific reasons why formal ties have been established abroad. Mardak says that while his company's guitar, keyboard, and instrumental educational catalogs are the biggest in the U.S., "some of these products have not yet been introduced into the European market, although they are certainly appropriate." In addition, he says,

the Hal Leonard and Music Sales editorial staffs will work together to fine-tune other educational products so that the content is suitable for Europe.

Similarly, Wise notes that both companies have recently "grown even more



closely together . . . The relationship has developed from friendly rivalry to a genuine partnership in producing new publications. This joint venture allows us to work on distribution and publishing projects together, while still maintaining our separate identities."

Mardak maintains that Hal Leonard's sales in Europe are likely to double in several years as a result of these ties. He says that 15% of the company's business stems from international markets, and two-thirds of that business is in Europe.

In noting that "part of the synergy of this new association will be on the pop and standard side of the business," Wise adds that "our companies represent many of the same artists in printed music for our respective territories, including

the Beatles, Eric Clapton, Elvis Presley, and Sting, as well as major entertainment companies, like ATV, BMG, MCA, PolyGram, and Sony. We now have the opportunity to produce new joint products containing songs from all of these . . . and to market them together around the world."

Both Hal Leonard and Music Sales are pioneers in developing new media for print product in their territories and are already cross-distributing new CD-ROM music instruction software.

Mardak points out that "where appropriate for copyright reasons," some Hal Leonard Publications will continue to be handled by their existing European distributors, including International Music Publications, with which Hal Leonard has a longstanding relationship. Hal Leonard band and choral products will continue to be sold through the same European distributors.

Hal Leonard, formed almost 50 years ago, has a catalog of more than 40,000 products, including sheet music, songbooks, method books, band and choral arrangements, videos, reference books, and CD-ROM software.

Robert Wise is a descendant of the family that formed Music Sales Corp. in 1935 chiefly for the classical and educational market. It now has companies in London, New York, Paris, Copenhagen, Sydney, Madrid, and Tokyo. It offers both distribution and retail and in-house units.



In It Together. Peermusic has reached a worldwide publishing deal with Aztlan Records and its artists Maria Fatal and Ley De Hielo. Shown at peermusic's Los Angeles offices, from left, are Ralph Peer II, chairman/CEO of peermusic, Elena Rodrigo, executive director of Aztlan; Andrew Joseph Stern, a partner in Aztlan; Greg Lee McKee, partner in Aztlan; Jonathan Melrod, president of Aztlan; H. Nathan James, partner in Aztlan; Kathy Spanberger, COO of peermusic U.S.; and Catherine Shindler, West Coast manager of Latin music for peermusic.



Business At The Summit. Elvis Presley Enterprises recently hosted a three-day Worldwide Licensing, Entertainment, and Music Publishing Summit in Memphis that was attended by more than 250 people. Shown, from left, are Susan Aberbach, co-owner of the Presley publishing catalog; Priscilla Presley, president of EPE; Maxyne Lang, president of Williamson Music and worldwide administrator of the Elvis Presley Music and Gladys Music catalogs; Gary Hovey, director of entertainment and music publishing at EPE; Julian Aberbach, co-owner of the Presley catalogs; attorney Tom Levy, who represents the Presley catalogs; and Belinda Aberbach Agar, co-owner of the Presley catalogs.



Gaye Songs To EMI. EMI Music Publishing has acquired from Joseph C. Karol and Marvin Gaye III, administrators of the Marvin Gaye estate, the estate's interest in Gaye's publishing catalog. EMI was represented in the deal by special counsel Harold Rosenblum and VP of business and legal affairs Clark Miller, and the estate was represented by attorneys Jeffrey Glassman and Gary Wishik. Shown, from left, are attorney David Weinberg, Wishik, attorney Howard Watenberg, Rosenblum, Karol, and Miller.



From Hamburg To The World. Hamburg-based MCA Music GmbH has signed the band Milch to a worldwide publishing deal. The German pop/dance act has issued two independent releases and is signed to Motor Music/PolyGram. Shown at the signing, from left, are Adrian Facklam-Wolf, managing director of MCA Music GmbH; Uwe Krop, creative director at MCA Music GmbH; Ralf von Milch, band member; Christian Born, assistant at MCA Music GmbH; Armin von Milch, band member; and Jorn Zimmermann, lawyer.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL")	Diane Warren	Realsongs/ASCAP
HOT COUNTRY SINGLES & TRACKS		
NO NEWS	Sam Hoggins, Phil Barnhart, Mark D. Sanders	Sony/ATV Tree/BMI, Katy's Rainbow/BMI, Simply Irresistible/BMI, Starstruck Writers Group/ASCAP, Mark D./ASCAP
HOT R&B SINGLES		
DOWN LOW (NOBODY HAS TO KNOW)	R. Kelly	Zomba/BMI, R. Kelly/BMI
HOT RAP SINGLES		
WOO-HAH!! GOT YOU ALL IN CHECK	T. Smith, R. Smith	T'Ziah's/BMI, Sadiyachs/BMI
HOT LATIN TRACKS		
EXPERIENCIA RELIGIOSA	Chein Garcia Alonso	Unimuica/ASCAP, Fonomusic/SECAS

'Venus' Touched With Charm; Musicals Go Cross Country

THAT TOUCH OF WEILL: Composer Kurt Weill reached Broadway by way of Berlin, where his 1927 classic "Threepenny Opera" stunned Europe with its daring sleaziness and use of pop syncopation and shocked the Nazis, who saw it as demeaning to German culture. As a Jew, Weill had an even more compelling reason to flee Germany when Hitler came to power; he reached the U.S. in 1935.

By the time "One Touch Of Venus" opened on Broadway in 1943, Weill was an established composer of theater songs, having written scores for "Johnny Johnson" (1936), "Knickerbocker Holiday" (1938), and "Lady In The Dark" (1941). Each of those produced at least one standard—in the case of "Johnny Johnson," it was "September Song," while "Lady In The Dark" produced "My Ship."

Never quite losing that minor-key sadness that was suggested even in his upbeat numbers, Weill was in high Broadway style with "One Touch Of Venus," creating yet another classic song, "Speak Low," which featured a rare lyric turn by comic poet Ogden Nash.

It is a pleasure to note that Weill and librettists Nash and S.J. Perelman do not let 1996 audiences down, as demonstrated by a concertized version of "One Touch Of Venus" presented by the Encores! series at New York's City Center in four performances March 28-30.

With Melissa Ericco as a most enchanting born-again Venus—a part that up to now evoked images of either Mary Martin in the Broadway version or Ava Gardner in the weak-brew feature film—the City Center production is likely to take on cult status.

With the realization that the music and dialog of "One Touch Of Venus" still has a lot of charm comes the possibility that many more people will have a chance to hear Ericco sing.

And if it's possible to improve on the original, Encores! mainstay musical director Rob Fisher and the Coffee Club Orchestra did just that as they performed Weill's orchestrations.

While MCA has just released its very fine album of the original cast, it is a severely truncated version.

BICOASTAL: The "Lyrics & Lyri-

cists" program held March 24 at the 92nd Street Y in New York segued from coast to coast to illustrate the symbiotic relationship between musical theater and the movies. In 2½ hours, "Broadway To Hollywood! Hollywood To Broadway!" covered nearly 70 years of songs headed west (Sigmund Romberg and Oscar Hammerstein's "Love Come Back To Me," on the stage in 1927, onscreen in 1940) and east (Rodgers and Hammerstein's "It Might As Well Be Spring" from "State Fair," onscreen in 1945 and 1962, onstage in 1996).

While no stranger to artistic compromise, Broadway is more sinned against than sinning in Hollywood, where show contents are often dumped in favor of something else or nothing at all. Cole Porter's "Fifty Million Frenchmen" lost its entire score in the film version, including "You Do Something To Me." On occasion, Hollywood makes amends: Ethel Merman's reprise of her role as hostess

with the most-esteemed kept the movie version of "Call Me Madam" close to the stage hit.

Twenty-one selections were introduced by DJ Jim Lowe, who kept track

of the cross-country connections, and were engagingly performed by a cast of eight, including Lewis Cleale from the 1995 Encores! production of "Call Me Madam," and Pat Suzuki, who sang "I Enjoy Being A Girl" from "Flower Drum Song," which she introduced on Broadway in 1958. The song, but not Suzuki, made it to the 1961 movie.

PRIENT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. Alanis Morissette, "Jagged Little Pill."
2. Hootie & the Blowfish, "Cracked Rear View."
3. Red Hot Chili Peppers, "One Hot Minute."
4. Oasis, "(What's The Story) Morning Glory?"
5. Nirvana, "MTV Unplugged In New York."

Assistance in preparing this column was provided by Seth Goldstein in New York.

Hot Latin Tracks™



Fonovisa Crosses Language Barriers

FONOVisA CROSSING OVER: Fonovisa and high-powered public relations firm Rogers & Cowan are planning crossover English-language projects with Fonovisa breakout Spanish star Enrique Iglesias, as well as with Melody/Fonovisa Mexican pop icons Cristian and Lucero.

Cristian will be the first artist to release an English-language album; it is due in late September or early October. The Mexican pop star is expected to write most of the tracks.

Iglesias, who is recording Italian and Portuguese counterparts to his self-titled Spanish hit album, is expected to cut an English-language record next year. According to Fonovisa, Iglesias has sold more than 1 million units of his self-titled label debut. In February, he participated in a live television show in Mar del Plata, Argentina.

Lucero will huddle with her producer, Rafael Pérez-Botija, this summer to lay groundwork for her English-language album, which may be recorded next year. The pretty singer/actress stars in the Univision soap "Lazos De Amor."

Elsewhere, Fonovisa's venerable norteño group Los Tigres Del Norte are set to release their next album, "Unidos Para Siempre,"



by John Lannert

April 25. Superstar pop grupo Marco Antonio Solís Y Los Bukis will put out its next album in June.

Lastly, Fonovisa debuts rock imprint Marea Rock on Monday (15) in Mexico City. Marea Rock's first release, due April 22, is a self-titled album by Argentinian rock act Christian Puga Y Los Ladrones Suetos.

EMI TOASTS CARMEN: EMI-Odeon Brazil has released "Carmen Miranda," a stunning five-CD retrospective of Brazil's world-renowned actress, who was also a sensational singer. Among the 129 remastered songs are a slew of '30s Carnival nuggets, numerous choice songs ("Balancê," "Fon Fon," "O Samba E O Tango") covered by contemporary Brazilian stars, and a collection of poignant tunes underlying Miranda's conviction that she had not

forsaken Brazil for global fame as a Hollywood actress.

Another prized track is the classic "O Que É Que A Baiiana Tem?," a smoothly percussive Bahian samba sung by Miranda and the song's upstart composer, Dorival Caymmi, who would go on to greater fame.

Particularly memorable, as well, is Miranda's halting samba take of "Na Baixa Do Sapateiro," which was later cut by Nestor Amaral as a lilting ballad called "Bahia" for inclusion in the hit Walt Disney film "The Three Caballeros."

The expansive musical package is complemented by Abel Cardoso Jr.'s fine liner notes, which detail the history of each song.

A superstar singer in Brazil in the '30s before achieving worldwide renown as (unfortunately) a dizzy, south-of-the-border tart who wore tropically lush millinery, Miranda recorded 313 tunes in a mere 10 years.

Alas, there are no plans to release "Carmen Miranda" outside of Brazil.

CONFERENCE UPDATE: There are two changes in the musical lineup and a panel addition to Billboard's seventh annual International Latin Music Conference, set

(Continued on next page)

Familia RMM Recordando a SELENA

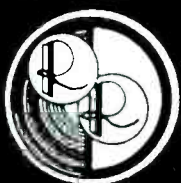


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JOSE ALBERTO "EL CANARIO",
MANNY MANUEL
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
*** No. 1 ***					
1	3	3	11	ENRIQUE IGLESIAS FONOVisA	EXPERIENCIA RELIGIOSA R. PEREZ-BOTIJA (C. GARCIA ALONSO)
2	1	1	14	CRISTIAN MELODY/FONOVisA	AMOR D. FREIBERG (C. CASTRO)
3	2	2	14	LA MAFIA SONY	UN MILLON DE ROSAS M. LICHTENBERGER JR. (A. LARRINAGA, B. LARRINAGA)
4	4	7	6	SHAKIRA SONY	ESTOY AQUI L. FOCHOA S. MEBARAK (L. FOCHOA S. MEBARAK)
*** AIRPOWER ***					
5	25	—	2	OLGA TANON WEA LATINA	BASTA YA M.A. SOLIS (M.A. SOLIS)
6	8	5	4	LIBERACION FONOVisA	UNA NOCHE MAS LIBERACION (R. DAMIAN)
7	6	21	3	SORAYA POLYGRAM LATINO	DE REPENTE R. ARGENT, P. VAN HOOKE (SORAYA)
8	11	11	5	GRUPO LIMITE POLYGRAM LATINO	TE APROVECHAS J. CARRILLO (M. ASSIAS)
9	9	9	11	ANA BARBARA FONOVisA	ME ASUSTA PERO ME GUSTA A. PASTOR (J. NAZAR)
10	7	6	12	LA TROPA F EMI LATIN	JUAN SABOR J. FARIAS, J. FARIAS (J. FARIAS)
11	10	27	7	LA DIFERENCIA ARISTA/TEXAS/BMG	TU NO TIENES CORAZON R. MORALES, M. MORALES (R. CASTILLO, M. C. SPINDOLA)
12	5	4	9	BRONCO FONOVisA	ANIMAL BRONCO (J. GUADALUPE ESPARZA)
13	14	15	12	BOBBY PULIDO EMI LATIN	DESVELADO E. ELIZONDO (G. AVENA)
14	17	18	5	PEDRO FERNANDEZ POLYGRAM LATINO	LOS HOMBRES NO DEBEN LLORAR H. PATRON (M. ZAN, PALMEIRA, PAVILA)
15	12	20	11	LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN	MUNDO DE AMOR G. FELIX (M. QUINTERO LARA)
16	13	16	8	DOMINGO QUINONES RMM	TU COMO ESTAS C. SOTO, D. QUINONES (G. MARQUEZ)
17	27	38	3	MARC ANTHONY RMM	LLEGASTE A MI S. GEORGE, M. ANTHONY (O. ALFANNO)
18	36	—	2	VOCES UNIDAS EMI LATIN	PUEDES LLEGAR E. ESTEFAN JR. (G. ESTEFAN, D. WARREN)
19	16	10	8	LOS TIRANOS DEL NORTE FONOVisA	NADA CONTIGO (LA BANQUETA) J. MARTINEZ (F. CORCHADO, P. RAMBILLA)
20	18	—	2	MICHAEL SALGADO JOEY	SIN ELLA J. S. LOPEZ (J. ALEJANDRO)
21	19	13	5	POLO URIAS FONOVisA	QUE ME RECOMIENDAS PURIAS (J. ARMENTA)
22	24	39	4	LOS FUGITIVOS POLYGRAM RODVEN	CORAZON MAGICO P. MOITA (H. HERRERO), S. SEJAS, L. GOMEZ ESCOLAR
23	21	17	13	M. A. SOLIS Y LOS BUKIS FONOVisA	POR AMOR A MI PUEBLO M.A. SOLIS (M.A. SOLIS, M. MARRUQUIN)
24	26	12	7	FITO OLIVARES FONOVisA	LA ZAMBITA F. OLIVARES (F. OLIVARES)
25	22	—	2	DLG SIR GEORGE/SONY	NO MORIRA S. GEORGE (A. GODWIN, L. LANGE)
26	23	22	7	LOS DINNOS AURIOS FONOVisA	NO LLORARE POR TI A. MITCHELL (A. SOLIS)
27	29	28	5	MILLY Y LOS VECINOS TROPIC SUN/RTI/SONY	ENTRE TU CUERPO Y EL MIO R. VAZQUEZ (G. MARQUEZ)
28	NEW	1	1	LA BANDA EL RECODO MUSIVISA FONOVisA	SI QUIERES NOT LISTED (J. GABRIEL)
29	NEW	1	1	GISSELLE RCA/BMG	PESADILLA B. CEPEDA (C. DAVID)
30	28	14	8	MANDINGO FONOVisA	VAMOS AMARLA LOS DOS J. GUADALUPE ESPARZA (J. GUADALUPE ESPARZA)
31	NEW	1	1	LA MAFIA SONY	YO TE AMARE M. LICHTENBERGER JR. (A. LARRINAGA)
32	31	19	5	EXTERMINADOR FONOVisA	EL TIBURON U. VALENZIA (J. WILSON, N. ZAPATA, P. DE JESUS)
33	RE-ENTRY	10	10	JOSE MANUEL FIGUEROA FONOVisA	QUIERO Y NECESITO J. SEBASTIAN (J. SEBASTIAN)
34	32	37	3	LOS TEMERARIOS AFG SIGMA	UNA GUITARRA LLORA A. ANGEL ALBA (A. ANGEL ALBA)
35	34	26	5	EZEQUIEL PENA FONOVisA	DOS TRAIACIONES M.A. SOLIS (M.A. SOLIS)
36	35	36	3	FAMA SONY	CORAZON CORAZON O. GALVAN, J. GALVAN (G. VALENZUELA)
37	33	25	6	BANDA PACHUCO LUNA/FONOVisA	ME ENAMORE A. DE LUNA (J. CORRAL)
38	40	40	3	GRUPO MOJADO FONOVisA	DUELE DUELE L. LOZANO (F. BARRIENTOS)
39	15	8	10	VICTOR MANUELLE SONY	HAY QUE PONER EL ALMA S. GEORGE (O. ALFANNO)
40	RE-ENTRY	14	14	INTOCABLE EMI LATIN	COQUETA J. AYALA (L. PADILLA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	23 STATIONS	64 STATIONS
1 SHAKIRA SONY ESTOY AQUI	1 DOMINGO QUINONES RMM TU COMO ESTAS	1 LA MAFIA SONY UN MILLON DE ROSAS
2 SORAYA POLYGRAM LATINO DE REPENTE	2 MARC ANTHONY RMM LLEGASTE A MI	2 ENRIQUE IGLESIAS FONOVisA EXPERIENCIA...
3 ENRIQUE IGLESIAS FONOVisA EXPERIENCIA...	3 MILLY Y LOS VECINOS TROPIC SUN/RTI/SONY ENTRE...	3 LIBERACION FONOVisA UNA NOCHE MAS
4 OLGA TANON WEA LATINA BASTA YA	4 DLG SIR GEORGE/SONY NO MORIRA	4 GRUPO LIMITE POLYGRAM LATINO TE APROVECHAS
5 DIEGO TORRES ARIOLA/BMG PENELOPE	5 FAMILIA RMM RMM COME TOGETHER	5 LA TROPA F EMI LATIN JUAN SABOR
6 VOCES UNIDAS EMI LATIN PUEDES LLEGAR	6 VICTOR MANUELLE SONY HAY QUE PONER EL ALMA	6 LA DIFERENCIA ARISTA TEXAS/BMG TU NO...
7 LOURDES ROBLES SONY ME DEJARE LLEVAR	7 GISSELLE RCA/BMG PESADILLA	7 CRISTIAN MELODY/FONOVisA AMOR
8 CRISTIAN MELODY/FONOVisA AMOR	8 SHAKIRA SONY ESTOY AQUI	8 BRONCO FONOVisA ANIMAL
9 MENUDO MUSICA FUTURA RTP/SONY DONDE...	9 GIRO SONY ARRIBA CORAZONES	9 BOBBY PULIDO EMI LATIN DESVELADO
10 ROCIO DURCAL ARIOLA/BMG QUE DE MI	10 ALEX D'CASTRO POLYGRAM RODVEN DISCULPAME	10 LOS TUCANES DE TIJUANA ALACRAN EMI LATIN MUNDO...
11 MILLIE EMI LATIN DONDE TE HAS IDO AMOR	11 OLGA TANON WEA LATINA BASTA YA	11 ANA BARBARA FONOVisA ME ASUSTA PERO ME...
12 RICKY MARTIN SONY A MEDIO VIVIR	12 ILEGALES ARIOLA/BMG LA MORENA	12 MICHAEL SALGADO JOEY SIN ELLA
13 MANA WEA LATINA EL RELOJ CUCU	13 REY RUIZ SONY EL HOMBRE DE TU VIDA	13 LOS FUGITIVOS POLYGRAM RODVEN CORAZON...
14 MARTA SANCHEZ POLYGRAM LATINO LA BELLEZA	14 LOS SABROSOS DEL MERENGUE M.P. QUIEREME	14 LOS TIRANOS DEL NORTE FONOVisA NADA...
15 MARC ANTHONY RMM LLEGASTE A MI	15 SORAYA POLYGRAM LATINO DE REPENTE	15 POLO URIAS FONOVisA QUE ME RECOMIENDAS

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

LATIN NOTAS

(Continued from preceding page)

to take place April 30-May 1 at the Inter-continental Hotel in Miami.

RMM rap act **Tres Equis** will replace labelmate **3-2 Get Funky** as a showcase artist. Singer/songwriter **Ray Contreras**, who is signed as a writer to Caliente Entertainment, will replace **Robi Rosa** as a performer in the "Writers In The Round" acoustic program.

The additional panel is "Latin Rock: The New Alternative" with **Angela Rodríguez**, Billboard Latin marketing manager, and **Rudy Sarzo**, founder of Sarzo Music, serving as moderators.

ARGENTINIAN ADIOS: After announcing their "last show in Argentina," the **Ramones** tested their awesome popularity in

Buenos Aires with a March 16 concert at River Plate stadium that attracted 50,000 fans. Playing 30-minute warmup sets were Main Records' **Superuva**, PolyGram's **Dos Minutos**, and BMG's **Ataque 77**. Other supporting acts were German punk band **Die Toten Hosen** and "godfather of punk" **Iggy Pop**.

All was not quiet prior to the **Ramones'** final performance, however. Three days before the show, Coca-Cola invited fans to swap bottle caps for concert tickets. Thousands waited in line for hours in a Coca-Cola showroom in downtown Buenos Aires only to find out that no more ducats were available. Enraged, the queuers destroyed the promotion site, along with seven nearby stores.

At that point, Coca-Cola officials sent the flaming youths to another location, where 5,500 tickets were promptly distributed.

"We never imagined such a massive response," said Coke public relations manager **Eduardo Castro**. He assured that damage incurred by the stores would be repaired.

MEXICO NOTAS: Sony Mexico has re-signed pop/ranchera star **Ana Gabriel** and hot singer/songwriter **Ricardo Arjona**. . . Ariola/BMG megastar **Juan Gabriel** is slated to play May 24-25 at Mexico City's Auditorio Nacional. In concurrence with his 25th anniversary in the music biz, BMG has released a five-CD retrospective extravagantly titled "Con Amor . . . Para Un Amor . . . De Un Amor Eterno: Juan Gabriel." The compendium of 100 songs will be available only through Reader's Digest for \$60. Gabriel, an upcoming inductee into Billboard's Latin Music Hall of Fame, is keeping busy, as usual. He is now mulling plans to produce the upcoming

record from labelmate **Rocío Dúrcal**.

Redoubtable Sinaloa *banda* act **La Banda Del Recodo** has signed with Musivisa . . . BMG has put out **Maldita Vecindad's** latest effort, "Baile De Máscaras." The album's release was delayed due to problems between the group and original producer **Bill Laswell**. The parties subsequently parted ways, and the band ended up producing the record itself.

GETTING CAUGHT UP: Epic/Sony superthrush **Gloria Estefan** notched her second No. 1 dance smash April 6, when "Tres Deseos" scaled Billboard's Club Play chart. Her next English-language album, "Destiny," is scheduled to drop June 4 . . . Sony Discos resurgent singer/actor **Ricky Martin** will make his Broadway debut in June in "Les Misérables" . . . **Jim Bustamante** has been appointed director of music publishing for Pig Haus Music. He was promotions representative at Sony Discos.

ARGENTINA NOTAS: EMI Argentina reggae titans **Los Pericos** kicked off their Latin American tour March 20 at the Estadio Nacional de Chile in Santiago. Labelmates **Los Enanitos Verdes** launch the supporting tour of their latest album, "Guerra Guacha," Saturday (13) at Olympic Auditorium in Los Angeles. Now on tour in South America in support of their EMI Argentina label debut, "Sepia, Blanco, & Negro," are **Vilma Palma E Vampiros**.

Luis Alberto Spinetta, legendary pioneer of Argentinian rock, performed before 80,000 fans at Palermo Park in Buenos Aires. The March 9 show closed a series of free summer concerts sponsored by the mayor of the city. Freebie concerts featuring **Jaime Roos**, **Patricia Sosa**, and **Los Enanitos Verdes** drew an average of 15,000 spectators.

Assistance in preparing this column was provided by **Marcelo Fernández Bitar** in Buenos Aires and **Teresa Aguilera** in Mexico City.

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LATIN TRACKS A-Z

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

Billboard

FOR WEEK ENDING APRIL 20, 1996

Top New Age Albums™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	18	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	ENYA
2	2	228	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
3	3	108	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
4	4	50	BY HEART WINDHAM HILL 11164 HS	JIM BRICKMAN
5	6	4	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
6	7	6	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
7	5	58	LIVE AT RED ROCKS ● GTS 528754	JOHN TESH
8	9	156	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
9	8	7	A THOUSAND PICTURES HIGHER OCTAVE 7084 HS	CRAIG CHAQUICO
10	10	306	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
11	11	76	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
12	18	13	THE DREAM MIXES MIRAMAR 23073	TANGERINE DREAM
13	12	39	AN ENCHANTED EVENING DOMO 71005 HS	KITARO
14	15	26	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
15	13	12	VOICES ATLANTIC 82853/AG	VANGELIS
16	14	102	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
17	16	26	TEMPEST NARADA 63035	JESSE COOK
18	21	7	HINTERLAND DISCOVERY 77033	STRANGE CARGO
19	17	44	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
20	25	11	THE BEST NEW AGE PRIORITY 53056	VARIOUS ARTISTS
21	20	42	I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI
22	24	8	HIDDEN BEAUTY: THE EVOLUTION OF SOUND NARADA 63922	VARIOUS ARTISTS
23	19	32	BELOVED NARADA 64009	DAVID LANZ
24	NEW		IN THE ENCHANTED GARDEN REAL MUSIC 2525	KEVIN KERN
25	RE-ENTRY		EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT + LUNA NEGRA

● 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.

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	69	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED 42 weeks at No. 1
2	2	109	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
3	4	25	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
4	3	84	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) △ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
5	5	29	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98) HS	A PORTRAIT
6	6	291	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/16.98)	IN CONCERT
7	7	6	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 907156 (13.98/18.00)	MIRACLES OF SANTIAGO
8	12	3	ANDRE RIEU PHILIPS 522933 (10.98 EQ/15.98)	FROM HOLLAND WITH LOVE
9	8	6	SAN FRANCISCO SYMPHONY ORCH. (TILSON THOMAS) RCA 68288 (9.98/15.98)	PROKOFIEV: ROMEO AND JULIET
10	9	38	SAINT PAUL CHAMBER ORCH. (MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC
11	10	3	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE
12	13	46	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/16.98)	ADAGIO
13	NEW		EVGENY KISSIN RCA VICTOR 68262 (9.98/15.98)	KISSIN PLAY SCHUMANN/LISZT
14	RE-ENTRY		DAWN UPSHAW NONESUCH 79364 (15.97)	WHITE MOON
15	11	8	EMANUEL AX, YO-YO MA & FRIENDS SONY CLASSICAL 61964 (9.98 EQ/15.98)	SCHUBERT: TROUT QUINTET

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	NEW		VARIOUS ARTISTS PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA LONDON 52100 (10.98 EQ/15.98)	1 week at No. 1
2	2	26	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
3	1	11	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
4	4	20	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
5	3	5	PLACIDO DOMINGO SONY CLASSICAL 46436 (9.98 EQ/15.98)	THE MAN OF LA MANCHA
6	6	50	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
7	8	44	VARIOUS ARTISTS LONDON 444460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2
8	5	46	VANESSA-MAE ANGEL 95089 (10.98/15.98) HS	THE VIOLIN PLAYER
9	9	115	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
10	7	119	JOHN WILLIAMS/ITZHAK PERLMAN ● MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
11	10	7	CINCINNATI POPS (KUNZEL) TELARC 80405 (10.98/15.98)	ANDREW LLOYD WEBBER
12	13	40	VARIOUS ARTISTS DELLOS 3186 (10.98/15.98)	HEIGH-HO! MOZART
13	NEW		VARIOUS ARTISTS DELLOS 3195 (10.98/15.98)	BIBBIDI BOBBIDI BACH
14	14	8	LONDON SYMPHONY (WILLIAMS) DCC COMPACT CLASSICS DZS-090 (16.98/39.98*)	RAIDERS OF THE LOST ARK
15	11	158	VARIOUS ARTISTS LONDON 440100 (11.98 EQ/16.98)	PAVAROTTI & FRIENDS

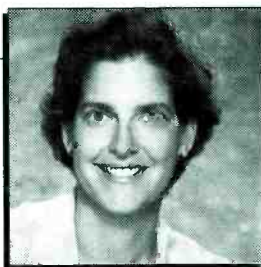
TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	5	CAMERATA ANTONIO LUCIO (FRANCIS) VIVALDI: THE FOUR SEASONS DIGITAL MASTERWORKS 71847 (4.98)	2 weeks at No. 1
2	8	3	SYMPHONY ORCHESTRA BADEN-BADEN (BOUR) DIGITAL MASTERWORKS 71833 (4.98)	MOZART: SYMPHONY NOS. 41 & 29
3	4	3	LENINGRAD SOLOISTS (GANITVARG) DIGITAL MASTERWORKS 71832 (4.98)	MOZART: PIANO CONCERTOS NOS. 22 & 24
4	3	4	JUNGE SÜDDEUTSCHE PHILHARMONIA (GULLER) DIGITAL MASTERWORKS 71805 (4.98)	BEETHOVEN: SYMPHONY NO. 5
5	10	3	SYMPHONY ORCHESTRA BADEN-BADEN DIGITAL MASTERWORKS 71808 (4.98)	BEETHOVEN: PIANO CONCERTO NO. 2
6	6	3	LENINGRAD SOLOISTS (GANITVARG) DIGITAL MASTERWORKS 71825 (4.98)	MOZART: VIOLIN CONCERTOS NOS. 1-3
7	1	3	RUNDFUNKORCHESTER DES SÜDWEATFUTNKS BADEN-BADEN DIGITAL MASTERWORKS 71855 (4.98)	FAMOUS OVERTURES: VOL. III
8	9	3	BUDAPEST SYMPHONY ORCH. (MARTURET) DIGITAL MASTERWORKS 71815 (4.98)	CHOPIN: PIANO CONCERTO NO. 1
9	5	3	BERLINER SYMPHONIKER (MARTURET) DIGITAL MASTERWORKS 71812 (4.98)	BRAHMS: PIANO CONCERTO NO. 1
10	12	4	SLOVAKIAN PHILHARMONY (PESEK) DIGITAL MASTERWORKS 71821 (4.98)	GRIEG: PEER GYNT SUITES NO. 1 & 2
11	7	3	RUNDFUNKORCHESTER DES SÜDWEATFUTNKS DIGITAL MASTERWORKS 71839 (4.98)	STRAUSS: FAMOUS MELODIES
12	13	3	SYMPHONY ORCHESTRA BADEN-BADEN DIGITAL MASTERWORKS 71845 (4.98)	TCHAIKOVSKY: PIANO SYMPHONY NO. 1
13	14	2	BUDAPEST SYMPHONY ORCH. (JOO) DIGITAL MASTERWORKS 71846 (4.98)	TCHAIKOVSKY/MENDELSSOHN: VIOLIN CONCERTOS
14	15	2	BERLINER SYMPHONIKER (FRANCIS) DIGITAL MASTERWORKS 71819 (4.98)	DVORAK: SYMPHONY NO. 9
15	11	4	RUNDFUNKORCHESTER DES SÜDWEATFUTNKS DIGITAL MASTERWORKS 71840 (4.98)	STRAUSS: FAVORITE WALTZES

○ 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.

Artists & Music

Classical KEEPING SCORE™



by Heidi Waleson

DALLAS AND DELOS: The Dallas Symphony, its youthful American music director **Andrew Litton**, and Delos International Inc. will launch a new recording relationship in May. All Dallas recordings will feature Delos' new VR-2 sound, creating discs playable on Dolby's new AC-3 (5.1 Dolby Surround) home theater format for a five-channel listening experience. The initial release in the series, due May 17, is an all-**Tchaikovsky** disc, featuring the "1812 Overture" with chorus, "Moscow" (coronation cantata), "The Voyevoda," and Litton's own arrangement of "The Sleeping Beauty." The orchestra is joined by the **Dallas Symphony**



ANDREW LITTON

Chorus and soloists **Svetlana Furdui** (mezzo-soprano) and **Vassily Gerello** (baritone).

John Eargle, Delos' director of recording and engineer for the disc, calls the recording "tailor-made" for the VR-2 process. "We are at a new golden age in sound recording, which allows a sense of dimension, space, and timbre that takes us a step closer to the wraparound sound we hear in the concert hall," he says. Delos plans retail and media events for the launch, including an NPR "All Things Considered" feature and other radio interviews about VR-2, and demonstrations of the VR-2 format in Dallas (May 1) and New York (May 3). Delos is also planning to produce a laserdisc with the discrete surround-sound version of the "1812 Overture." The next Dallas/Delos projects are **Shostakovich's** Symphony No. 8 (October 1996) and **Mahler's** Symphony No. 6 (early 1997).

NEW PUBLICATIONS: U.K.-based Gramophone magazine is launching three new publications that will focus on discrete areas of the classical recording industry. First up is "The Gramophone Film Music Good CD

Guide" (\$15.95), available in the U.S. this month, a reference guide to film music available on CD. It was created in response to the explosion of interest in this area from major recording companies. It contains 400 reviews of film scores, from "Nosferatu" (1922) to "The Usual Suspects" (1995), organized by composer—with a short biography of each—and cross-referenced by film title. A review of **Elliot Goldenthal's** "Alien 3" opens: "Alien 3" is a snarling, growling, spitting nightmare of a score"; the reviewer ultimately pronounces it "unforgettable." Previous Gramophone listener guides targeted classical and jazz recordings.

In September, Gramophone will launch **International Opera Collector**, a quarterly similar in size and format to its **International Classical Record Collector**, which will scrutinize operatic recordings on CD and video; Gramophone's editor says that the publication will have "a center of gravity in the '50s and '60s." Also due in the fall is **Northern Lights**, a booklet-sized publication exploring the music of Norway, Sweden, Finland, Denmark, Estonia, Latvia, and Lithuania. It will be the first of a series of "Gramophone Explorations."

REMEMBERING CHERNOBYL: American conductor **Hobart Earle** brings his **Odessa Philharmonic** to the U.S. and Canada for a four-concert tour (April 21-28) commemorating the 10th anniversary of the Chernobyl disaster. The program includes works by Ukrainian composers **Mykola Kolessa** ("Orchards Blooming In The Carpathians") and **Myroslav Skoryk** ("Carpathian Concerto") that were featured on the ensemble's first recording for the British label ASV "Music Of Ukraine," issued in the U.S. on Jan. 23 and distributed by Koch International. Earle joined the Ukrainian orchestra in 1991; in 1994, because of his efforts to preserve and rejuvenate the ensemble, he became the first foreigner in Ukrainian history to be named a "distinguished artist of the Ukraine."

NEW ACADEMY LABEL: Harmonia Mundi has signed an exclusive contract with the **Academy Of Ancient Music**, its newly appointed associate conductor **Paul Goodwin**, and its associate director/concert master **Andrew Manze**, both of whom will direct a number of projects. Repertoire will include orchestral works, opera, choral music, and concerti. The first two albums, **Bach** violin concerti directed by Manze and **Schutz** choral music conducted by Goodwin, will be recorded this fall for release in 1997. (Oboist Goodwin and violinist Manze have made chamber music recordings for the label; Manze's recording of **Biber's** violin sonatas won a 1995 Gramophone Award.) The Academy will continue to record for L'Oiseau-Lyre with its founder and artistic director **Christopher Hogwood**.

WALLFLOWERS RIDE IN WITH A FOLLOW-UP ON INTERSCOPE

(Continued from page 13)

us to do a record afterward." So Virgin and the Wallflowers mutually agreed to the band's departure from the label. "Numerous bands break up after leaving a label, or members leave, which is pretty much what happened with us," notes Dylan. "But there was a perception that we were dropped after just one record, and we had a lot of trouble getting a new deal because of it." The Wallflowers did keep their core of fans in tow, though, by playing every week before home crowds during an eight-month stretch. "It should be embarrassing saying it took eight months to get a deal, but once it happened and we got in the studio, we worked a lot harder and made a better record."

Unlike the four-week production of "The Wallflowers"—which Dylan likens to an "audio snapshot of where the band was four years ago, [recorded] so quick

it left room for excuses!"—the group spent eight months on "Bringing Down The Horse." T Bone Burnett produced the disc, which includes such guests as Sam Phillips, Mike Campbell, Michael Penn, former Jayhawk Gary Louris, Counting Crows' Adam Duritz, Stephen Bruton, and Fred Tackett. Also on the album are the band's newest members, guitarist Michael Ward and drummer Mario Calire.

Dylan notes that the new album reflects the changes in his songwriting in the six years since writing the first songs that appeared on the Wallflowers' debut. Now 26, the bandleader adds that he has enough music experience to make doing interviews, which he only did a small number previously, more valid.

"I didn't do much [press for] the first record at all," he says. "Obviously, people

wanted to talk about the obvious, and that wouldn't do anyone any good."

By that, Dylan is referring to his father, Bob Dylan, which isn't so much a subject he wants to avoid, but one that he feels isn't particularly relevant to the Wallflowers.

"The band had made a first record at a young age and just wanted to play," he continues, noting that his initial musical interest developed "like anybody else—though people would like to think differently—by going to my first show at 12 or 13 and playing with my friends."

Interviews for "The Wallflowers" ran mainly in local or college papers, Dylan says. "Colleges are more interested in the music, but bigger-size publications are more intrusive. I'm more prepared this time though, and at this point, there's a little more to talk about than just a personality profile."

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	22	SOUNDTRACK PANGAEA 36071/A.R.S.	3 weeks at No. 1 LEAVING LAS VEGAS
2	2	5	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER
(3)	4	5	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
4	3	13	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
(5)	9	9	JOHN MCLAUGHLIN VERVE 529828	THE PROMISE
6	5	4	SURRENDER TO THE AIR ELEKTRA 61905/EEG	SURRENDER TO THE AIR
7	6	5	JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
8	7	9	ELLIS & BRANFORD MARSALIS COLUMBIA 67369	LOVED ONES
9	8	24	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
10	10	93	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
(11)	13	4	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
(12)	NEW ▶		CHARLIE HADEN QUARTET WEST VERVE 529827	NOW IS THE HOUR
13	11	54	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
14	12	6	SHIRLEY HORN VERVE 529555	THE MAIN INGREDIENT
15	15	131	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
16	16	10	ROSEMARY CLOONEY CONCORD 4685	DEDICATED TO NELSON
(17)	20	45	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
(18)	18	53	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL HS	FIRST INSTRUMENT
19	14	51	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
20	17	2	CYRUS CHESTNUT ATLANTIC JAZZ 82876/AG	EARTH STORIES
21	23	121	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
22	19	3	PHAROAH SANDERS VERVE 529578	MESSAGE FROM HOME
(23)	RE-ENTRY		JOHN PIZZARELLI NOVUS 63191/RCA	AFTER HOURS
24	21	3	MILES DAVIS BLUE NOTE 36633/CAPITOL	BALLADS & BLUES
(25)	RE-ENTRY		HARRY CONNICK, JR. ▲ COLUMBIA 53172	25

Carnegie Hall Shows, Albums Abound; New York Jazz Lovers Get A Tax Break

THOSE WHO HAVE taken in performances of New York's Carnegie Hall Jazz Band realize that its power is equal to its imagination. The band, led by trumpeter Jon Faddis, has been playing on the historic stage in midtown Manhattan since its debut in 1992 (and a recent program of Ellington arrangements titled "A New Take" may well be its finest moment so far). But New York isn't on everyone's musical itinerary, so Blue Note's "The Carnegie Hall Jazz Band" should bring the world up to speed on the ensemble's cleverness and clout.

Scheduled to street June 11, it's the band's first disc. The songbook is classic—it includes "In The Mood," "Shiny Stockings," "Sing, Sing, Sing," and "Giant Steps"—but new spins transfigure many elements of the tunes. Credit the inventive arrangements of Slide Hampton, Randy Sandke, and, especially, Jim McNeely.

The group is taking its message to the road. Having spent a chunk of March in Mexico, it's bound for Europe in July. U.S. dates include June 28 at Chastain Park in Atlanta and June 30 at the Newport Jazz Festival in Saratoga Springs, N.Y.

In other Carnegie news, Rhino has just released Charles Mingus' hopped-up 1974 blowing session "Live At Carnegie Hall," originally on Atlantic. Guests include saxophonists Charles McPherson and Rahsaan Roland Kirk (in an utterly honkafied mood) and, coincidentally, Faddis himself... The Preservation Hall Jazz Band, famous for titillating tourists in the French Quarter of New Orleans, will call Carnegie home for an evening of ultra-trad swing May 1. The group's "In The Sweet Bye And Bye" came out on Sony at the start of the year.

ECM recording artist Egberto Gismonti is scheduled to play with the American Composer's Orchestra at Carnegie on Sunday (14). It's the guitarist's first U.S. gig in five years; his piece "Frevo" will be featured. Dennis Russell Davies conducts. Gismonti's performance will cap the third annual Sonidos de las Americas Festival, which this year concentrated on Brazilian composers. Gismonti's "ZigZag" is due on ECM on Tuesday (16).

A WEEK AT NEW YORK'S Knitting Factory is how Pharoah Sanders and Verve Records began their campaign to promote "Message From Home," a substantial disc that finds the powerful tenor



by Jim Macnie

saxophonist in the production hands of Bill Laswell. It's a turn of aesthetics for Sanders, who usually operates acoustically. But the intimations of funk have enough whomp in them to support one of jazz's most emotional sounds: the huge tone of Sanders' horn.

The Sanders sections of retail stores are never lacking for product, but Evidence has just released its own Pharaoh record, "Welcome To Love." It's a 1990 date recorded in France and was initially issued on Alpha in Japan.

The two programs differ drastically. Original pieces, such as "Nozifho" and "Tomoki," dot the Verve record, as opposed to standards, such as "Moonlight In Vermont" and "Polka Dots And Moonbeams," on Evidence.

"Message From Home" debuted on the Top Jazz Albums chart at No. 16 two weeks ago, a feat for Sanders, who is often believed to be

commercially meager. One of his '60s masterworks, "Karma," was reissued at the end of last year by Impulse!

REBATE: Around this time of year, the conversation invariably turns to those legendary tax "professionals" who are inordinately liberal with their write-offs. "My guy says I can deduct the air that I breathe—it's part of the office space," quipped one pal last week. Deductions, deductions—man, the list gets shorter every year. I play by the rules; the less waves made with the IRS, the better.

To assuage the pain on Monday (15), procrastinating New Yorkers can drop their return in a mailbox and head down to Tower Records' 4th Street and Broadway location for a free midnight concert by virtuoso bassist Christian McBride.

The occasion is the release of McBride's second Verve date, "Number Two Express." With a street date of Tuesday (16), the record will be one minute old as the show begins. The bassist also brings his unit to the Village Vanguard for a weeklong stint beginning Tuesday. I wonder if you can deduct the subway tokens it takes to get to the show?

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
(1)	1	17	QUINCY JONES ● QWEST 45875/WARNER BROS.	17 weeks at No. 1 Q'S JOOK JOINT
2	2	175	KENNY G ▲ ARISTA 18646	BREATHLESS
(3)	4	4	THE JOHN TESH PROJECT GTS 532125	DISCOVERY
(4)	5	6	RUSS FREEMAN & THE RIPPINGTONS GRP 9835	BRAVE NEW WORLD
5	3	22	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
(6)	8	18	JERALD DAEMYON GRP 9829 HS	THINKING ABOUT YOU
7	7	6	GEORGE HOWARD GRP 9839 HS	ATTITUDE ADJUSTMENT
8	6	22	WILL DOWNING MERCURY 528755	MOODS
(9)	11	33	FOURPLAY WARNER BROS. 45922	ELIXIR
10	9	26	BONEY JAMES WARNER BROS. 45913 HS	SEDUCTION
(11)	NEW ▶		RICHARD ELLIOT BLUE NOTE 32620/CAPITOL	CITY SPEAK
12	10	3	EARL KLUGH WARNER BROS. 45884	SUDDEN BURST OF ENERGY
13	13	40	THE JAZZMASTERS JVC 2049 HS	THE JAZZMASTERS II
14	14	22	NAJEE EMI 35704 NAJEE PLAYS SONGS FROM THE KEY OF LIFE: A TRIBUTE TO STEVIE WONDER	
15	12	32	KEIKO MATSUI WHITE CAT 77727/UNITY	SAPPHIRE
16	15	3	PAMELA WILLIAMS HEADS UP 3034	SAXTRESS
(17)	RE-ENTRY		THE MANHATTAN TRANSFER RHINO 71560	THE VERY BEST OF
(18)	19	101	THE JOHN TESH PROJECT GTS 528751	SAX BY THE FIRE
19	17	25	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
20	16	13	BOBBY MCFERRIN BLUE NOTE 31677/CAPITOL	BANG!ZOOM
(21)	22	63	THE JOHN TESH PROJECT GTS 528753	SAX ON THE BEACH
22	18	14	GEORGE BENSON WARNER BROS. 46050	THE BEST OF GEORGE BENSON
23	21	72	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
24	20	2	GROOVE COLLECTIVE GIANT STEP/IMPULSE! 187/GRP	WE THE PEOPLE
25	24	22	BOBBY CALDWELL SIN-DROME 8910	SOUL SURVIVOR

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Studio Action

ARTISTS & MUSIC

Kampo Studio Moves Up A Notch

N.Y. Complex Upgrades Without Missing A Beat

BY PAUL VERNA

NEW YORK—When all three of your studios are booked solid months ahead of time, and you decide to upgrade the facility, your biggest challenge as a studio manager is not choosing which equipment to buy or deciding how to allocate funds for it, but rather, finding time in the schedule to implement the changes.

That was the experience of Kampo Cultural Center Studio in lower Manhattan, an eclectic facility that has just upgraded its consoles and tape machines, added space in its largest control room, and purchased costly converters for both recording and playback.

Studio manager Alex Abrash found a great deal on an SSL 4056G console and a Sony 3348 digital multitrack, but his bookings prevented him and chief tech Alex Paul from installing the gear. Finally, they were able to carve out a two-week window in the studio's schedule and execute a highly choreographed upgrade.

"It took us two months to get an opening, and then we had two weeks to complete everything," says Abrash. "In addition to installing the gear, we also had to move a wall and improve the

air conditioning system. So it all had to be choreographed like a play. It's one thing to talk about it, another thing to do it."



Kampo Cultural Center Studio takes delivery of an SSL 4056G console through a second-floor window—the only way it would fit.

In order to make room for the SSL 4056G in studio A, Kampo had to move an SSL 4044E board upstairs into studio C. Because the E console would not fit through the window, it had to be cut in half.

"It's not designed to do that," says Abrash. "You have to know how the console is connected to do that. We had to cut the ground bus with a saw. It's amazing we had so few troubles."

Fortunately, the SSL 4056—which, along with the Sony 3348, was purchased from Manhattan Center Studios—was disassembled before it was shipped to Kampo.

The expense and effort of upgrading the facility was well worth it, according to Abrash. He says, "I love the new SSL. It sounds great. Actually, it doesn't have a sound. It's just so clear it sounds like the music comes right through."

The new board allows Kampo to handle 48-track mixes, putting the facility in a higher tier. "With the old console, we had 44 inputs, so we couldn't do 48 tracks properly," explains Abrash. "We didn't have enough faders to monitor a 48-track tape, and for a proper mix, you need 56

(Continued on next page)

For Engineer Brad Gilderman, Making Music Is As Natural As An 'Exhale'

BY DAVID JOHN FARINELLA

LOS ANGELES—Engineer Brad Gilderman is taking a deep breath between the completion of the smash hit soundtrack album "Waiting To Exhale" and his next recording session, which will be for Toni Braxton's next release.

One would think that after a four-month project that took him from his home in Los Angeles to New York to London to Detroit to Atlanta, Gilderman would want to take off a few days—even an hour or two—to relax.

Instead, Gilderman has jumped right back into the studio with Braxton and with Tito & the Tarantulas, a band fronted by film director Richard Rodriguez.

Although Gilderman considers his work with "Exhale" composer/producer Babyface his main gig, the sessions with Tito & the Tarantulas are a return to his old-school days.

"I started working in a very rock-'n'-roll studio, Cherokee Studios, which was a great opportunity for me. I worked with amazing, amazing bands," he says, rattling off such names as Tom Petty & the Heartbreakers, John Mellencamp, Stevie Nicks, and Bob Seger. "This was back in the late '70s and

early '80s, when music still had a magical energy going on."

While Gilderman made a name for himself during those sessions at Cherokee, it was during the years when keyboards and drum machines were being introduced into the industry that he started to develop a truly marketable skill.

"When the keyboards started coming up, I was in a facility that kind of rebelled against that stuff," he says. "I really got into it, and I started trying to add machines to real things to give them another dimension. I think people saw that I was receptive to going in either direction."

Through word-of-mouth, Gilderman went from the rock-'n'-roll world into sessions with Janet Jackson for her "Rhythm Nation 1814" album, and with her sibling Randy Jackson on "Randy & The Gypsies."

The Jackson projects established Gilderman as an enterprising R&B engineer who combined a grasp of technology with an ability to get natural sounds. The next big step in Gilderman's career was a phone call from one of the top R&B producers on the planet: Babyface.

"That was one of the greatest opportunities I could ever have in my life," says Gilderman of his association with Babyface, which began four years ago. "I'm working with the top cat, and we work with tremendously talented artists and great people. It's given me the liberty to experiment musically and technically, and to do things that nor-

mally I would not be able to do."

Gilderman, whose discography was already impressive, soon amassed a credit list that reads like a who's who of the top 40 charts: Madonna, Boyz II Men, TLC, Vanessa Williams, and "Exhale" stars Whitney Houston, Aretha Franklin, Braxton, Patti LaBelle, Brandy, Chanté Moore, Mary J. Blige, and Chaka Khan, to name a few.

Not only was "Exhale" the superstar-athon it looks to be, it was the culmination of Gilderman's efforts to bring his rock training into the R&B world. The process began with the Babyface track "When Can I See You Again," which blended an acoustic guitar and a drum machine, and continues on Braxton's upcoming release, which includes such R&B rarities as a Wurlitzer piano, live strings, a mandolin, and an accordion.

"With 'Waiting To Exhale,' it became natural to start laying down real instruments on top of machine tracks," says Gilderman. So the team brought in electric and acoustic guitars, live pianos, percussion instruments, and live strings. And while such sessions might have presented a headache for novice engineers, for Gilderman they were like coming home.

"I know how to get these acoustic

(Continued on next page)

NEW PRODUCTS & SERVICES

VIRTUAL LISTENING SYSTEMS INC. introduces Toltec Processing technology, an audio process that creates a surround-sound experience through conventional headphones.

When combined with Dolby Pro Logic decoding and, eventually, Dolby AC-3 decoding, Toltec Processing "provides the listener with the perception of authentic surround-sound environments by presenting sound images that appear to originate from different locations around the 'virtual' space of the headphone listener," says a statement from Gainesville, Fla.-based VLS.

BRAINSTORM ELECTRONICS introduces the SA-1 time-code analyzer, a portable unit that incorporates the functions of the company's popular SR-15+ Distripalyzer. Among the new unit's features are identification of time-code errors along with faulty addresses; video phase; selectable frame rates of 24, 25, 30, and 30 drop frame; frame-rate frequency option of 29.97 FPS or 30 FPS; sound alert when errors are detected; and push-button reset for the analyzer's display. The SA-1, which is distributed by Los Angeles-based Audio Intervisual Design, carries a suggested list price of \$895.

Brainstorm also unveils the SR-3 time-code repair kit, a time-code regenerator that identifies and fixes faulty time code. Its features include drop-out repairs, jitter reduction, auto video phase correction, auto drop flag correction, time-code reader, video phase analyzer, and time-code generator. The unit is priced at \$595.

ORBAN of San Leandro, Calif., debuts its Optimod-FM 2200, a digital audio processor geared for the broadcast market.

The unit features eight programmable presets, two-band processing with high-frequency enhancement, protection processing, peak overmodulation prevention, all-digital stereo encoder/generator, analog input/output standard, digital AES/EBU input/output option, remote control, nonvolatile memory, alignment tone generator, and LED input/output gain-reduction meters.

DBX PROFESSIONAL PRODUCTS of Sandy, Utah—a division of Harman International—expands its 10 series with the 1034 stereo/mono crossover/limiter, designed for the professional touring and permanent-installation markets.

The one-rack-space unit provides either three-way stereo or four-way mono crossover for medium to large multiband sound-reinforcement systems. The crossover offers the option of a summed low-frequency output and a switchable circuit that adds pre-emphasis for constant-directivity horns. The pre-emphasis helps compensate for the horns' natural roll-off, according to dbx.

The company also unveils two new crossover units in its cost-effective Project 1 series: the dbx 223 stereo two-way/mono three-way crossover and the dbx 234 stereo three-way/mono four-way crossover.

Both units feature switches on the rear panel for stereo or mono operation, low-frequency mono sum (for a subwoofer feed), and a range of individual channel-crossover frequencies.

The dbx 223 carries a suggested list price of \$249.95, while the dbx is priced at \$299.95.

Also introduced by dbx is its Project 1 Series 262 compressor/limiter, a streamlined stereo unit that carries a list price of less than \$200.

Among the unit's features are OverEasy or hard-knee compression, negative compression ratios, RMS power summing, and an internal transformer mounted in a low-hum orientation.



Mixed Figgs. Capitol recording group the Figgs mixed their upcoming label debut, "Banda Macho," at Sony Music Studios in New York. Shown at the sessions, standing from left, are engineer Dan Kadar, group members Mike Gent and Pete Donnelly, and mixing engineer David Kahne. Leaning on the console, from left, are group members Guy Lyons and Pete Hayes. "Banda Macho" was recorded and produced by Eric Rachel and the Figgs at Mixolydian.

KAMPO STUDIO MOVES UP A NOTCH

(Continued from preceding page)

inputs."

Abrash says he looked at other systems but decided to go with the SSL because he felt that compatibility between Kampo's studios was important.

"If someone does a tracking session in A, they can do overdubs or mixing in C, because the rooms have compatible automation systems," says Abrash. "The E board has Ultimotion moving faders, while the older board has VCA automation."

Furthermore, the G-series SSL was in great shape, as was Kampo's old E-

series console, according to Abrash.

"Manhattan Center did excellent maintenance on the SSL while it was there," says Abrash. "They take care of their equipment the way we take care of ours. If you keep this stuff clean, it works wonderfully for years."

Another key element of Kampo's upgrade is a new pair of Apogee converters, the AD-500 analog-to-digital and DA-1000 digital-to-analog units. Abrash says, "In most studios you'd rent Apogees from a rental place. I don't know if many people have the Apogee D to A. We have the whole

playback system, and it sounds beautiful. You play the DAT back, and it sounds just the way it did off the board."

In addition to its A and C studios—which are used for music recording, overdubbing, and mixing, plus sound-for-picture work—Kampo has a B room that functions as an online video editing and audio post-production suite. Studio B is equipped with an SSL Scenaria Sreensound, SSL G-series mike preamps for voiceovers, and a Mackie 32-input board for mon-

itoring, according to Abrash.

"All the rooms are interconnected with tie lines," he says. "We can lock a Beta machine from B to C; we can copy DA-88 tracks from studio C to studio A. All the interconnects are possible."

Among recent projects at Kampo are "The United States Of Poetry" audio mix, "Blues For Allah," and the soundtrack for the MTV series "Joe's Apartment."

The studio is owned by Japanese entrepreneur Shokei Harada's Kampo Foundation, which promotes the export-

ation of Japanese calligraphy art.

Abrash says, "Calligraphy is the Japanese art of writing, and it's an art form. The same way you paint with a calligraphy brush, on the console you paint a sound with the knobs. The vibe here is about creativity and music."

The Kampo management staff consists of president Harada, managing director Tsuyoshi Takemori, and studio manager Abrash, who landed at Kampo after years of experience at Electric Lady, Sigma Sound, and Unique.

BRAD GILDERMAN

(Continued from preceding page)

sounds really quickly and easily and keep the pace flowing," he says. "A lot of new engineers—and I hate to say it—don't even know where to set up a microphone."

After Babyface and Gilderman finished the basic tracking in Los Angeles, the next big challenge they faced with "Exhale" was getting the performers' voices on tape. This was a matter of not just getting singers into the studio, but of taking the studio to them. Luckily, the team was able to track LaBelle and Brandy in Los Angeles, but then it packed up and moved to New York, where sessions were conducted with Blige, SWV, and Moore. From New York, Babyface and Gilderman flew to London

to nab Khan and then to Detroit to work with Franklin.

Musically, the project was a piece of cake, according to Gilderman. "Everything was a pleasure," he says. "When each artist sang on her particular song, it just brought a whole new life to things."

Gilderman adds that the singers engaged in friendly competition with one another: "Whoever did one of the first songs on the album had such a great performance that everybody kept trying to beat everybody else," he says. "Everybody went crazy, because they wanted to do better than Aretha. It just made everybody rise to an occasion."

To maintain consistency while traveling around the world recording different vocalists, Gilderman and company designed and built a traveling vocal rack with the engineer's own microphones and a couple of preamps and limiters. The team also built a couple of keyboard racks, which they could take with them or have shipped, and a guitar rack so that anybody could play during a session.

So, technically and professionally, Gilderman is at the top of his industry, but he says there's still one more ingredient to his success. "I take great pride in the whole process, from production to recording to mixing to getting tea to setting the lights the right way," he explains. "I want everything to be right."

Gilderman says he learned this all-out approach from one of his mentors, veteran engineer and former A&M Studio head Shelly Yakus. "He told me that engineering is not just putting up a fader and getting a sound," says Gilderman. "He said that 60% to 70% of engineering is attitude, because as producer/engineer you are in charge of the room and you want everything to go great. I take pride in making my situation in the studio as perfect as possible, and I think that prepares you for anybody, whether it's Whitney Houston, Aretha Franklin, or the little girl down the street. Everybody gets 'A' treatment."



The President And The House Speaker. President Clinton addresses the staff of JBL Inc. at the company's Northridge, Calif., headquarters. In the foreground is a JBL Eon speaker, which was used to carry the president's words.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 13, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	BECAUSE YOU LOVED ME Celine Dion/ D. Foster (550 Music)	DOWN LOW (NOBODY HAS TO KNOW) R. Kelly Feat. Ronald Isley/ R. Kelly (Jive)	NO NEWS Lonestar/ D. Cook, W. Wilson (BNA)	CHAMPAGNE SUPERNOVA Oasis/ O. Morris N. Gallagher (Epic)	IN THE MEANTIME Spacehog/ B. Goggin, Spacehog (Sire/Elektra)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER/ RECORD PLANT (Los Angeles) Felipe Elgueta	BATTERY/ SOUTH BEACH (Chicago/Miami) Stephen George/ Peter Mokran	SOUNDSHOP (Nashville) Mike Bradley	ROCKFIELD (Gwent, SOUTH WALES) Owen Morris Nick Brine	BEARSVILLE (Bearsville, NY) Bryce Goggin
RECORDING CONSOLE(S)	SSL 4000B/SSL 8096	SSL 4040E with G Plus comp./ SSL 4072	Trident Vector	Neve VR with Flying Faders and Recall Automation	Neve BCM 10
RECORDER(S)	Sony 3348	Otari MTR 90 II/ Studer A820	Sony 3348	Studer A827	Studer A800
MASTER TAPE	Ampex 456	3M 996, Ampex 499	Ampex 467	3M 996	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Humberto Gatica	CHICAGO RECORDING COMPANY/BATTERY (Chicago) Peter Mokran/ Stephen George	SOUNDSHOP (Nashville) Mike Bradley	ORINOCO (London) Owen Morris	RPM (New York) Bryce Goggin Spacehog
CONSOLE(S)	SSL 8096	Neve VR 72	SSL 4000E	Trident Vector	Neve 8068 with Flying Faders
RECORDER(S)	Sony 7010	Studer A827/ Mitsubishix-850	Studer A80	Otari MTR 90	Studer A800
MASTER TAPE	Sony DAT	3M 996	Ampex 499	Ampex 456	Ampex 456
MASTERING Engineer	SONY MUSIC Viado Meller	BERNIE GRUNDMAN Bernie Grundman	MASTERMIX Hank Williams	ABBEY ROAD Nick Webb	MASTERDISK Scott Hull
CD/CASSETTE MANUFACTURER	Sony	BMG	JVC/Sonopress	Sony	WEA

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BLUE NOTE'S ROACH GETS ORCHESTRAL

(Continued from page 1)

tra Of Boston & The So What Brass Ensemble," slated for worldwide release through EMI on Tuesday (16), is likely to be a significant record in Roach's vast body of work.

Anchored by a 50-minute piece titled "Festival Journey," it features the virtuoso percussionist soloing through three movements that collectively conjure both Dvořák and Ellington, with evocative subtitles, such as "Outbursts," "Drones," and "Strutting."

Roach's excursion is his first recording done under contract for a U.S. label since his stint with Columbia in the late '70s. The drummer spent much of the '80s recording for the Milan-based Soul Note label. The label released such critically acclaimed titles as "In The Light," "Bright Moments," and "Survivors" (which contained an extended classical work written for Roach and a string quartet by composer Peter Phillips).

Bruce Lundvall, president of Blue Note and onetime president of CBS' domestic division, inked the deals that brought the drummer to Columbia in the '70s and to Blue Note in the '90s. He says the current relationship is one of the most important signings Blue Note has made.

"Max is one of the originators of contemporary jazz, and he's still playing like he has always played: great," says Lundvall. "He's always involved with adventurous projects. He may be in his 70s, but in terms of spirit and direction, I find him to be the youngest guy on the roster."

"It's always good to be with a major," Roach admits, "especially if you can do what you want to. Some people want to stay right in the mainstream, go with the old, familiar practices. Bruce Lundvall is the kind of guy who will listen to new ideas."

A DARING GAMBIT

Beginning a relationship with a jazz label by putting out an extended orchestral piece is a daring gambit, however. More than anyone, Lundvall realizes that Roach's new disc breaks from accepted norms.

"Sure it's a gutsy move," he says, "but Max was very, very excited about it, and it's an important statement—a real Max Roach kind of statement. Not everything he does will sell lots of records."

Tom Evered, Blue Note's VP of marketing, also sees it as a challenge. But he believes that Roach's stature will help get the message out.

"We're going right to classical and jazz radio and classical and jazz retail, too. The main thing is to get this record heard. We're hoping that the name Max Roach will put it on the top of everybody's pile."

Evered says the label "stands a good chance" of getting the track "Festival Journey" played on eclectic classical stations, while the track "Ghost Dance" has more of a jazz feel but "could go either way."

"It's a shame that the man is such a genius in so many types of music," he adds with a laugh. "We hope that by sending this signal out first, we help people take him seriously in every musical endeavor he tries."

"Festival Journey" was composed by Fred Tillis. He and Roach struck up a relationship at the University of Massachusetts when the drummer taught there in the '80s. During faculty concerts, Tillis got a feel for the solo capabilities of the master percussionist and began to write works

specifically for Roach's improv skills.

"Fred's from Texas, plays a hell of a tenor, and has that raw-boned thing the Southern tenors are known for," says Max. "Right now he's locked in the educational thing, but he's one of the few people I know of who can really perform in both the jazz idiom and the composing realm."

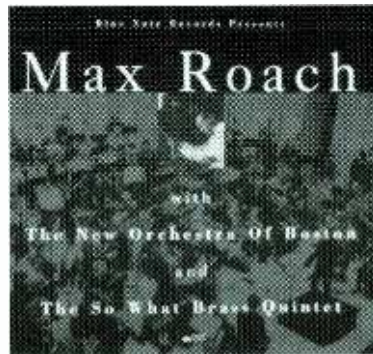
"Festival Journey" is an aggressive work that splashes through wave after wave of textural and tonal variation. "It breathes and moves and is an organism, as all good pieces are," says Evered.

"Fred does a good job with the orchestra, using meters against meters, time against time," elaborates Roach. "In a way, some of what I was doing in my solo performances had an influence on him."

The piece may be modern, but working with orchestras isn't new to Roach. While growing up, he played with a large ensemble sponsored by the Brooklyn Museum. At the Manhattan School of Music during the early '50s, he "tampered" with an orchestra, sharing ideas with fellow students Gunther Schuller and John Lewis.

His first celebrated collaboration with a full classical ensemble took place in 1958 at the Monterey (Calif.) Jazz Festival. He performed "Concerto For Max," a piece written by his friend, Peter Phillips.

"The Monterey thing, like most jazz/classical mixtures, was definitely considered an odd step," Roach



recalls, "but we were looking to expand the instrumental and musical horizons of the music and add to what had already been done so well with the big-band sound."

Evered was director of marketing for the Angel label in the early '90s and knows about the protocol to which classical music adheres.

BROADER VISTA

"Classical radio's acceptance of pieces outside the middle of the road is greater these days," Evered says. "Take what Hannibal Peterson has done with the Chicago Symphony on 'African Portraits.' There's a broader vista opening. Pieces like this have a shot at bursting into the venerable classical world."

Robert W. Smith, jazz and Latin music buyer for the Borders Books & Music chain, says that Charles Mingus' "Epitaph" broke similar ground. It too found its way into some classi-

cal racks.

"I really like this new Roach record," Smith says. "'Festival Journey' is an accessible, approachable piece, yet it has a real character because it gets away from strictly linear thought."

While Smith expects Roach's loyal fans to come to the album "just to hear what he's done," he thinks that the project has to be marketed as a classical piece.

"Here at Borders, the buyers will take an interesting title that has sales potential and feature it position-wise in the store," says Smith. "We're thinking about that right now with the Max record."

As for print, Blue Note is looking into genre-specific publications but will also try to woo the mainstream press. "It would be nice to break out of jazz and classical ghettos," says Evered, "After all, the man has won a MacArthur Grant. He's one of the greats."

KGNU Boulder, Colo., music director Katherine Gollerey says, "The record's absolutely playable, from our point of view. Both the jazzers here and the people who do our 20th-century classical show will likely be interested... We have people here whose ears are open to Max Roach coming out at this stage of his career with something unprecedented. I can see where there could be problems for stations that are stricter with their programming, but it's perfect for us."

MUSICA ANTIQUA KOLN EXPANDS BAROQUE

(Continued from page 12)

Dresden, Germany, the same year Bach's St. John's Passion was first performed in Leipzig.

Designed to enchant a sophisticated audience in the European cultural capital of Dresden, Heinichen's music, even his sacred compositions, was much lighter and more stylish for the time than that of the rural cantor Bach. And, according to Goebel, Heinichen's music still has the power to please in a way that Bach's perhaps wasn't meant to.

"Heinichen isn't as intellectual as Bach," Goebel says. "Whereas Bach often overwhelms people, Heinichen holds back for stylistic reasons. He means to entertain."

But, Goebel adds, that isn't to imply that Heinichen's music can't be affecting. Goebel says he is "touched" by Heinichen's sacred works: "The 'Lamentations' have an affective force that comes not only from the biblical poetry but from the carefully planned musical decoration."

FORUM FOR BAROQUE MUSIC

Goebel founded MAK in 1973 as a forum for performing Baroque chamber music, eventually expanding the unit to a large orchestral ensemble. Through the '80s, the group recorded a series of sometimes controversial, even polemical, albums of well-known Baroque material. The group's jet-propelled renditions of Bach's Brandenburg Concertos thrilled some listeners while causing others to blanch at the extreme tempos.

To Charles Andrews, music director of NPR affiliate WKSU Kent State in Ohio, that verve gives MAK its allure. "The sheer physicality of the group's work is incredible," he says. "They take risks, and that's exciting."

"Goebel is like Prince," Andrews adds. "All his records may not be perfect, but each one is worth hearing."

By delving into obscure material, MAK seems to have found a market niche. Last year, the group issued a creatively pro-

grammed, critically lauded album of French-flavored music by Rebel, Telemann, and Gluck.

January saw the release of "Concerti For The Orchestra Of Dresden," featuring works by Heinichen, Pisendel, and Quantz, among others.

Following 1993's "Dresden Concerti" smash was a 1994 MAK album of overtures by Italian violin virtuoso and Dresden court musician Veracini. In 1992, the group released an absorbing album of concerti by such low-profile Italian composers as Torelli, Mossi, and Valentini.

Other notable MAK albums in Archiv's U.S. catalog are a fine collaboration with soprano Anne Sofie Von Otter on Handel's "Marian Cantatas," a gorgeous anthology of Telemann's "Tafelmusik," and a compilation album of Baroque favorites, including works by Bach, Vivaldi, and Pachelbel.

U.S. AVAILABILITY

Archiv includes much more MAK in its European catalog, possibly overlooking U.S. demand, according to John Greene, classical buyer at Tower Records in New York's Greenwich Village. "The group's early work was very popular with record collectors," Greene says. "And I know people would love to have that stuff on CD to replace their LPs."

Greene says he got a good price on imports of MAK's five-CD set of Bach's chamber music and has been selling them at \$49.95.

Also available only on import in the U.S. are sizable sets of the group surveying pre-Bach chamber music and Telemann's complete "Tafelmusik." Vintage material that Archiv plans to bring out soon includes the group's Brandenburg Concertos, due this summer via the midpriced Masters series.

Customers have already been asking about the "Lamentations" album, according to Greene. And the two-disc dimensions of the set bode well for sales, he says. "With early music, two-CD sets of single

composers tend to sell better than single-disc anthologies. Again, it's that completeness thing."

According to Albert Imperato, Deutsche Grammophon VP and U.S. label chief, the company plans to capitalize on MAK's rising profile by making the group Archiv's flagship act now that the label's relationship with conductor/harpist Trevor Pinnock is winding down.

Deutsche Grammophon will soon start to position Archiv as a stand-alone entity. "Some of the Archiv artists are as viable commercially as those on DG proper, and the repertoire is some of the most vital around," Imperato says. "We're going to devote the resources to bring Archiv out from the shadow of the yellow label."

Deutsche Grammophon established Archiv in 1945 as an imprint for a series of recordings documenting the sound of the few remaining Baroque organs in postwar Germany. In its five decades, the label has become renowned as one of the finer homes of period performance in Renaissance, Baroque, and classical repertoire.

By 1994, the label had developed significant market clout—enough to sell 15,000 copies of John Eliot Gardiner's four-CD survey of Beethoven's symphonies, according to SoundScan.

Imperato says that the biggest challenge in marketing MAK in the U.S. is having the group here regularly for promotion and performances. In January, MAK played eight concerts in North America, but the group isn't scheduled to tour here again until spring 1997. To prime retailers and the media for "Lamentations," Imperato threw listening parties in New York, Boston, Washington, D.C., Atlanta, and Dallas.

In Europe, marketing "Lamentations" will revolve around MAK's concerts this year in Germany, Switzerland, and Belgium. In France, Archiv will release a promo CD that includes a radio edit from "Lamentations" and a track from "Con-

"Ghost Dance," the 12-minute piece by the So What Brass Band that closes the disc, is the work of a wholly separate unit that Roach hopes to develop over the next few years, similar to his work with the Uptown String Quartet in the '80s. Such work should find a home on jazz radio much easier than "Festival Journey."

Evered says that Blue Note will wait to see what happens with "Orchestra Of Boston" in the U.S. before settling on an international strategy. Roach will perform at European festivals this summer.

Roach, at work on an autobiography for Simon and Schuster that's due before the end of the year, maintains his jazz quartet. The renowned band is scheduled to perform at New York's Iridium club Tuesday (16)-April 21.

Last year, the drummer led his M'Boom group in a percussion summit that featured Ginger Baker and Tony Williams. There's a strong chance that a similar collaboration will be Roach's next Blue Note outing.

"Each different project will have a different kind of commercial life," Lundvall says.

"Signing Max comes with a real responsibility. Not everything he does will sell lots of records. But we're talking about a lot of great ideas, and while he's on Blue Note, I want to make sure we make milestone dates that will really count."

AN INTERNET MUSEUM

Another aspect of marketing MAK worldwide will involve Deutsche Grammophon's newly launched site on the World Wide Web. "We plan to develop our site like a museum," Imperato says, "featuring a permanent collection and visiting collections for special projects."

Scheduled to be up this week is a "collection" focusing on Heinichen and his world. The site will be strictly informational, Imperato says, though for online purchases, the label is considering linking to the store that parent PolyGram Classics & Jazz operates via CompuServe.

Future MAK albums include "Coronation Music Of 1712," with works by Veracini, Lazzari, and Perroni; "Sonate Pro Tabula," with chamber music by Biber, Schmelzer, and Valentini; Pergolesi's Stabat Mater; with sopranos Von Otter and Barbara Bonney; and secular cantatas by Bach.

Sadly, the level of solo violin playing that enabled Goebel to record Biber's intense virtuoso "Mystery Sonatas" is no longer within his reach, since a motor dysfunction caused the third digit of his fingering hand to "go on strike," he says. By 1990, the ailment had rendered him unable to perform the trills endemic to Baroque music.

Phenomenally, Goebel began to relearn to play the violin in 1991 with the opposite hand. "I scratched on open strings eight hours a day, like a child," he says. "I had to learn everything new, and now I'm playing second violin in the group."

"It gives you a valuable perspective to start over at middle age, though the experience hasn't been easy," Goebel adds. "But if it happened again with the other hand, I would play with my feet."

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Dutch Language Hits Right Note *Music In Mother Tongue Enjoys Revival*

BY ROBERT TILLI

AMSTERDAM—It has always been there in Holland—music sung in the mother tongue—but now it is being heard more than ever. And Dutch-language music is setting new standards not only in terms of quantity; it is reaching new heights in

quality, too.

When Polydor-signed Marco Borsato, a Dutchman with Italian blood, broke Bryan Adams' record for the longest-running No. 1 single here—13 weeks for 1994's "Dromen Zijn Bedrog," compared with 11 for Adams' "(Everything I Do) I Do It For You"—there was no stopping the new wave in Dutch-language music. It is higher and more powerful than the last wave, in the early '80s, and platinum sales for albums (100,000 units) are once again becoming a common phenomenon.

One powerhouse of Dutch-language hits is the independent Dino label. Product manager Frits van Swoll attributes the success of Ruth Jacott and TV personalities Linda, Roos & Jessica to the updated pop sound on their records.

"The media considered Dutch-language material as terribly out of fashion," says Van Swoll, "and in a way they were absolutely right. In Jacott's case, we introduced swing-beat elements to her music, which boosted its radio-friendly character considerably. All in all, songs and lyrics are much stronger now, as is proved by Fluitsma & Van Thijn's recent No. 1 hit single, '15 Miljoen Mensen.'"

Both Rob Ebberts and Michael Peterson, A&R managers at Dureco and EMI

Holland, respectively, agree with Van Swoll about the increased quality of the product. "The record industry used to accuse radio of not playing our product, but we never put the blame on ourselves for delivering poor quality music," says EMI's Peterson. "Also, radio is now more clearly formatted, which helps a great deal. People into national music now know which stations they have to tune in to: [commercial] Radio Noordzee Nationaal and [public] Radio 2."

"The Dutch hits of today are simply really good records," says Dureco's Ebberts, "and everybody's desperately trying to jump on the Borsato bandwagon." Dureco's biggest ace is Hans de Booy's new release, "Voor Mekaar."

Apart from the occasional but inevitable novelty hit, like the recent "Busje Komt Zo" (Bunny Records), singing in Dutch is considered "cool" again, even by such rock bands as the emerging Van Dik Hout (Columbia) with its grungy sound.

Since the mania surrounding the band Doe Maar in 1981, young Dutch musicians had lost confidence in their own language.

"Although I felt a new wave of Dutch music was coming, initially I turned Van Dik Hout down," admits Columbia Holland A&R manager Bert Smit. "I advised Daan van Rijsbergen, who discovered them in his own Bananas Studios, to set up his own label and do it all by himself. I knew we had to pay him a lot of money in case the band became successful. But that's the risk you have to take in this business."

The band's self-titled debut album became an overnight success, and Sony Music Holland took over distribution from independent VIA. Later Van Dik Hout was signed directly to Sony. On top of this, Van Rijsbergen joined Columbia as GM.

Columbia released a special version of the album to coincide with the band's appearance at last year's Pinkpop festival. The album has now sold a total of 65,000 units, and its successor, "Vier Weken," has already passed the 30,000 mark. To underline the band's current status, in Amsterdam trams are covered with Van Dik Hout ads.

"Success attracts more success," says Willem van Schijndel, owner of the WVS label. "I'm always actively looking for songs, which are often found where you wouldn't expect them."

A student named Guus Meeuwis turned into the flagship act on the WVS roster with the hit "Het Is Een Nacht." Guus Meeuwis & Vagant managed to stay in the Mega Top 50 for 37 weeks.

"It's the song, not the singer, that matters. The people want to sing along with songs, and that's exactly what Meeuwis delivers," Van Schijndel says.

He adds, "In the discotheques, Dutch sing-alongs are seen as the perfect alternative to loud house records, providing a

much craved-for moment of rest. We deliberately recorded the track for a live audience in the studio, to intensify the community-singing effect on the crowd."

The group's debut album, "Verbazing" (Surprise)—which contains the second No. 1 hit single, "Per Spoor"—has already sold 50,000 copies in pre-release sales. Meanwhile, a German version is in production for Intercord, which has committed itself to two albums.

Van Schijndel's business partner, Mark Snijders of XPLO Records, has been equally successful with Peter de Koning's "Het Is Altijd Lente In De Ogen Van De" (Continued on page 65)



Indigo Ruby. Ruby Turner has signed to London-based blues label Indigo Records. A new album is planned for release in August, and later this month Turner will headline the Indigo package tour of the U.K. Pictured, from left, are Turner's manager, Jeff Pearce; Turner; and Indigo's Del Taylor.

Rock Opens Japan Co. *Taiwan Label Has Pan-Asian Focus*

BY STEVE McCLURE

TOKYO—Taiwan's Rock Records is reversing the recent trend in which Japanese music companies have expanded into other Asian markets by becoming the first Chinese-owned label to set up a subsidiary in Japan.

Rock's Cantonese- and Mandarin-language music has been available in Japan either through license deals or as imports, but the Taipei-based label is now concentrating on developing direct links with Japanese retailers through the five-person office of Rock Records Japan.

"We'll work mainly with the mega-stores and the chain stores," says Rock Records Japan president W. Melinda Liu. "We'll probably also continue with licensing."

The third element in Rock's business plan is putting together compilation albums specifically for the Japanese market.

"They'll be targeted at people who are interested in Asia," Liu says. "There are a lot of Japanese people who are interested in Asian music, but they don't know where to get information about it. So I see Rock's coming to Japan as a way to spread information here about Asian music."

"We know our products better than anybody else, so we can present them better," she says.

"It's a bold move," says Tower Records Far East managing director Keith Cahoon, "but I think they're going to find that Japanese retailers are much more demanding than those in the rest of Asia."

Rock Records Japan, which is wholly owned by its Taiwan parent company, also hopes to sign local artists, but that is a long-term goal.

One industry source here speculates that Rock expanded into Japan in order to provide overseas independent

labels with Asian distribution that includes the vital Japanese market.

"But until they have more of a track record in Japan, a lot of the indies are going to be hesitant to give them such an important territory as Japan," the source adds.

Unusual for the male-dominated Japanese business world, the office is headed by two women: Liu and Angela Chiu, who runs the marketing and sales division. The other three members of Rock Records Japan's staff are Japanese who speak various Chinese dialects.

"We're not here to do Japanese pop—we'll never be as good as Sony," says Liu. "We're not here to do dance tracks—we'll never be as good as Avex." (Rock has licensing deals with Avex in various parts of Asia.)

Liu says she notices key differences between the corporate cultures in China and Japan.

"Individually, [people in the Japanese music business] are really open-minded, but as companies, they're still carrying on their traditional thinking... while in Taiwan, it's a society where if you're capable, you can go wherever you want to go," she says. "We think Japanese companies are ready for a change, but they don't know how to do it. And that's another reason we're here," Liu adds, explaining that the company hopes to help shake up the Japanese music business by showing that a woman can run a record company staff and provide more of a "pan-Asian" perspective.

Liu says that while Japanese music companies have been aggressive in signing Asian artists, they haven't done enough to promote Japanese artists in the rest of Asia.

"So we're trying to get as much Japanese repertoire for our catalog as possible," she says, adding that not being affiliated with any of the majors makes this task somewhat difficult.

FIMI To Launch Singles Chart, Awards In Italy

BY MARK DEZZANI

MILAN—Italy is to get a new singles chart and a new set of music awards through two initiatives by record industry association FIMI.

FIMI, the Italian arm of international labels body IFPI, represents all the country's major labels and says that its members account for 85%-90% of the Italian record market. It describes both the new chart and the awards as "official."

F.I.M.I.

FIMI president Gerolamo Caccia Dominioni says his organization will sponsor the new chart, which will be compiled by research company Nielsen. Last year, FIMI and Nielsen launched an album chart here.

Caccia, who is also president of Warner Music Italy, says of the proposed singles chart, "We are evaluating the methodology and sample size. Initially, we will not be including airplay data in the new chart, which we hope to launch July 1."

Caccia adds that talks are under way with Italian industry trade monthly Musica E Dischi, which compiles the country's existing singles chart.

The magazine's managing director, Mario De Luigi, says, "Talks are at an exploratory stage, and we hope to reach agreement within a month or so." De Luigi adds that Musica E Dischi will continue to

(Continued on next page)



Vienna Ball. Marketing executives from Austria, Poland, Switzerland, the Czech Republic, and Hungary met in Vienna at Warner Music's second Central and Eastern European marketing meeting. Manfred Lappe, managing director of Warner Music Austria, told the gathering that this was an example of the kind of information exchange between East European companies that is facilitating Warner Music's expansion in the region.

Canal+ Officially Bows Music Arm Soundtracks Part Of Division's Activities

■ BY EMMANUEL LEGRAND

PARIS—French pay-TV operator Canal+ is expanding its presence in music with the development of a new division, La Bande Son, to oversee the channel's music-related businesses.

La Bande Son has been operational in an embryonic form for two years but was upgraded and officially launched at the beginning of 1996.

La Bande Son now encompasses music publishing, record production, multimedia, and special projects tied to the channel's programming.

Its goal is to become a major independent producer not only in France but in international markets. La Bande Son forecasts a 0.5% market share in France by year-end and about 2% within a couple of years.

La Bande Son was launched in 1994 by musician/producer Olivier Bloch-Laine and was originally meant to cover Canal+'s music publishing activities. However, its activities grew beyond its original agenda to a point that it became involved in soundtrack production; notably, La Bande Son worked with MCA on the soundtrack to "Pulp Fiction" and with Virgin on "Latcho Drom."

La Bande Son, a 100% Canal+ affiliate, has grown from a two-person department to a 15-person staff. Canal+ chairman Pierre Lescuré is president of the company, Bloch-Laine is GM of A&R, Jean-Marc Lacarrère is financial director, and former Epic France marketing director Jacques-



Olivier Broner is director of the labels. The staff is organized in A&R, marketing, promotion (Elisabeth Haupais), and international development (Aline Claude) departments.

The company has two labels. The La Bande Son imprint specializes in soundtracks in close connection with Canal+'s film production activities and in projects tied to the channel's programming. "We are not going to create traditional hit compilations but rather find projects with a strong artistic content," says Broner. "We don't own catalogs, so we have an interest in products based on musical concepts, coherent with the innovative and quality-oriented editorial policy of the channel."

The other label is Initial, an "artist-oriented independent label," which produces, markets, and promotes established and new, local and international acts, according to Broner. The label has already signed Hammond organ specialist Eddy Louiss (whose album "Louissiana" sold more than 20,000 units in France), former Kid Creole front man August Darnell, cajun singer Zachary Richard, Franco-American heavy funk band Frogmouth, Sarajevo, Bosnia, rock band Overdream, and French rock group La Place (which has just finished an album, available in French and English, produced by Kirk Yano).

By the end of 1996, Broner says, the label should have approximately 10 acts. "Initial is an artist-driven label, with established and new acts," says Broner. "With established acts, we try to find new artistic environments. With Louiss, for example, we took him to New Orleans, and he played with local musicians. What came out is quite funky and has nothing to do with his previous recordings."

A distribution deal has been negotiated for France with BMG, which has a first option for international distribution. "We have latitude to find international licenses for our products, and we don't exclude label deals," says Broner.

Awards Shows Celebrate Thriving State of Dance Music In U.K.

■ BY KWAKU

LONDON—Mainstream and underground dance fraternities had good cause to celebrate at two recent award ceremonies here.

The International Dance Music Awards highlighted the commercial success of the U.K.'s dance industry, while the Hardcore Dance Awards pointed to the wealth of music available from underground acts and producers.

Dance product accounted for 45% of the U.K.'s top 100 in 1995, when Coolio Featuring L.V.'s "Gangsta's Paradise" became the first No. 1 rap single and Goldie's "Timeless" album on ffr/London entered the top 10 and sold more than 100,000 copies.

As a result, the third International Dance Music Awards (formerly called the International Dance Awards) took place March 28 with an increasing sense of relevance. Unlike last year, this year's event was not plagued with problems, although the ceremony did start 45 minutes later than planned.

This year organizers changed the venue from the all-seater Piccadilly Theatre to the Forum, a famous rock venue formerly called the Town & Country Club, where the space was divided between sitting and standing.

Performing at the event were Mary Kiani, Billy Ray Martin, Grace, Ivan Mathias, Shiva, Happy Clappers, Baby D, DeLacy, and Shara Nelson, who was backed by the London Community Gospel Choir.

Goldie picked up the best producer award and best male artist award. His girlfriend, Bjork, sent "love and thanks from Bombay" on winning the best female artist award.

Production House/Systematic act Baby D, whose chart-topper "Let Me Be Your Fantasy" won best dance tune, was the only act that performed with live musicians.

Systematic boss Christian Tattersfield noted, "They were the only real live act on stage tonight. That's why they're so successful."

Tattersfield believes the awards have received a good response from the entire dance music sector. "That's why there are so many of us here," he said.

Other label heads who attended were Neil Rushton of Network Records; Pete Harris of Kickin' Records; Raj Malkani and Phil Fearon, partners in Production House; and Cooltempo A&R manager Trevor Nelson.

Nelson revealed that Shara Nelson, the evening's headlining act, was no longer with the label after its recent upheavals.

Best reggae act Shaggy was originally due to headline the show, but was unavailable because of tour commitments.

Not surprisingly, deConstruction won as best major label, and M People, its star act, won as best dance act of the year. The choice of Strictly Rhythm as best independent was

a popular one, but Michael Jackson's videotaped acceptance speech for his award for his contribution to dance music was greeted with booning.

One of the year's most highly acclaimed albums, Leftfield's "Leftism," won as best dance album. Paul Daley, one-half of the duo, proclaimed, "This is the first award we've won. We've been nominated for a few for our album. It's really nice to win something for once."

The International Dance Music Awards are decided by the public, which votes on forms that are printed in various dance magazines and available through the shops of the sponsor, Levi's. Some of the 80,000 voters made their choices through E-mail, fax, and the IDMA's World Wide Web site on the Internet. Highlights of the ceremony were transmitted by Kiss FM in London and Manchester, as well as other commercial radio stations and satellite station Sky TV.

IDMA chairman and Kiss FM London managing director Gordon McNamee says the show was moved from its former slot in January to March to allow nominations for the whole calendar year and "not to get in the way of the Brits."

After-show ravers were thin on the ground, which was definitely not the case at the Hardcore Dance Awards, which were held March 23 at London's club U.N. It was organized by Kiss FM London's "Ruff Cuts" show, which covers the underground sounds of hip-hop, reggae, and jungle. The categories were voted on by readers of club culture magazine Muzik.

There were no performances or artist categories. Instead the winners treated the 2,000-plus crowd to DJ sets. These included Grooverider (best male DJ), DJ Rap (best female DJ), Mickey Finn (best MC), and Stevie Hyper (runner-up MC). They kept the whistle- and horn-blowing ravers hyper all night with their jungle and drum and bass music.

Other winners at the International Dance Music Awards were the following:

Newcomer: Josh Wink
R&B/soul act: TLC
Rap act: Coolio
Club: Ministry of Sound
Remixer: David Morales
House act: BT
DJ: Carl Cox
Producer: Paul Oakenfold

Hardcore Dance Awards winners:
Tune: "Pulp Fiction" (Alex Reece)

Compilation: "The Ultimate Drum & Bass Collection" (Strictly Underground)

Radio DJ: Hype (Kiss FM)
Radio station: Kool FM
Radio show: "Fabio And Grooverider"

Record shop: Section 5
Record label: Metalheadz
Producer: Goldie

Outstanding contribution to the industry: Rob Playford (Moving Shadow Records)

FIMI TO LAUNCH SINGLES CHART, AWARDS IN ITALY

(Continued from preceding page)

compile its own album chart based on calls to retailers but will adopt the FIMI/Nielsen data to compile its monthly market-trend and market-share information.

Nielsen collates information provided by electronic data-gathering equipment in stores.

The announcement of FIMI's other initiative, its awards ceremony, came just days after the first edition of the Premio Italiano Della Musica (Italian Music Awards) organized by the country's leading private radio network, Radio DeeJay, and music weekly Musica!, both owned by the L'Espresso group.

While the Italian Music Awards are compiled from votes by Radio DeeJay listeners and Musica! readers, the FIMI awards will be based on nominations by an academy of music industry professionals.

Says Caccia, "The official Italian awards will be organized along the same lines as the U.K.'s Brit Awards and Germany's Echo Awards.

"We have agreed in principle to organize the first event for early 1997, and FIMI will make an official announcement and present full details at the end of May."

Meanwhile, the Italian Music Awards took place at Milan's Propaganda club March 27. The event coincided with the first anniversary of Musica!, a weekly supplement dedicated to music and youth issues and distributed free with Italy's biggest daily newspaper, La Repubblica.

A total of 20,000 readers and Radio DeeJay listeners voted for their favorite domestic and international artists, with Italian rocker Ligabue picking up three awards for his multiplatinum WEA album "Buon Compleanno Elvis" (Happy Birthday Elvis). Queen's Roger Taylor

attended to receive honors for international group and international album for EMI's "Made In Heaven."

Caccia welcomed the awards and congratulated Musica! on its achievements in its first year, which, he said, had contributed to an increasing awareness of popular music in Italy.

Musica! managing director Ernesto Assante says, "We have come along at an interesting time in the Italian music scene and have helped its development by providing space to new artists and genres that had previously been ignored. Until now, it had been difficult to establish a large-circulation music weekly here,

because Italy never really experienced the rock'n'roll revolution, like other Western countries in the '50s and '60s."

Selected award winners follow:

Italian record of the year: "Buon Compleanno Elvis," Ligabue.

International song: "Miss Sarajevo," the Passengers.

Italian song: "Certi Notte," Ligabue.

Italian newcomer: Casino Royale.

Italian hip-hop group: Articolo 31.

Live show: Pino Daniele (with Pat Metheny).

Special critics' prize for artist of the year: Almamegretta.



Sweet Skunk. London-based label One Little Indian presented gold discs to Skunk Anansie to mark U.K. sales of 100,000 units of the band's "Paranoid & Sunburnt" album. The presentation took place backstage at the Wembley Arena in London, where the band was supporting Lenny Kravitz. Pictured in the back row, from left, are OLI head of marketing Karl Badger, OLI product manager Nicolas D. Coquet, OLI head of TV Cathy Crowley, OLI managing director Derek Birkett, band member Skin, Chrysalis Music's Dave Wibberley, International Talent Booking's Charlie Myatt, and OLI head of international Sue Johnstone. In the front row, from left, are band manager Leigh Johnson and band members Mark Richardson, Cass, and Ace.

DUTCH HITS SUNG IN MOTHER TONGUE

(Continued from page 63)

Tandartsassistenten."

Both labels are distributed by Arcade Music Co. On its own CNR Music imprint, Arcade has historically had a wealth of Dutch-language acts, including steady gold-album seller (50,000 units) Benny Neyman, Gordon, Marcel de Groot, Bert Heerink, and 13-year-old Demis, along with signings from the HKM stable (Stef Bos, Pater Moeskroen, and Rowwen Heze, which mixes Tex-Mex musical influences with the dialect of the southern Dutch province of Limburg).

CNR Music A&R manager Ruud van Dulkenraad gives credit to the media for the change in the public's perception of music sung in its own language. "Especially, Radio Noordzee Nationaal [which plays 75% Dutch music] has been instrumental," he says. "In some cities it is already the market leader. Also, it's good to see that specialized music shows, which [had] been deleted years ago, have returned on TV."

Following the great success of home-grown hip-hop in France (Alliance Ethnik) and Germany (Die Fantastischen Vier), Van Dulkenraad predicts a bright future for its Dutch counterpart, spearheaded by Osdorp Posse (Djax Records). Ross & Iba are CNR Music's hope in this area.

Similar expectations are echoed by Marcel Gelderblom, A&R manager at Mercury Holland. Extinct, the sole rap act to score a hit in Dutch ("Sprakwater" on EMI), has just joined Mercury. "Rapping in Dutch will become increasingly important," Gelderblom says. "The more Europe unites, the more people will be aware of their own cultural inheritance, including the language."

Under its old name Phonogram, Mercury Records had an enviable reputation in Dutch repertoire, a tradition that will continue, particularly with the comeback of veterans like Sandra Reemer and Boudewijn de Groot. Either inspired by his son Marcel, or driven by his own artistic motives, De Groot will soon release his first album in 18 years.

Former Phonogram band the Scene (now relocated to Island) and, more important, De Dijk are keeping the flame burning for the rock variant of Dutch-language music, while Normaal keeps on going strong with its bar rock and boogie in the dialect of the country's eastern part. Normaal's new album, "Top Of The Bult," is approaching gold status.

In its more than 20-year career, Normaal has inspired many similar regional bands. "They've been an example for so many people from this area, who used to suffer from an inferiority complex," claims Rita Keuper, co-owner of the tiny Silvox label, currently in the news because of the band Skik. "Going to college in the big cities opened their eyes, too. Once young musicians realized it was possible to make the crossover with music in a Nether-Saxon dialect to the rest of the country, they didn't feel restricted anymore."

Boh Foi Toch, another band on Silvox, sold 75,000 albums in four years without substantial promotion.

Hans Peters, co-president of Music & Words, distributor of all Silvox product, says the dialect-rock phenomenon has always been relatively big without media attention. "As we usually set up promotion on the pop market, Skik has benefited from most of the hype. But I remember the days when folksinger Gerard Maasackers, who sings in a thick Brabant accent, was bigger than Michael Jackson in that province."

Promotion is one thing, clever A&R another—a golden rule for hits, but twice as important for national repertoire. Handpicking songs out of the seemingly bottomless well of either well-known or forgotten Italian, French, or English songs—and subsequently translating them into Dutch—has often proved to be a winning formula.

Borsato's record-breaking single "Dromen Zijn Bedrog"—which, with 250,000 units sold, is the best-selling single in Holland—was an adaptation of an old Ricardo Fogli tune. Borsato's album "Marco" went triple platinum. EMI-signed Rob de Nijs has covered two Garth Brooks tracks on his new album.

Canadian chanteuse Celine Dion's catalog has proved to be an inspiring choice for Dutch singers. With "Omdat Ik Zo Veel Van Je Hou," CNR's Gordon tackled her "Pour Que Tu M'aimes Encore," while R&B singer Franklin Brown (BMG) has done a translation of Dion's "Because You Loved Me." Together with CNR artist Maxine, he will be representing the Netherlands at this year's Eurovision Song Contest with the song "De Eerste Keer" (The First Time).

BMG Holland A&R manager Henkjan Smits says, "It's a trick which works well in general. A cover can even enhance the recognition of the original."

"Sometimes they are back to back in the charts, as happened to Laura Pausini's 'La Solitudine' [CGD/Warner] when Paul de Leeuw [Epic] came up with 'Ik Wil Niet Dat Je Liegt.'"

For Smits, the main reason for the success of the current Dutch wave is its instant identification. "The people like to know what a song is all about," he says. "Of course, practically everybody speaks English these days, but it's still not the same. Borsato is the 'boy from next door.' Now they get the feeling 'it's about us.'"

De Dijk (Mercury) is a rock band with a long tradition of singing in Dutch. Suddenly, it hit the right note with the public with the single "Als Ze Er Niet Is" (If She's Not There), boosting sales of the 1995 album "De Blauwe Schuit" to well over platinum.

"Why? Only because that was a single a boy could give as a present to his girlfriend. That single was something girls can easily relate to," says Smits, who at that time was product manager at Mercury.

With the growing confidence in the lowlands, rocking in Dutch is fashionable and lucrative. Belgian band Clouseau (EMI) returned to singing in Dutch after an attempt at an international career in English failed.

"Retailers prompted the band to stick with their native tongue," recalls EMI's Peterson, who unsuccessfully tried to convince singer Angela Groothuizen to switch from English to Dutch.

Borsato stopped singing in Italian. His winning formula, cleverly masterminded by former Polydor Netherlands A&R manager Jan Tekstra, is simply repeating the same recipe used by other big singers, like Andre Hazes (EMI), before him: great voice, great songs.

"We proved all the skeptics wrong who thought that music in your own lingo was boring by definition," insists Tekstra, who is now leader of his own Dutch-singing pop band, In De Steen (Ala Bianca Records). "Singing in Dutch feels like coming home. And once you've got an audience, it stays loyal to these artists. Although 'Als Geen Ander,' Borsato's second Dutch album, didn't contain top five hits, it still sold 200,000 copies."

Cummings Gets 'Up Close And Alone' Former Guess Who Vocalist Unplugs For MCA Set

BY LARRY LeBLANC

TORONTO—Veteran singer/songwriter Burton Cummings hopes to increase his profile in Canada with the March 28 release of his debut MCA Canada album, "Up Close And Alone," which features unplugged-style versions of 16 of his hits.

"I've had an incredible resurgence recently, and it's breathing energy into me," says Cummings. "It's nice to walk people through their lives with my songs. When you're a kid, you dream of having one big record. I have a pile of hits that took a long time to achieve."

Cummings, who divides his time between residences in Sherman Oaks, Calif., and Victoria, British Columbia, has not released an album in six years but remains one of Canada's best-known and respected pop figures.

He made his mark as lead singer/songwriter of the Guess Who, Canada's first rock superstar act. With guitarist Randy Bachman, Cummings cowrote such late-'60s Billboard top 10 hits as "American Woman," "Laughing," "No Time," and "These Eyes."

After Bachman departed the band in 1970, Cummings wrote or co-wrote early '70s top 10 hits "Clap For The Wolfman" and "Share The Land." He launched his solo career in 1975 with the top 10 Billboard hit "Stand Tall," which was followed by the '70s Billboard-charting singles "I'm Scared" and "My Own Way To Rock."

The Guess Who is still active under the direction of founding member bassist Jim Kale. The Cummings/Bachman lineup reunited briefly in 1983 for a tour and album, "Together Again."

"The airplay of my music is astonishing today, as high as it has ever been, in both Canada and America," says Cummings, who controls the publishing of both the Guess Who catalog and that of his solo work. "As I tour across [Canada], I don't have to wait too long to hear my voice on the radio."

Guess Who material is one of BMG Music Canada's strongest-selling catalog items, according to Dale Curd, the company's manager of special products and catalog development. Curd says 10 of the band's 13 RCA albums remain available in Canada, along with five compilations.

Three of Cummings' compositions, "These Eyes," "American Woman," and "Stand Tall," are featured on "Oh What A Feeling," the 77-song Canadian music compilation produced by the Canadian Academy of Recording Arts and Sciences and released in January. The album has sold 230,000 units, according to its executive producer, Randy Lennox, also VP/GM of MCA Music Entertainment Canada.

This fall, the MCA Entertainment Canada-distributed True North Records, in conjunction with Bachman, who owns the rights, will release three vintage Guess Who albums: "Shakin' All Over" (1965), "Hey Ho (What You Do To Me)" (1965), and, featuring Cummings, "It's Time" (1966).

Produced by Mark Berry, the starkly recorded "Up Close And Alone" features Cummings performing on a Roland FP8 keyboard before an audience at the Glenn Gould Studio in



BURTON CUMMINGS

Toronto in December 1995. The DAT-recorded album features 16 of his best-known compositions, including "Stand Tall," "Laughing," "These Eyes," and "Clap For The Wolfman," as well as his rendition of Gerry & the Pacemakers' "Ferry Cross The Mersey" and a Gordon Lightfoot-styled parody of Rod Stewart's "Maggie May."

"We felt that by having Burton record 16 of his biggest hits in an unplugged format, we could speak to an older audience that remembers the Guess Who and his early solo years," says Lennox. "With the [gold-based] nature of radio, this album plays perfectly into their current format."

The album debuted at No. 56 on the top retail album chart in the April 15 issue of The Record, Canada's music trade publication.

Although MCA Canada has not released a single, on March 18, the label serviced AC, album rock, and top 40 radio stations in Canada with an album sampler featuring "I'm Scared," "Laughing," and the comical "Maggie May," which is being pitched for morning-drive shows. "We're getting features, we're not really working tracks," says Paul Eastwood, director of national promotion at MCA Entertainment Canada.

To support the Canada-only release of "Up Close And Alone," Cummings embarked on a national mall tour April 8-Saturday (13) that included performances and autograph sessions in Vancouver; Edmonton and Calgary, Alberta; Winnipeg, Manitoba; and Toronto.

MCA Canada also heavily promoted Cummings' April 12 appearance on AC radio CHUM-FM Toronto's top-rated "Roger Rick And Marilyn" show with an audience of 75 contest winners, which was to be broadcast from MCA's headquarters here.

Ross Davies, operations manager/PD of CHUM-AM-FM, says his station's involvement with the album's launch originated with Cummings' March 9 appearance on the morning show. That visit gave the station "45 minutes of spell-binding radio," Davies says. "The switchboard never stopped ringing all day. When we found we had the opportunity to have him appear on the show again, we jumped at the chance."

Lennox says MCA Canada will launch a "significant" national television campaign for the album May 15, targeted at the 35- to 49-year-old demographic. Cummings is slated to do a 28-city Canadian tour this summer.

It has been 21 years since Cummings left the Guess Who. Two months

after the end of a hectic North American tour, Cummings called it quits. "The last six months of the band were really unhappy for me," he says. "[The band] had turned into a money machine. There was nothing to do with art anymore."

It was Cummings' longtime manager Lorne Saifer, then a director of A&R for Columbia Records in Los Angeles, who brought the singer/songwriter to Columbia's subsidiary, Portrait, a few months after he left the Guess Who. His self-titled 1976 album, which featured the hit "Stand Tall," was followed by Portrait albums "My Own Way To Rock" (1977) and "Dreams Of A Child" (1979). After Portrait disbanded and its roster was assumed by Epic Records, that label released "Woman Love" (1980), "Sweet Sweet" (1981), and "Heart" (1984).

In 1990, EMI Music Canada released the Canada-only Cummings album "Plus Signs" on Capitol Records. That year, the Guess Who was inducted into the Juno Hall of Fame, and BMG Music Canada issued the double album "Track Record: The Guess Who Collection." In 1994, Rhino Records released "The Burton Cummings Collection," featuring material from his solo career. Besides touring regularly in the U.S. and Canada on his own, Cummings toured North America with Ringo Starr in 1992.

The idea for recording an unplugged-styled album originated with Saifer, who, impressed by Cummings' performances for friends at parties over the years, urged him to tour on his own. "Lorne kept pushing for me to play solo publicly," says Cummings. "So I did a couple of charity shows, and the reaction was beyond my wildest dreams. Then I started doing gigs on my own, and it started snowballing until last summer, when Lorne asked, 'Why don't we try to record this?'"

Last year, Cummings completed some 75 concerts on his own in North America. "No opening act, no band, just a guy and his piano," he says.

Ironically, Cummings' album of vintage songs doesn't include his biggest career hit, the Guess Who's "American Woman," which reached No. 1 on the Billboard Hot 100 in 1970. Nor does it feature the Guess Who hits "No Time," "Rain Dance," "Hand Me Down World," and "Star Baby" or Cummings' solo hits "My Own Way To Rock" and "Your Back Yard."

"There's no way I can do 'American Woman' and some of those songs at the piano," says Cummings. "It's a drums and guitar song. [On the new album], I tried to concentrate on songs that worked well at piano."

Cummings says several songs were omitted due to lack of time. "It's a pleasant problem having so many well-known tunes that you can't get them all in a two-hour show," he says. "That's a problem most artists would like to have."

Those well-known songs, however, have also ensured that Cummings' career has remained fixed in the past. "To a degree, I'm trapped by about 25 songs," he says. "But I'm still writing. I've got 100 songs nobody's heard. I'm going to do another studio album after this live album has had its run."

HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.)	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	DON'T WANNA CRY NAMIE AMURO AVEV TRAX	GLOBE GLOBE AVEV TRAX
2	3	I'M PROUD TOMOMI KAHARA PIONEER LDC	DREAMS COME TRUE LOVE UNLIMITED EPIC SONY
3	2	FREEDOM GLOBE AVEV TRAX	TUBE TUBEST II SONY
4	6	LOVE & PEACE FOREVER TRF AVEV TRAX	DREAMS COME TRUE SEVENTH OF JULY SUNNY DAY—SOUNDTRACK EPIC SONY
5	NEW	BABY BABY BABY DOS PIONEER LDC	CARPENTERS I NEED TO BE IN LOVE—THE BEST OF THE CARPENTERS POLYDOR
6	5	MIENAI CHIKARA B'Z ROOMS	MIYUKI NAKAJIMA DAIGINJYOU PONY CANYON
7	7	DAN DAN KOKORO HIKARETEKU FIELD OF VIEW ZAIN	WANDS SINGLES COLLECTION +6 B-GRAM
8	4	END OF SORROW LUNA SEA MCA VICTOR	ULFULS BANZAI TOSHIBA/EMI
9	8	SOBAKASU JUDY & MARY EPIC SONY	CELINE DION FALLING INTO YOU EPIC SONY
10	NEW	JAM THE YELLOW MONKEY COLUMBIA	YUTAKA OZAKI (UNTITLED) VICTOR

CANADA		(The Record)	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
2	2	CELINE DION FALLING INTO YOU COLUMBIA	CELINE DION FALLING INTO YOU COLUMBIA
3	NEW	BEATLES ANTHOLOGY 2 APPLE	BEATLES ANTHOLOGY 2 APPLE
4	3	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
5	4	VARIOUS ARTISTS OH WHAT A FEELING MCA	VARIOUS ARTISTS OH WHAT A FEELING MCA
6	5	VARIOUS ARTISTS 1996 GRAMMY NOMINEES COLUMBIA	VARIOUS ARTISTS 1996 GRAMMY NOMINEES COLUMBIA
7	10	STING MERCURY FALLING A&M	STING MERCURY FALLING A&M
8	9	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
9	6	ASHLEY MACISAAC HI™ HOW ARE YOU A&M	ASHLEY MACISAAC HI™ HOW ARE YOU A&M
10	8	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
11	7	SHANIA TWAIN THE WOMAN IN ME MERCURY	SHANIA TWAIN THE WOMAN IN ME MERCURY
12	NEW	BARENAKED LADIES BORN ON A PIRATE SHIP REPRISE	BARENAKED LADIES BORN ON A PIRATE SHIP REPRISE
13	11	JOAN OSBORNE RELISH MERCURY	JOAN OSBORNE RELISH MERCURY
14	NEW	VARIOUS ARTISTS GROOVE STATION 2 ARIOLA	VARIOUS ARTISTS GROOVE STATION 2 ARIOLA
15	12	BUSH SIXTEEN STONE INTERSCOPE	BUSH SIXTEEN STONE INTERSCOPE
16	14	MARIAH CAREY DAYDREAM COLUMBIA	MARIAH CAREY DAYDREAM COLUMBIA
17	19	ACE OF BASE THE BRIDGE ARISTA	ACE OF BASE THE BRIDGE ARISTA
18	17	FUGEES THE SCORE COLUMBIA	FUGEES THE SCORE COLUMBIA
19	13	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC
20	15	KISS MTV UNPLUGGED MERCURY	KISS MTV UNPLUGGED MERCURY

AUSTRALIA		(Australian Record Industry Assn.)	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	3	HOW BIZARRE O.M.C. HUH/POLYGRAM	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
2	2	MISSING EVERYTHING BUT THE GIRL WEA	CELINE DION FALLING INTO YOU EPIC
3	1	ONE OF US JOAN OSBORNE MERCURY	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
4	5	FATHER AND SON BOYZONE POLYDOR	ENYA THE MEMORY OF TREES WEA
5	4	SPACEMAN BABYLON ZOO EMI	STONE TEMPLE PILOTS TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP EASTWEST
6	7	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
7	8	ANYTHING 3T EPIC	TRACY CHAPMAN NEW BEGINNING WEA
8	9	POWER OF A WOMAN ETERNAL EMI	NEIL DIAMOND TENNESSEE MOON COLUMBIA
9	6	GET DOWN ON IT PETER ANDRE FESTIVAL	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
10	14	IRONIC ALANIS MORISSETTE WEA	BEATLES ANTHOLOGY 2 EMI
11	11	BOOMBASTIC SHAGGY VIRGIN	TAKE THAT GREATEST HITS BMG
12	12	DIGGIN' ON YOU TLC BMG	TLC CRAZYSEXCOOL BMG
13	NEW	PEACHES PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA	LIVE THROWING COPPER RADIOACTIVE/MCA
14	10	HAVE A LITTLE FAITH IN US JOHN FARNHAM BMG	ETERNAL POWER OF A WOMAN EMI
15	20	BEAUTIFUL LIFE ACE OF BASE POLYDOR	MARIAH CAREY DAYDREAM COLUMBIA
16	18	FALLING INTO YOU CELINE DION EPIC	JOAN OSBORNE RELISH MERCURY
17	17	1979 SMASHING PUMPKINS VIRGIN	RICHARD CLAYDERMAN MY AUSTRALIAN COLLECTION EASTWEST
18	15	GIVE ME ONE REASON TRACY CHAPMAN WEA	BJORK POST POLYDOR
19	19	WRAP ME UP ALEX PARTY MDS	PETER ANDRE NATURAL FESTIVAL
20	13	HOW DEEP IS YOUR LOVE TAKE THAT BMG	WILSON DIESEL SHORT COOL ONES MUSHROOM/FESTIVAL

EUROCHART HOT 100		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	CHILDREN ROBERT MILES DBX	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
2	2	SPACEMAN BABYLON ZOO EMI	TAKE THAT GREATEST HITS RCA
3	6	FIRESTARTER PRODIGY XL RECORDINGS	STING MERCURY FALLING A&M
4	3	HOW DEEP IS YOUR LOVE TAKE THAT RCA	BEATLES ANTHOLOGY 2 APPLE
5	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
6	5	LEMON TREE FOOL'S GARDEN INTERCORD	MARK KNOPFLER GOLDEN HEART VERTIGO
7	8	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBAJUVE	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
8	7	ONE OF US JOAN OSBORNE BLUE GORILLA/MERCURY	MIKE & THE MECHANICS HITS VIRGIN
9	4	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	FOOL'S GARDEN DISH OF THE DAY INTERCORD
10	NEW	THE X FILES THEME MARK SNOW WARNER BROS	JOAN OSBORNE RELISH BLUE GORILLA/MERCURY
11	9	ANYTHING 3T MJJ/EPIC	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
12	10	SOIREE DISCO BORIS VERSAILLES	PAVAROTTI & FRIENDS TOGETHER FOR THE CHILDREN OF BOSNIA DECCA
13	13	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBAJUVE	ENYA THE MEMORY OF TREES WEA
14	12	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO	CELINE DION D'EUX EPIC/COLUMBIA
15	NEW	X FILES DJ DADO SUBWAY	QUEEN MADE IN HEAVEN PARLOPHONE
16	11	I GOT 5 ON IT LUNIZ VIRGIN	PETER MAFFAY MAFFAY 96 ARIOLA
17	14	JESUS TO A CHILD GEORGE MICHAEL VIRGIN	SEPULTURA ROOTS ROADRUNNER
18	19	CARUSO FLORENT PAGNY MERCURY	VANGELIS PORTRAITS POLYDOR
19	NEW	CALIFORNIA LOVE 2PAC FEATURING DR. DRE MERCURY	PUR ABENTUEERLAND INTERCORD
20	NEW	MACARENA LOS DEL RIO RCA	2PAC ALL EYEZ ON ME ISLAND
		YOU'VE GOT IT BAD OCEAN COLOUR SCENE MCA	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST

GERMANY		(Media Control)	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	CHILDREN ROBERT MILES MOM	TAKE THAT GREATEST HITS RCA
2	3	HIER KOMMT DIE MAUS STEFAN RAAB ARIOLA	TINA TURNER WILDEST DREAMS EMI
3	2	LEMON TREE FOOL'S GARDEN INTERCORD	PETER MAFFAY MAFFAY 96 ARIOLA
4	7	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	FOOL'S GARDEN DISH OF THE DAY INTERCORD
5	5	DRILL INSTRUCTOR CAPTAIN JACK EMI	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
6	4	LOVE MESSAGE LOVE MESSAGE POLYGRAM	STING MERCURY FALLING POLYGRAM
7	6	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBAJUVE	MARK KNOPFLER GOLDEN HEART MERCURY
8	13	HOW DEEP IS YOUR LOVE TAKE THAT RCA	CELINE DION FALLING INTO YOU SONY
9	10	ICH FIND DICH SCHEISSE TIC TAC TOE RCA	ROGER WHITTAKER ALLES ROGER! ARIOLA
10	15	MACARENA LOS DEL RIO RCA	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS 3 POLYGRAM
11	11	STAND BY YOUR MAN HEIKE MAKATSCHE METRONOME	DIE DOOFEN MELODIEN FUR MELONEN ARIOLA
12	8	CRYING IN THE RAIN CULTURE BEAT SONY	MIKE & THE MECHANICS HITS VIRGIN
13	14	ANYTHING 3T EPIC	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
14	16	MUTTER, DER MANN MIT DEM KOKS T->MA ARIOLA	BEATLES ANTHOLOGY 2 EMI
15	9	KNOCKIN' DOUBLE VISION ZYX	DIE SCHLUMPF ME GEPARTY VOL. 2 EMI
16	NEW	CALIFORNIA LOVE 2PAC FEATURING DR. DRE MERCURY	VANGELIS PORTRAITS POLYGRAM
17	NEW	DON'T WALK AWAY CAUGHT IN THE ACT ZYX	VARIOUS ARTISTS DIE CD MIT DER MAUS ARIOLA
18	12	SPACEMAN BABYLON ZOO EMI	PUR ABENTUEERLAND INTERCORD
19	18	LET ME BE YOUR VALENTINE SCOOTER EDEL	SCHURZENJAGER TRAUME SIND STARKER ARIOLA
20	17	HERZ AN HERZ BLUMCHEN EDEL	JOAN OSBORNE RELISH MERCURY

ITALY		(Musica e Dischi/FIMI)	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	3	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	TAKE THAT GREATEST HITS RCA
2	1	LA TERRA DEI CACHI ELIO & LE STORIE	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
3	5	TESE/ORCHESTRA CASADEI ASPIRINE	CELINE DION FALLING INTO YOU EPIC
4	6	CHILDREN ROBERT MILES DBX	TINA TURNER WILDEST DREAMS PARLOPHONE
5	7	HOW DEEP IS YOUR LOVE TAKE THAT RCA	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
6	8	DEEP IN YOU TANYA LOUISE UMM	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION
7	2	X FILES DJ DADO SUBWAY	MIKE & THE MECHANICS HITS VIRGIN
8	NEW	ONE MORE CHANCE MADONNA MAVERICK/WARNER BROS	SHED SEVEN A MAXIMUM HIGH POLYDOR
9	4	WHATSOEVER YOU WANT TINA TURNER PARLOPHONE	GARBAGE GARBAGE MUSHROOM
10	NEW	SPACEMAN BABYLON ZOO EMI	PULP DIFFERENT CLASS ISLAND
		AMERICA (I LOVE AMERICA) FULL INTENTION DIG IT	BEATLES ANTHOLOGY 2 APPLE/PARLOPHONE
			BOYZONE SAID AND DONE POLYDOR
1	NEW	ELIO & LE STORIE TESE EAT THE PHIKIS ASPIRINE	CAST ALL CHANGE POLYDOR
2	NEW	MARK KNOPFLER GOLDEN HEART MERCURY	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY
3	2	GIORGIA STRANO IL MIO DESTINO LA COCCINELLA	OASIS DEFINITELY MAYBE CREATION
4	1	TAKE THAT GREATEST HITS RCA	CLANNAD LORE RCA
5	3	STING MERCURY FALLING A&M	ALISON MOYET SINGLES/LIVE COLUMBIA
6	6	RON VORREI INCONTRARTI FRA CENT'ANNI WEA	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR
7	5	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA	PAUL WELLER STANLEY ROAD GO! DISCS
8	8	VASCO ROSSI NESSUN PERICOLO...PER TE EMI	RADIOHEAD THE BENDS PARLOPHONE
9	4	CELINE DION FALLING INTO YOU COLUMBIA	PAVAROTTI & FRIENDS TOGETHER FOR THE CHILDREN OF BOSNIA DECCA
10	7	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	STING MERCURY FALLING A&M

SPAIN		(TVE/AFYVE)	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	3	HOW DEEP IS YOUR LOVE TAKE THAT RCA	MARK KNOPFLER GOLDEN HEART MERCURY
2	2	CHILDREN ROBERT MILES GINGER	TAKE THAT GREATEST HITS RCA
3	1	JESUS TO A CHILD GEORGE MICHAEL VIRGIN	JUAN MANUEL SERRAT D'UN TEMP. D'UN PAIS—SOUNDTRACK ARIOLA
4	5	CAN'T STOP RAVING DUNE MAX MUSIC	ANTONIO FLORES ANTOLOGIA RCA
5	7	BALLOON (EL GLOBO) DJ'S AT WORK MAX MUSIC	AMISTADES PELIGROSAS LA PROFECIA EMI/OEON
6	6	DON'T GIVE ME UP SPEED LIMIT MAX-CODE	GLORIA ESTEFAN ABRIENDO PUERTAS EPIC
7	NEW	EVERYTHING STARTS WITH AN 'E' E-ZEE POSSEE MAX MUSIC	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION/SONY
8	9	DOCTOR BEAT FREE!! MAX MUSIC	CELINE DION FALLING INTO YOU COLUMBIA
9	10	NENA TU ERES LA BOMBA ASAP DANCE POOL/GINGER	KETAMA DE AKI A KETAMA MERCURY
10	4	ANGELI DOMINI DATURA BIT MUSIC	LA UNION HISPERSPACIO WARNER

HITS OF THE WORLD

CONTINUED

NETHERLANDS (Stichting Mega Top 50)

THIS WEEK	LAST WEEK	SINGLES
1	2	CAPTAIN JACK CAPTAIN JACK EMI
2	1	PER SPOOR GUUS MEEUWIS & VAGANT XPLOCNR
3	7	YOUR SMILE CHARLIE LOWNOISE & MENTAL THEO POLYDOR
4	6	ALLES OF NIETS LINDA ROOS & JESSICA DINO
5	5	CHILDREN ROBERT MILES BMG
6	3	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBAJIVE
7	4	ANYTHING 3T EPIC
8	9	RAINBOW TO THE STARS DUNE VIRGIN
9	10	JUFFROUW TOOS ONE TWO TRIO DURECO
10	8	THE NIGHTTRAIN KADOC MERCURY
ALBUMS		
1	1	CELINE DION FALLING INTO YOU COLUMBIA
2	2	MARCO BORSATO ALS GEEN ANDER POLYDOR
3	3	STING MERCURY FALLING POLYDOR
4	NEW	BEATLES ANTHOLOGY 2 EMI
5	4	HELMUT LOTTI GOES CLASSIC BMG
6	6	SEPULTURA ROOTS ROADRUNNER
7	NEW	ANDREA BOCELLI BOCELLI POLYDOR
8	9	JOAN OSBORNE RELISH MERCURY
9	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK I EPIC
10	10	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC

NEW ZEALAND (RIANZ)

THIS WEEK	LAST WEEK	SINGLES
1	NEW	GET DOWN ON IT PETER ANDRE WITH P.T.P. FESTIVAL
2	1	RIDIN' LOW L.A.D. POLYGRAM
3	4	TAKE A LOOK J'SON POLYGRAM
4	3	MYSTERIOUS GIRL PETER ANDRE FESTIVAL
5	5	ALWAYS BE MY BABY MARIAH CAREY SONY
6	2	WHO DO U LOVE DEBORAH COX BMG
7	NEW	VISIONS OF A SUNSET SHAWN STOCKMAN A&M/POLYGRAM
8	9	ROUGH 'N' SMOOTH CJ LEWIS MCA
9	NEW	PEACHES PRESIDENTS OF THE UNITED STATES OF AMERICA SONY
10	NEW	HEY GIRL C.D.B. TRISTAR
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
2	2	OASIS (WHAT'S THE STORY) MORNING GLORY?
3	4	PRESIDENTS OF THE UNITED STATES OF AMERI- CA THE PRESIDENTS OF THE UNITED STATES OF AMERICA SONY
4	NEW	CELINE DION FALLING INTO YOU SONY
5	9	OASIS DEFINITELY MAYBE SONY
6	NEW	LISA LOEB & NINE STORIES TAILS MCA
7	8	CRANBERRIES NO NEED TO ARGUE ISLAND
8	10	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER
9	NEW	PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA DECCA
10	NEW	SHAGGY BOOMBASTIC/PURE PLEASURE VIRGIN

BELGIUM (Promuv)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES BMG ARIOLA/NEWS
2	2	CON TE PARTIRO ANDREA BOCELLI POLYDOR
3	3	ONE OF US JOAN OSBORNE MERCURY
4	4	SPACEMAN BABYLON ZOO EMI
5	NEW	SOIREE DISCO BORIS AMC
6	NEW	IL VOLO ZUCCHERO POLYDOR
7	9	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBAJIVE
8	5	HET ALLERMOOLSTE GARRY HAGGER PARADISO
9	7	I GOT 5 ON IT LUNIZ VIRGIN
10	8	HOW DEEP IS YOUR LOVE TAKE THAT RCA
ALBUMS		
1	1	ANDREA BOCELLI BOCELLI POLYDOR
2	2	CELINE DION FALLING INTO YOU COLUMBIA
3	3	ANDREA BOCELLI IL MARE CALMO DELLA SERA POLYDOR
4	NEW	TAKE THAT GREATEST HITS RCA
5	NEW	VANGELIS PORTRAITS POLYDOR
6	4	HELMUT LOTTI GOES CLASSIC RCA
7	5	JOAN OSBORNE RELISH MERCURY
8	6	BEATLES ANTHOLOGY 2 EMI
9	7	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS 3 DECCA
10	8	LEVENSLIJN LEVENSLIJN 96 POLYDOR

SWITZERLAND (Media Control Switzerland)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES ZOMBAJIVE
2	2	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS BMG
3	3	LEMON TREE FOOL'S GARDEN INTERLORD
4	4	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBAJIVE
5	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON SONY
6	NEW	HOW DEEP IS YOUR LOVE TAKE THAT BMG
7	10	KNOCKIN' DOUBLE VISION ZYX
8	5	SPACEMAN BABYLON ZOO EMI
9	9	MISSING EVERYTHING BUT THE GIRL WARNER
10	NEW	X FILES DJ DADO ZYX
ALBUMS		
1	1	CELINE DION FALLING INTO YOU SONY
2	NEW	TAKE THAT GREATEST HITS BMG
3	NEW	MARK KNOPFLER GOLDEN HEART POLYGRAM
4	3	FOOL'S GARDEN DISH OF THE DAY EMI
5	2	STING MERCURY FALLING POLYDOR
6	6	GOTTHARD GOTTHARD BMG
7	5	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
8	7	PAVAROTTI & FRIENDS TOGETHER FOR THE CHILDREN OF BOSNIA POLYGRAM
9	8	CELINE DION D'EUX SONY
10	9	COOLIO FEATURING L.V. GANGSTA'S PARADISE WARNER

SWEDEN (GLF)

THIS WEEK	LAST WEEK	SINGLES
1	1	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND
2	2	FIRESTARTER PRODIGY XL RECORDINGS
3	3	CHILDREN ROBERT MILES DECONSTRUCTION
4	6	TRE GRINGOS JUST D MED THORLEIFS TELEGRAM
5	4	ANYTHING 3T EPIC
6	5	ONE OF US JOAN OSBORNE MERCURY
7	9	HOW DEEP IS YOUR LOVE TAKE THAT RCA
8	7	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBAJIVE
9	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
10	NEW	BULLS ON PARADE RAGE AGAINST THE MACHINE EPIC
ALBUMS		
1	NEW	LISA EKDAHL MED KROPPEN MOT JORDEN RCA
2	1	KENT VERKUGEN RCA
3	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	NEW	MARK KNOPFLER GOLDEN HEART MERCURY
5	NEW	TAKE THAT GREATEST HITS RCA
6	4	CELINE DION FALLING INTO YOU COLUMBIA
7	5	ENYA THE MEMORY OF TREES WARNER
8	NEW	STEFAN ANDERSSON UNDER A LOW-CEILINGED SKY RECORD STATION
9	7	CAJSA STINA AKERSTROM KLADD FOR ATT GA METRONOME
10	9	SKUNK ANANSIE PARANOID & SUNBURNT VIRGIN

FINLAND (Seura/FPI Finland)

THIS WEEK	LAST WEEK	SINGLES
1	1	FIRESTARTER PRODIGY XL RECORDINGS
2	3	CHILDREN ROBERT MILES DECONSTRUCTION
3	2	KAUNIS PETO XL5 ZOO
4	4	X FILES DJ DADO FLEX/EMI
5	NEW	THE X FILES THEME MARK SNOW WEA
6	5	ELECTRIC LEILA K MEGA/HEEL ART
7	8	HANDS UP HYPE SCANDINAVIAN JK TEI
8	6	BORN IN AFRICA DR. ALBAN DR RECORDS/BMG
9	7	HAJONNUT EP APULANTA LEVY
10	9	DON'T LOOK BACK IN ANGER OASIS HELTER SKELTER
ALBUMS		
1	NEW	J. KARJALAINEN ELECTRIC SAUNA POKO
2	2	LENINGRAD COWBOYS GO SPACE MEGAMANIA
3	1	STING MERCURY FALLING A&M
4	3	BAD RELIGION THE GRAY RACE DRAGNET/SONY
5	6	ADIEMUS SONGS OF SANCTUARY VIRGIN
6	NEW	TAKE THAT GREATEST HITS RCA
7	NEW	SUURLAHETTILAAT KOKOELMALEVY REEL ART
8	4	4R MOOD PARLOPHONE
9	NEW	TINA TURNER WILDEST DREAMS PARLOPHONE/EMI
10	10	MARK KNOPFLER GOLDEN HEART MERCURY/POLYGRAM

PORTUGAL (Portugal/AFP)

THIS WEEK	LAST WEEK	ALBUMS
1	2	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMI
2	3	CELINE DION FALLING INTO YOU COLUMBIA
3	NEW	TINA TURNER WILDEST DREAMS PARLOPHONE
4	1	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
5	4	TAKE THAT GREATEST HITS RCA
6	7	ENRIQUE IGLESIAS ENRIQUE IGLESIAS HOME/BAT
7	NEW	MARK KNOPFLER GOLDEN HEART MERCURY
8	6	MIKE & THE MECHANICS HITS VIRGIN
9	NEW	ADIEMUS SONGS OF SANCTUARY VIRGIN
10	5	BEATLES ANTHOLOGY 2 APPLE

CHILE (APF Chile)

THIS WEEK	LAST WEEK	ALBUMS
1	6	LOS TRES LA ESPADA Y LA PARED SONY
2	NEW	LUIS MIGUEL EL CONCIERTO WARNER
3	9	VARIOUS ARTISTS TODOS A BAILAR SONY
4	2	JUAN GABRIEL EN EL PALACIO DE BELLAS ARTES BMG
5	NEW	CARLOS VIVES CLASICOS DE LA PROVINCIA POLY- GRAM
6	3	COLORADA TODOS A BAILAR CON SONY
7	5	CARLOS VIVES LA TIERRA DEL OLVIDO POLYGRAM
8	10	RICKY MARTIN A MEDIO VIVIR SONY
9	NEW	MIGUEL BOSE LABERINTO WARNER
10	NEW	NICOLE ESPERANDO NADA BMG

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

AUSTRALIA: Songs from Men At Work's first two early '80s albums (which topped the U.S. and U.K. charts and sold 12 million copies) are still heard on U.S. radio, and the group's signature tune "Down Under" has been used in advertising campaigns to entice American tourists to visit Australia. So it is with good-natured irony that MAW songwriter Colin Hay ponders the fact that he can't muster a record deal stateside. Since the act split up in 1985, Hay has been commuting



between homes in Topanga, California, and Melbourne, Australia. As well as acting in "Wills And Burke," "Raw Silk," and "Georgia," he has issued a series of albums—"Looking For Jack" (Columbia), "Way-faring Sons" (MCA), and "Peaks And Valleys" (MCA)—which has earned critical acclaim but poor sales. "It's been a bit of a struggle, but I'm having a very good time when performing because I think I'm getting better at what I do," he says. The current album, "Topanga," is out independently in Australia on his own Lazy Eye label, in Canada (Star), Europe (Germany's Line), the U.K. (Direct Topic), and

South America (Spotlight). A recent solo Australian tour, which mixed storytelling and songs, is to be followed in April by the release of "Cosi," a star-studded Australian movie (with Ben Mendelsohn, Colin Friels, and Aidan Quinn) about inmates in a mental institution who perform the Mozart opera "Cosi Fan Tutte." "I always get offered 'nasty guy' roles," Hay notes good-humoredly. "This time I play a heavily drugged psychotic musician." CHRISTIE ELIEZER

BELARUS: For the fifth year in a row, the international festival of arts and music known as Slayanski Bazar (the Slavic Bazaar) is to be held July 8-18 in the ancient town of Vitebsk, traditionally an important regional cultural center. The main aim of the event, which has become the biggest festival in Eastern Europe, is to attract participants from Slavic states in Europe and Slavic communities around the world. It is held in the 5,000-capacity Summer Amphitheater, and one of the most important features of the festival is a contest for young pop singers. Organized by the International Federation of Pop and Music Festivals (FIDOF), the contest will be judged by a jury of 10 international stars—headed this year by renowned Russian composer Andrei Petrov—and will award a total of \$50,000 in prize money. Other notable features this year include the Disco Market (which will present the best CD releases from labels in Belarus, Russia, Bulgaria, Poland, the Ukraine, and Czechoslovakia), Jazz Club dates featuring many international stars, and a special women-only concert. VADIM YURCHENKOV

FRANCE: Many music industry observers assume that rock icon Johnny Hallyday must be tied for life to PolyGram by some sort of Faustian deal. With the exception of his first two EPs on Disques Vogue in the early '60s, the singer has spent his entire career on the same label: originally Philips, first renamed Phonogram, and now Mercury. But apart from the fact that French law forbids record companies from signing artists for life, Hallyday has to renew his contract like any other act. Pascal Negre, president of PolyGram Disques, has just completed a long round of negotiations with Hallyday, which has resulted in the singer staying with Mercury for another four albums, including one in English. Sources say that the deal involves a significant amount of money, which comes as no surprise since Hallyday, 52, remains one of the country's most consistent sellers. In 1995, the two most recent Hallyday releases, "Lorada" and "Paroles d'Hommes," both charted and sold a combined 1 million units. Hallyday, who is about to get married for the fifth time, is scheduled to perform at the Hotel Riviera in Las Vegas Nov. 24. He is also preparing a new English-language album, provisionally titled "Johnny And Friends," for release in February 1997, on which he plans to perform duets with Bryan Adams, Jon Bon Jovi, Michael Bolton, and Patricia Kaas. EMMANUEL LEGRAND

U.K./IRELAND: With the notable exception of Thin Lizzy's Phil Lynott, the concept of the black Irish performer has yet to capture the popular imagination. But if black singer/songwriter/guitarist Martin Okasili has his way, the idea won't seem odd for much longer. Born in London of Irish parents and brought up in Ireland, Okasili was encouraged by the theory that the first Celts were black, a proposition explored in Ahmed Ali's book, "The Black Celts," published in 1993 (Punite Publications, P.O. Box 478, Cardiff, Wales). Okasili draws inspiration from his personal experience and Irish roots on his debut album, "The Invisible History Of The Black Celt" (WEA), which will be released July 1, to be preceded by a single, "Survival," June 10. Supporting American singer Cassandra Wilson at her U.K. concert at London's Queen Elizabeth Hall in March, Okasili previewed material from the album, perched alone on a stool singing and playing his acoustic guitar. With his dreadlocks piled high, Okasili played in a way that recalled the young Richie Havens, while there were distinct echoes of Seal's music in such songs as "Freedom," which he described as being "about a place inside where we're all free." KWAKU

RUSSIA: Controversy has marred the opening in Moscow of the Bolshoi Theater's production of the Italian composer Puccini's opera "La Bohème," staged to mark the centennial of the opera's premier in Italy. World-famous cellist and conductor Mstislav Rostropovich spoke for many in the classical music community here when he wrote a letter of complaint to the national daily paper Izvestiya. While expressing his fondness for Puccini's opera, Rostropovich insisted that the Bolshoi should instead be honoring the work of great Russian composers, many of whom have been consistently overlooked in recent years. Such operatic masterpieces as "War And Peace" and "The Gambler" by Prokofiev and "Sadko" by Rimsky-Korsakov have been removed from the Bolshoi's repertoire, and Rostropovich noted that Shostakovich's opera "Lady Macbeth Of Mtsensk District" has not been staged here since it was premiered by the Bolshoi in 1936. That work incurred Stalin's displeasure and was banned from further presentation in the former USSR, despite proving to be a continuous international success. VADIM YURCHENKOV



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RED Cuts Roster, Ups Sales Service, Sony Link Fuel Distrib's Growth

BY ED CHRISTMAN

NEW YORK—It's been a busy but bountiful 2½ years for RED Distribution. During that time, RED has restructured itself, diversified into new genres of music, become a wholly owned subsidiary of Sony Music, and twice been named independent distributor of the year by the National Assn. of Recording Merchandisers.

Sal Licata, president of the New York-based distributor, says that despite all the changes and accomplishments, RED's focus remains the same: looking for ways to help its labels grow.

"When I started here 2½ years ago, RED had 51 labels and was making a small profit," he notes. "Now we have 22 labels. Our business has doubled with less than half the labels."

Licata says the company's sales for the year ending March 31 were \$125 million; he declines to specify profits.

It's very easy for a distribution company to grow by adding labels, Licata points out. Many labels have expressed interest in being distributed by RED, and, he says, "I could go to 100 labels very easily. The hard thing is to say no."

Instead, he says, he prefers to increase RED's sales volume by making sure that each of the company's distributed labels experiences a gain in sales.

RED's mandate, according to Licata, is to make all of its distributed labels a priority. In order to accomplish that, RED has been cutting the number of new releases and catalog titles so that it and its labels can better focus their efforts, he says.

"In 1994, RED had 492 releases; in 1995, we had 247 releases," he ex-

plains. Also, RED, working closely with its labels, has reduced its catalog to about 1,100 titles.

In the first three months of 1996, six albums distributed by RED have attained gold or platinum status: Offspring's "Ignition," Rancid's "Out Come The Wolves," Eightball & MJG's "On Top Of The World," Type O Negative's "Bloody Kisses," H-Town's "Beggin' After Dark," and the "Les Miserables Highlights" album.

Licata says that good records and good service are why music merchants have chosen RED as NARM's indie distributor of the year two years in a row. "We distribute records that sell through, and we are sensitive to account problems," he states.

Although Licata has cut labels and titles, he has beefed up the RED staff. When he joined RED, the staff numbered 65 employees; it now has 101, including 40 salespeople, 25 account service representatives, nine pop marketing reps, four singles marketing reps, four urban marketers, and four inventory managers. "We have 15 sales offices, including four regional sales offices—New York, Los Angeles, Chicago, and Atlanta—but don't call them branches. That word is not in our vocabulary," Licata says.

While RED still considers itself firmly entrenched in the independent distribution camp, it is owned by Sony. Sony, which purchased 50% of the distributor at the end of 1991, bought the other half of RED in 1994, at which time founder Barry Kobrin left the company.

While letting RED remain close to the street, Sony has allowed the indie distributor access to some of its resources. For instance, RED closed its warehouse in 1994, and Sony Music Distribution now handles fulfillment for the company. In addition, Sony Music provides collection and takes credit risk for RED product. Also, RED uses Sony's computer systems.

Licata's success with the distribution company spurred Sony to add Rel-

ativity Records to his portfolio of responsibilities. Sources say that Relativity and Ruthless, which is marketed by the former, generate about \$65 million of RED's revenue.

Due to his broadened role, Licata has brought in Ken Antonelli as GM of RED. Antonelli, who helped John Tesh expand his GTS label and before that was the head of sales at EMI when Licata was label president, "comes from a label background," Licata says. "He knows about indie labels and distribution, and he knows the accounts; that's what we needed."

Licata says that the main reason RED has enjoyed success since he came to the company was the people who were already there when he walked in the door. "I was blessed with a very good staff," he states. That has allowed him to fulfill his mandate to Sony, which was to make RED "run better."

Key staffers include Dean Tabaac, VP of sales; Lou Tatulli, director of national sales; Laura "G" Giarratano, director of marketing; Mitch Wolk, VP of finance and administration; Alan Becker, VP of product development; Doug Wiley, South regional sales manager; Frank Falkow, Northeast regional sales manager; Kim Robbins, Western regional sales manager; Jolene Nixon, North Central Midwest regional; and Barry Roberts, director of urban marketing and promotion.

Ron Urban, senior VP of Sony Music, says his company sees RED as an asset and a resource. "RED is the premier independent distributor; it provides us with strength in the indie marketplace," says Urban.

Urban adds that RED gives Sony Music the opportunity to develop artists at the grass-roots level. For example, he notes, "We have recently

(Continued on page 72)



Study Presented At NARM Details Music Buying Habits

BY BILL HOLLAND

WASHINGTON, D.C.—If there was one conclusion to be drawn from the fact-filled music-consumer study presented by Soundata at the National Assn. of Recording Merchandisers' convention here last month, it was that retailers shouldn't overlook prerecorded cassettes, a \$1.6 billion market.

The presentation, titled "A Look At The Active Music Consumer: Hitting A Moving Target," noted that cassettes accounted for 20% of all music purchases in 1995. Year-end figures showed cassette sales of 281 million units.

And while the percentage is down from 23% in 1994 and 30% in 1993, cassettes may be a market retailers are overlooking or taking for granted, according to survey director Mike Fine.

Several consumer habits underscored the continued importance of cassettes: 40% of correspondents said they buy the same album on CD and cassette, 20% said they buy the second configuration within a month of buying the first, and 27% said they buy the other format more than a year after the initial purchase.

Of those who bought cassettes instead of CDs, 55% said it was for car listening, 26% for the lower price, and 14% for portable players.

Fine suggested that cassettes are losing ground to CDs in part because retailers are phasing out space for the older configuration.

Active music consumers (those who have made at least three prerecorded-music purchases in the past six months) number about 72 million, according to the study. They are responsible for an estimated 90% of all music purchased. The study surveyed approximately 2,000 active music consumers 12 years of age or older.

Of those, 40% said they had no preference for type of store; 27% prefer average-sized stores owned by chains, and 21% prefer superstores.

The stores patronized ranged from traditional chains to large discount

merchandisers, such as Best Buy, Kmart, and Circuit City. Nearly one-third said they go to stores other than national chains.

Fifty-seven percent said they had visited a record store within the last month, and nearly 40% of those made a purchase.

Twenty-four percent said they had shopped at a different store than that which they patronized one year ago: 42% of those said that price was the reason for the change, while 33% cited selection.

A solid 68% of all respondents agreed that, compared to movies, buying prerecorded music is a good value: 75% of the 35-44 demographic gave music thumbs up, followed closely by the 45-plus and 25-34 demos.

Indicating that consumers attach more importance to the music than the price, a majority said they seldom or never choose to buy one album over another solely because it is less expensive.

Fine's presentation gave retailers reason to be slightly optimistic about online music services. Only 1% of consumers said they ever purchased music through an online service. Interest in shopping for music online was low: Nearly half of the respondents varied between being "very disinterested" and "somewhat disinterested." Only about 12% said they were "very interested." However, responding to a separate question, 15% of those surveyed said they'd buy more music through a computer than at record stores "in the future."

Snappy store ambiance, well-laid-out browsers, and listening posts contributed to unplanned purchases, according to the survey. About 41% of respondents said they go into stores not knowing what they want to buy; 59% plan to buy something.

Consumer browsing was the No. 2 reason that consumers bought music at stores (13% of respondents); hearing a tune on the radio was the No. 1 reason (31%). Advertising ranked low, at 4%. Kiosks and listening stations were

(Continued on page 74)

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Spoken Word Explores Genre's Spectrum New York Store Focuses On Hard-To-Find Releases

■ BY TERRI HORAK

NEW YORK—The audio publishing and music industries have joined forces—at least in spirit—at the Spoken Word, a mostly audio store in downtown Manhattan.

Launched by music publicity entrepreneurs Michael Pagnotta and Gene Coppola, who have represented talent from Prince to the Olsen Twins, and partner Dennis DeSimone, the 1,000-square-foot shop opened in August 1995.

"Essentially, it was an experiment that has turned into a legitimate business," Pagnotta says. "For me, it's the place where entertainment and information intersect."

With its focus on hard-to-find product,

BIBLIOTECH

the Spoken Word carries about 2,000 titles that cover the vast spectrum from "satanic masses to the rosary."

Titles by Franklin Roosevelt, Sylvia Plath, and George Carlin mingle with copies of old radio programs, poetry, literature, and current-affairs and religious releases. Five percent of the Spoken Word's inventory is documentary video titles.

"Having a background in pop music is really what inspired the actual attitude of the store. I felt the material could be marketed and presented as personality-driven, because these people mean something in history," Pagnotta says. "I see it as a cousin to pop music and [in some cases] a serious influence."



Partners and cousins Michael Pagnotta, left, and Gene Coppola consider themselves fans of the art of spoken word.

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The idea for the shop came from Pagnotta's growing interest in—and difficulty locating in book or record stores—a variety of spoken-word titles.

"It's not all about the audio version of the next Michael Crichton book," he says of the general perception of audiobooks. "There's that notion and the whole beatniks and bongos thing, and there was a lot between the two poles that was unavailable."

So, with a "very small investment" (the store stocks only a few copies of most titles), the Spoken Word moved into a space on the ground floor of the building where Pagnotta and Coppola's publicity company, Reach Media Relations, is located.

New York has a two-store audio-only retailer, Heller Audiobooks, but owner Bob Heller doesn't think there is danger of saturation. In fact, he says, "I think the market could use more audio stores, because the more people become aware, the more people will try them."

The Heller stores, which offer best-sellers and overlapping backlist, occupy high-profile locations near the South Street Seaport and in Rockefeller Center. Heller says he is not concerned about competition with the Spoken Word because the stores are far apart.

At the Spoken Word, a top seller can move more than 20 copies per month, Pagnotta says, and since the store opened, sales have increased 20%-25% each month.

The store has not entered the rental market because that requires unabridged works, which are costlier and require more space.

Popular titles include a recent release by Paul Bowles and assorted titles by William S. Burroughs and Ruth Draper. Pagnotta says old-time radio programs, such as 1938's "War Of The Worlds" on CD, also sell well.

The Spoken Word is fitted with eight custom-built 4-foot-by-8-foot-by-6-inch plain wood bookcases, which sidesteps



potential fixture problems due to widely divergent packaging. Product is displayed face front and arranged conceptually.

Smaller display areas highlight sales or themes, and a glass case by the door (the store has no window on the street) displays featured product. Listening posts will be set up by summer.

Special merchandising is arranged around holidays and events, such as the April is Poetry Month promotion. Later this year, political and social issues pertinent to the election will be spotlighted.

Prices range from \$4.99 for a Madonna interview on cassette to \$55 for a CD boxed set of "The Art Of Ruth Draper," but the average price is \$8-\$16.

Much to the owners' chagrin, only 20% of the store's inventory is available on CD. "A good 50% of the people who come in here are looking for everything from audiobooks to historical speeches to poetry on CD. They're much less interested in cassette." CDs sell faster, he says, adding that they are the "format of the future."

Book companies are slowly beginning to test the waters with CD versions of best sellers or music-related titles, and now Caedmon, an imprint of Harper Audio, is beginning to offer its Shakespeare performances on CD with cover art by Maurice Sendak.

Customers at the Spoken Word include "old ladies off tour buses and alternakids, but mostly it's baby boomers," Pagnotta says. Tourists have been enthusiastic consumers and are providing a significant base for the store's growing mail-order business.

The store advertises occasionally in The Village Voice and other New York weekly papers and has received press coverage in New York magazine and The Daily News. But, Pagnotta adds, "I haven't been very aggressive because I wanted word-of-mouth to happen. I didn't want it to be trendy."

At the moment, Pagnotta is excited
(Continued on page 74)

newsline...

VIACOM has formed a strategic alliance with German media company Kirch Group in which Viacom's programming and films will be available over Kirch's free and pay-TV outlets in Europe. Kirch Group has agreed to carry Viacom's MTV Europe and VH-1 Germany, as well as Paramount movies and TV shows. The initial deal is for five years.

HEMDALE HOME VIDEO'S former top executives have formed Plaza Entertainment, an independent home video supplier. Eric Parkinson has been named CEO, and Michael Holtzman will be president of the new company. Hemdale filed for Chapter 11 bankruptcy protection late last year and has not released any video product since 1994.

READER'S DIGEST ASSN. has produced a CD-ROM in a joint venture with Microsoft. Called "Reader's Digest Complete Do-It-Yourself Guide," the title contains 65 videos, 55 animations, and 1,300 illustrations. With a list price of \$39.96, the CD-ROM was introduced this month at stores that sell Microsoft products. Reader's Digest is sponsoring a contest on America Online through



June 16 in which weekly winners will be awarded copies of the CD-ROM and the first-prize winner will get \$1,000 worth of online time.

STAR SONG COMMUNICATIONS has expanded its gospel division by adding Crystal Rose to its label group. Crystal Rose's roster includes Donald Lawrence, the Tri-City Singers, A.L. Jinwright Mass Choir, the Florida A&M University Gospel Choir, Special Gift, and Rodney Posey. The label's releases, which had been marketed by Sparrow, will continue to move through Chordant Distribution Group and Cema Distribution. Star Song is part of the EMI Christian Music Group, a sister company of Cema. The first release from Crystal Rose under Star Song will be by the Florida A&M University Gospel Choir this summer.

LIVE HOME VIDEO says that retailers have ordered 240,000 units of Carolco Pictures' big-budget flop "Cutthroat Island." The movie cost \$80 million to make and grossed \$10 million at the box office. The rental title arrived in stores Tuesday (16).

EXECUTIVE TURNTABLE

DISTRIBUTION. Tom Goblen is promoted to VP of national distribution and transportation for BMG Distribution in New York. He was director of distribution.

HOME VIDEO. Anne Sterling is promoted to VP of acquisitions for Buena Vista International and Buena Vista Home Video in Burbank, Calif. She was director of acquisitions.

Michael Olivieri is promoted to president of Fox Lorber Home Video in New York. He was executive VP.

Republic Pictures in Los Angeles appoints Barbara Javitz VP of acquisitions and Krickett Wertz director of acquisitions and sell-through. They were, respectively, executive producer for Prism Pictures and a consultant.

Marc Musicus is named marketing director of sports and fitness products for CBS/Fox Video. He was manager of marketing and creative affairs at Time Warn-



GOBLEN



STERLING

er Cable.

Robert Edward Turner IV is promoted to promotions manager for Turner Home Entertainment in Atlanta. He was Southeastern regional sales manager.

ENTER*ACTIVE. Creative Wonders in San Mateo, Calif., names David Scanlin VP of worldwide sales and Stuart Burden VP of product development. They were, respectively, VP of sales for the Learning Co. and VP of development and advanced technology for Compton's NewMedia.

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New Kids' Audio Projects Abound

STARS COME OUT: There's a minor boom of new albums by real live artists—some of them prominent kids' performers or celebs—and we believe that it's a good indicator of the health of children's audio.

On the kids' artist side, there's the 10th and newest release for warm and fatherly veteran **Fred Penner**. "Moonlight Express" (Oak Street Music, Winnipeg, Manitoba) is designed not only as a lullaby album, but as something to play in the hour before bedtime to get little ones primed for their pillows. Along with songs by Penner, the album includes songs written by **Paul Williams** and **Kenny Ascher** (Kermit the Frog's "Rainbow Connection"), **John Capek** (Rod Stewart's "Rhythm Of My Heart"), and kids' fan-



by *Moira McCormick*

nyman/singer **Norman Foote**, who collaborated with Penner on the track "Growing."

"Moonlight Express" is being billed as the only kids' album available today with glow-in-the-dark graphics: The cover art's train of beds floating through a starry sky

glows. Color art studio Digital Chameleon designed and illustrated the cover.

The **Banana Slug String Band**, long-time family entertainers and environmental activists based in Northern California, have a new album on Music for Little People (Redway, Calif.). Called "Penguin Parade," it's the Slugs' fourth for the label, combining fun and silliness with ecological education. The album explores animals in their natural habitats, including ants, frogs, otters, fish, raccoons, and naturally, penguins.

This time around, the Slugs—"Airy" **Larry Graff**, **Doug "Dirt" Greenfield**, **"Marine" Mark Nolan**, and **"Solar" Steve Van Zandt**—enlist the aid of renowned children's artists **Peter Alsop**, **Linda Arnold**, and **Red Grammer**, who perform on "Penguin Parade."

Jan Nigro, leader of **Vitamin L**, which is targeted toward upper grades, has released a solo album called "Help! I'm A Parent (And I LOVE IT!)" (Lovable Creature Music, distributed by Silo/Alcazar, Waterbury, Vt.). A new dad himself, Nigro runs the gamut of experiences with a newborn, from choosing a name to the first few months ("Baby Boot Camp"), taking seads of pictures, and envisioning the baby's future. All of Vitamin L's recordings have been deemed outstanding by the Parent Council and have received Parent's Choice Awards.

As for celebrities, **Linda Ronstadt** is the latest to jump into the kids' pool. Her lullaby album, "Dedicated To The One I Love," will be released on Elektra June 11. Produced by **George Massenburg** and **Ronstadt**, the album features popular love songs transformed into nighttime tunes. **Jonathan Edwards**, who had a major hit with "Sunshine" in 1971, recorded an acclaimed children's album for Guilford, Conn.-based American Melody Records several years ago. Now it's finally available on CD, with two additional tracks.

And **Bill Gordh**, one of Child's Play's favorite singer/songwriters for kids, has written the signature song for the "Dumb And Dumber" soundtrack, a new Rhino release.

SEE THE LIGHT (YEAR): Lightyear Entertainment is offering three boxed sets for kids, each containing four cassettes from its "Snoopy's Classiks on Toys" series and the award-winning "Stories To Remember" collection. Each set is \$30, a \$10 savings from purchasing four cassettes individually.

The sets are "Stories To Remember: Music," with preschool albums "Baby's Bedtime," "Baby's Morningtime" (both by **Judy Collins**), "Baby's Storytime" (**Arlo Guthrie**), and "Baby's Nursery Rhymes" (**Phylicia Rashad**); "Stories To Remember: Story," with "Noah's Ark" (**James Earl Jones**), "Merlin And The Dragon" (**Kevin Kline**), "Beauty And The Beast" (**Mia Farrow**), and "The Wild Swans" (**Sigourney Weaver**); and "Snoopy's Classiks On Toys," with "Jazz Classiks . . ." "Classical Classiks . . ." "Beatles Classiks . . ." and "Nutteracker Classiks . . ." The boxed sets are distributed by WEA.

KIDBITS: Also new from Music for Little People is the compilation album "A Child's Celebration Of Folk Music," with tracks from **Doc Watson**, **David Grisman** and the late **Jerry Garcia**, **Raffi**, **Woody Guthrie**, **Taj Mahal**, and **Michelle Shocked**, whose "See The Sea" was recorded specifically for this compilation.

Billboard® FOR WEEK ENDING APRIL 20, 1996

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	3	33	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	
2	2	18	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
3	4	11	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
4	1	22	READ-ALONG ● WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
5	8	18	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
6	7	28	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
7	9	24	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
8	6	4	READ-ALONG WALT DISNEY 60221 (6.98 Cassette)	OLIVER & COMPANY
9	5	33	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)	
10	13	3	CEDARMONT KIDS CLASSICS BENSON 236 (3.98/6.98)	PRESCHOOL SONGS
11	11	25	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND
12	14	21	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
13	12	33	BARNEY ▲ ² BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
14	10	32	READ-ALONG ▲ WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS
15	21	2	CEDARMONT KIDS CLASSICS BENSON 258 (3.98/6.98)	SCHOOL DAYS
16	NEW ▶		VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
17	16	32	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
18	22	11	CEDARMONT KIDS CLASSICS BENSON 219 (3.98/6.98)	SONGS OF PRAISE
19	15	16	VARIOUS ARTISTS ▲ ¹ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1
20	24	9	CEDARMONT KIDS CLASSICS BENSON 221 (3.98/6.98)	LULLABIES
21	25	25	VARIOUS ARTISTS WALT DISNEY 60627 (9.98/16.98)	MICKEY UNWRAPPED
22	18	15	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
23	19	27	BARNEY ● BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
24	RE-ENTRY		CEDARMONT KIDS CLASSICS BENSON 4055 (3.98/6.98)	HYMNS
25	20	4	MY FIRST READ-ALONG WALT DISNEY 60267 (5.99 Cassette)	POCAHONTAS: WHO'S MAKING THAT SOUND?

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.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	4	254	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON 11 weeks at No. 1	254
2	1	174	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	174
3	2	243	BOB MARLEY AND THE WAILERS ▲ ⁶ TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND	243
4	11	73	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98/16.98)	GREASE	73
5	10	20	SMASHING PUMPKINS ▲ ⁴ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	20
6	6	134	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	134
7	5	229	ENYA ▲ ⁴ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	229
8	3	66	THE BEATLES ▲ ⁴ CAPITOL 97039* (15.98/31.98)	1967-1970	66
9	7	100	THE BEATLES ▲ ⁹ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	100
10	8	250	JIMMY BUFFETT ▲ ⁴ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	250
11	12	131	NINE INCH NAILS ▲ ¹ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	131
12	13	257	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	257
13	9	53	THE BEATLES ▲ ⁵ CAPITOL 97036* (15.98/31.98)	1962-1966	53
14	15	246	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	246
15	17	42	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	42
16	14	252	JOURNEY ▲ ⁸ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	252
17	21	4	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98/16.98) [S]	RAGE AGAINST THE MACHINE	4
18	25	249	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	249
19	16	48	THE BEATLES ▲ ⁷ CAPITOL 46443* (14.98/26.98)	THE BEATLES	48
20	22	46	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	46
21	19	69	CAROLE KING ▲ ¹⁰ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	69
22	18	23	THE BEATLES ▲ ⁴ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	23
23	—	1	SOUNDTRACK WALT DISNEY 60890 (10.98/16.98)	OLIVER & COMPANY	1
24	26	201	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	201
25	23	237	METALLICA ▲ ⁴ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	237
26	20	35	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	35
27	24	236	THE DOORS ▲ ³ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	236
28	29	20	THE BEATLES ▲ ⁵ CAPITOL 46441* (10.98/15.98)	REVOLVER	20
29	27	156	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	156
30	35	71	BOYZ II MEN ▲ ⁹ MOTOWN 530231 (10.98/16.98)	COOLEYHIGHHARMONY	71
31	46	2	TRACY CHAPMAN ▲ ³ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	2
32	30	144	AC/DC ▲ ¹² ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	144
33	32	250	EAGLES ▲ ²² ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	250
34	28	19	THE BEATLES ▲ ⁵ CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	19
35	—	1	STONE TEMPLE PILOTS ▲ ⁶ ATLANTIC 82418/AG (9.98/15.98)	CORE	1
36	33	86	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	86
37	34	2	BARNEY ▲ ² BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	2
38	31	41	ORIGINAL BROADWAY CAST ▲ GEPFEN 24151 (17.98/22.98)	LES MISERABLES	41
39	41	4	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	4
40	39	51	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	51
41	38	239	ELTON JOHN ▲ ¹¹ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	239
42	44	246	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	246
43	36	3	GIN BLOSSOMS ▲ ² A&M 215403 (9.98/13.98) [S]	NEW MISERABLE EXPERIENCE	3
44	—	144	EAGLES ▲ ¹⁴ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	144
45	40	7	COUNTING CROWS ▲ ⁶ DGC 24528/GEPFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	7
46	37	225	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	225
47	43	14	SOUNDTRACK ▲ ¹⁵ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	14
48	49	237	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	237
49	42	205	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	205
50	—	221	METALLICA ▲ ³ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	221

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. [S] indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

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Musicland To Shutter More Stores, Delay Suncoast IPO

OUT OF THE CLOSET: The Musicland Group has finally completed the process of amending its credit agreement, which will allow the company to close stores without being in default of financial covenants. According to a press release, Musicland plans to take a \$35 million first-quarter restructuring charge and close 50-60 stores over the next 12 months.

Although Musicland never acknowledged it, the company has been aggressively negotiating since December with landlords, attempting to get rent concessions or, if that failed, buy its way out of leases.

In another move, Musicland finally conceded that it has postponed the initial public offering for its Suncoast Motion Picture Co., the 413-unit sell-through video chain (Billboard, March 23). In a move perceived as an attempt to alleviate a tight cash-flow situation, Musicland had filed a registration statement with the Securities and Exchange Commission last November, proposing to sell about 30% of Suncoast to the public.

At the time, analysts said that the proposed offering would value the company at about \$200 million, which would leave another \$200 million in value on the table. Apparently Musicland agrees with that assessment, because in postponing that sale, Reid Johnson, Musicland's executive VP/CFO, says in a press release, "We believe the indications of market value currently being given us are less than the intrinsic value of Suncoast."

ALOHA: Shortly before the National Assn. of Recording Merchandisers' annual convention, Navarre Corp. announced that it had acquired Honolulu-based Record Service Inc. and its wholly owned subsidiary, Surfside Distribution. Terms of the deal were not disclosed.

At NARM, Eric Paulson, chairman/CEO of Minneapolis-based Navarre, said the acquisition gives the company a foothold for its planned expansion into the Pacific Rim. Management of Surfside, including former owner **Stuart Marlow**, will stay in place, Paulson said.

MAKING TRACKS: Retail Track hears that a couple of distribution executives are leaving

their companies to move over to the label side. **Joel Hoffner**, VP of sales at Uni Distribution, will become head of sales at Rising Tide Nashville... **Rick Shedd**, sales manager at BMG Distribution's Minneapolis office, has joined Arista Nashville as senior director of sales and marketing. **Mark Van Gorp**, BMG's marketing manager in the Detroit branch, will replace him... **Roy Burkert**, formerly a buyer with Harmony House, has landed a gig at the revamped Montgomery Ward/Lechmere buying office.

Also, after 24 years in the PolyGram/Mercury family, **Buzz McCarthy**, regional marketing manager for the label, retired at the end of March. He says he can be reached at 800-GONE-FISHING.



RED CUTS ROSTER, UPS SALES

(Continued from page 69)

done a deal with Brendan O'Brien—who has started two labels, 57 Records and Shotput, for Sony Music—and we are putting Shotput through RED." In turn, he says, Sony is "committed to RED. We will continue to nurture it and help it grow."

Since assuming responsibility for Relativity, Licata has repositioned the label, taking it completely out of rock music and establishing it firmly in urban music.

When Relativity first diversified into urban music three years ago and signed Ruthless, RED responded by adding urban and singles marketing staff. Also, RED heightened its profile in that genre by signing Select, Bellmark, and Luke Records to distribution deals.

Of the 22 labels RED distributes, 15 are rock and seven are urban. Those in the former category include Century Media, Cherry Disc, Earache, Epitaph, Metal Blade, Roadrunner, Shrapnel, and World Domination.

Executives at labels distributed by RED say they are generally pleased with the company's overall performance, although there are some "nuts-and-bolts type things," in the words of one label GM, that need to be fixed. Still, that executive adds, "it's amazing how RED developed over the last three years. It's a world of difference between what it was before and how it

is now."

But that executive as well as executives at other RED-distributed labels say they wish that RED's independent retail account base was stronger. They note that while RED sells direct to some 600 independent retailers, the distributor is missing many key tastemaker stores.

One label executive says, "I don't know that the proper level of concern is there at RED" with regards to independent merchants.

Licata insists that RED pays attention to its independent store base, even though the company has cut the number of indie stores to which it sells from 1,000 to 600. "We couldn't concentrate on all those stores, so we kept the stores that are important to the community. We have 11 of our salespeople who sell to mom-and-pop accounts. We also call stores [to which] we don't sell."

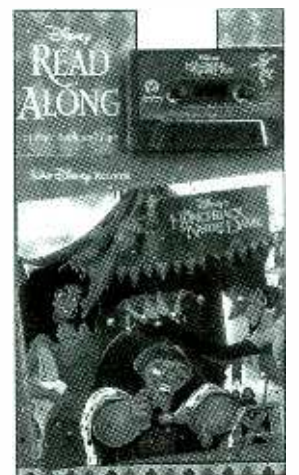
But even though some question RED's commitment to the indie-store sector, most label executives contacted for this story agree with one label head of sales, who says, "RED is very responsive to our needs. They offer very advanced reporting capabilities. RED has great sales reps with a lot of experience; they have a particularly strong field marketing program. They have great people; that is their No. 1 asset."



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THE YEAR'S MOST EXCITING movie adventure is coming soon to the fingertips of kids everywhere. On May 7, Walt Disney Records ships its latest Read-Along release, **The Hunchback of Notre Dame**. A beautifully illustrated storybook and audiocassette, featuring character voices and music from the film, bring to life the colorful streets of Paris and the unique story of a friendship between a timid bell ringer and a spirited gypsy dancer.

The Hunchback of Notre Dame Read-Along will also be available in an all-new CD format, as well as in a bilingual Spanish/English version. Past experience shows huge consumer take-away between street date (May 28) and film opening. Kids can learn the story and get to know the characters before seeing the film. So don't be late — order today!



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Recalling The Overlooked Life Of Jeffrey Lee Pierce

RANKING JEFFREY LEE: About 17 years ago, we encountered a moon-faced, peroxided kid flipping through the reggae bins at the Rhino Records store in Los Angeles.

In short order, from a voluble flow of chatter that he punctuated by a jittery laugh, we learned that this hyperactive individual was named **Jeffrey Lee Pierce**. His opinionated prose was then appearing in the local punkzine *Slash* under the handle "Ranking Jeffrey Lee." We also found out that he was a devoted **Blondie** fan, a blues obsessive, and an aspiring musician.

A year later, he would form a band, **the Gun Club**, which went on to attain surpassing notoriety in a city already noted for musical outlawry.

Pierce would go on to become a prophet without honor in his hometown, a lionized expatriate in the U.K., and a restless world traveler more at home in the Far East than in the punk clubs of L.A. or London.

He died March 31 at the age of 37, a week after suffering a brain hemorrhage at his father's home in Salt Lake City.

Pierce ended his career as he began it, as an independent. In 1981, the Gun Club issued its first album, "Fire Of Love," a bracing fusion of blues and punk, on then indie *Slash's* subsidiary Ruby Records. In late 1993, Triple X Records in L.A. released "Lucky Jim," a haunting record that reflected Pierce's experiences in Japan and Vietnam, countries to which he traveled several times in the early '90s.

We got to know Pierce well over the course of his career; he was interviewed in this space in late '93, and we contributed liner notes to Triple X's 1994 reissue of his 1985 U.K. solo work, "Wildweed." We last saw him, gaunt but still incessantly talkative, at an X show in L.A. last year.

Like many indie artists, Pierce was somewhat taken for granted in life; as word of his shockingly sudden death

DECLARATIONS
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 INDEPENDENTS™



by Chris Morris

spread, we found our phone alive with calls from longtime friends and acquaintances, stunned by his passing.

Pierce's music, which could be either stirringly visionary or frustratingly incoherent in concert, has come to exert an influence on modern rock bands in the '90s. Listen, for example, to **16 Horsepower's** current A&M debut, "Sackcloth'n'Ashes": The Denver band's rampaging roots sound would be unthinkable without the Gun Club's precedent-setting work.

Clearly, there was much to be learned from Pierce's life and perhaps something to be gleaned from his premature death as well.

We cannot pretend to occupy any moral high ground, but it's obvious that the road of excess did not ultimately lead to the palace of wisdom in Pierce's case. He was a very sick man in the months before his death, and his long-term addictions to alcohol and drugs undoubtedly hastened the cerebral accident that ended his life.

As the obituaries that appeared in L.A.'s free weeklies last week were quick to point out, Pierce died uninsured, leaving behind a mountain of bills for emergency surgery and hospital care. Friends of his family say a benefit concert to defray these costs will take place at the Viper Room in L.A. at the end of the month.

His is a lot shared by almost every independent musician working today; we pray that it won't take dozens of other tragedies of this kind to spur the music industry at large to rectify this shameful state of affairs with the establishment of a care facility for the less fortunate artists among us.

All that's left is to say goodbye. At his worst, Pierce could be a difficult, even impossible person who was very much a victim of his own devices; at his best, he was an L.A. original who created some of the most vital and incandescent music to emerge from the punk ferment of his day. Maddening and brilliant all at once, there was really no one like him, and his loss creates an unfillable vacuum. He was our friend, and we already miss hearing that nervous chuckle of his.

FLAG WAVING: Two years ago, it looked like it was all over for the **Galactic Cowboys**.

The Houston hard rock quartet had been dropped by Geffen after making two superlative albums that mated full-on thrash with layered vocal harmonies. The group had split from its longtime manager/producer and couldn't find a deal. The Cowboys decided to give up the ghost.

Happily, the band is back with a new Metal Blade album, "Machine Fish," which aggressively restates its unique combo of in-your-face force and melod-

(Continued on next page)

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STUDY PRESENTED AT NARM DETAILS MUSIC BUYING HABITS

(Continued from page 69)

more popular than ever for looking up albums or listening to music.

Nine percent of respondents said they had made a purchase as a result of reading about or seeing an album in a review or advertisement in an in-store magazine. Twenty-two percent of those in the 21-24 demo were responsive to in-store magazines.

There was bad news and good news for special store displays. Stand-alones ranked low when Sounddata asked con-

sumers where their last purchase was located. Fifty-eight percent said it was under the act's name; 3% cited stand-alone displays; and 6% recalled end-of-aisle displays. But a significant 40% said that end-of-aisle displays were the reason they made an unplanned purchase. Fifteen percent said they bought music they had not planned to buy when they saw it on a display.

Reflecting the successful trend of book-and-record stores, 71% of con-

sumers said they shop for music at stores that also sell products unrelated to music, and an astounding 34% of those said they buy books. Other items, ranging from computers and stereo equipment to video games, were in the 3% range. Only video-game software (8%) and movies on video (8%) seriously challenged books.

Consumer comfort with pricing was good, Fine said; he called it "encouraging" for retailers. On average, respondents said they paid about \$13.64 per

CD—although the data showed that the average price for CDs was \$11.91, up slightly from \$11.76 in 1994 and \$11.81 in 1993. Cassettes were \$8.87, up from \$8.36 in 1994 and \$8.44 in 1993.

The largest percentage of buyers (19.85%) was grouped around an average price point of \$11-\$12.99; 12.71% bought music at \$9-\$10.99; 12.73% at \$13-\$14.99; and 7% at \$17 and up.

Of CD buyers who paid \$7 or more, 27% bought in the \$11-12.99 range, 17%

between \$9 and \$10.99, and 17% between \$13 and \$14.99.

Only 35% of consumers said that they only buy albums that are on sale.

However, there was a small red flag: 45% of consumers said they thought the prices for prerecorded music had gone up faster than those of other entertainment items.

Active music consumers were up-to-date with computers: More than 50% owned or had access to a PC, and nearly half of those had a CD-ROM drive (last year it was one-third). More than half owned computer modems.

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SPOKEN WORD

(Continued from page 70)

about a relationship he has struck up with the Talkingbook Shop in London, which will supply him with much-sought-after material, including poetry, BBC drama and interviews, and classic comedy.

He adds that he and his partners may start a label for reissues and new material.

Pagnotta's own interest runs deep; he majored in Renaissance poetry and 20th-century American literature. "This has been a way for me to go back and use a little of my education in a way that's meaningful to me. The fact that it's growing has been a total surprise, and now we're thinking this is not a bad business to get old in."

INDEPENDENTS

(Continued from preceding page)

ic acumen.

According to bassist/vocalist/songwriter **Monty Colvin**, the band owes its rebirth to the enthusiasm of Metal Blade execs **Brian Slagel** and **Mike Faley**, both longtime Cowboys freaks; Metal Blade had, in fact, coveted the group before its Geffen days, having released the 1989 album by the **Awful Truth**, a trio that included Colvin and drummer **Alan Doss**.

"We were going to call it quits for a while, and we went for like two weeks, and then Mr. Slagel called," Colvin says.

Colvin, Doss, and vocalist **Ben Huggins** regrouped with a new guitarist, **Wally Farkas**, who had served as guitar tech for departed axeman **Dane Sonnier**. Colvin says of the Cowboys' new recruit, "He's been a friend for a long time. Whenever we'd do a demo, we'd give it to Wally . . . It was, 'Hey, Wally knows the songs, he's a good friend, and he's a good player. Let's do it.'"

Produced by Doss, who helmed the group's 1994 demos, "Machine Fish" turned out to be the most powerful Cowboys opus so far. Many of the new songs are as potent as their titles: "Feel The Rage," "The Struggle," "Stress."

"I think it was a product of what we went through, a lot of stress and struggling," Colvin says. "A lot of that frustration was coming out in the writing. We didn't necessarily mean for it to be the heaviest thing we've done, but it kind of turned out that way."

The Cowboys, who opened for Anthrax in Europe in February and March, are currently on a U.S. tour that will take them from the West Coast to Georgia by late April.

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MERCHANTS & MARKETING

CD-ROM Magazines Hit Early Hurdles

BY DOUGLAS REECE

LOS ANGELES—CD-ROM magazines are facing some tough challenges, as the new multimedia format tackles distribution problems at retail and competition from their hi-tech counterparts on the Internet's World Wide Web.

Early casualties include such publications as Medio, Substance, and Nautilus.

Digital Culture Stream has been sold by its previous owners, Mixed Media Productions, to former editor Dan Newman and sales manager Andrew Eisenberg.

Marc Kramer, president of Mixed Media, says the company lacked the funds needed to make the publication successful.

"We're too small to be able to afford to do it right," he says. "You need to have deep pockets. Just like [print] publications, you are going to lose money the first few years of operation, and we didn't have the resources."

Kramer says that it was mainly personnel costs that were taxing the company's financial resources. Mixed Media is now focusing on corporate Internet business.



While some CD-ROM magazines are failing, others continue to flourish.

Drawn by a growing number of CD-ROM drives in the marketplace and multimedia capabilities that exceed those presently available on the Internet, many new media developers say that there is a formidable market for CD-ROMs.

Publishers at entertainment digazines, such as Launch, Blender, and Trouble & Attitude, say they are gaining momentum in the marketplace and establishing their titles.

Dave Goldberg, CEO/editor of Launch, says the publication is clearing \$250,000-\$300,000 an issue in paid advertising and is nearing a \$5 million deal with investors that will allow it to further increase its spending to build its circulation.

"We're not profitable today only because we choose not to be," he says. "We have decided to reinvest our money in direct marketing to get subscribers."

Charles Platkin, co-editor of Trouble & Attitude, says the CD-ROM magazine "made money from the get go," selling roughly 48,000 copies of its first issue.

Others are hoping to achieve success by identifying niche-market opportunities that are well-suited to the new electronic media.

In December 1995, the studio/sound production-focused digital magazine Control bowed with a 16,000-copy pressing with the hope that music enthusiasts would find the CD-ROM an ideal forum

to survey studio equipment. Besides artist and studio technician interviews and topical stories, Control features demos that allow users to explore products ranging from synthesizers to studio software.

Says David Schwartz, editor-in-chief of Control, "We are bringing a firsthand product experience to people that, until now, they have only had a second-hand knowledge of, or [they] had to take up their time to go [to a store] and look for."

Still, the number of participants venturing into CD-ROM magazines remains small. Start-up costs, distribution, product placement, and the possibility that the technology may soon be outdated are all relevant concerns for potential entrants and those already in the market.

TRANSITORY TECHNOLOGY?

Because the cost involved in producing CD-ROMs can be substantial, many periodical publishers are looking forward to the advent of new, more economical technologies that may assimilate the content of the discs.

In fact, most CD-ROM publishers interviewed for this story see their present activities as preparation and brand-name development for an eventual shift toward new means of interactive information delivery systems.

Some are already forming allegiances with companies that are developing technologies that will enable content to be delivered through DVD and cable modems.

Launch, for instance, plans on working with bundling partners to ready a DVD version of the magazine for distribution with the new DVD players. It is also being tested for cable modem delivery by cable operators Cox Communications and Comcast Corp.

Cable lines, which offer a significantly broader bandwidth for data delivery than conventional phone lines, will allow users to receive downstream information at 10 megabits per second, roughly equivalent to the speed available on CD-ROMs.

Goldberg predicts that the new technology could be available in as many as 500,000 homes by the middle of next year. However, some industry analysts say that cable modems will not be widely available for several years.

"We describe Launch as an interactive periodical that is advertiser-supported. We're platform-independent," he says.

"I don't care whether it's CD-ROM or DVD or Internet or cable modems. We are trying to provide interactive content through whatever means we can. It just so happens that the CD-ROM was the first place we could do it."

Jeff Bingham, publisher of Control, agrees with Goldberg.

"What we're doing is developing our skill sets for creating highly interactive, sensible multimedia feature stories," says Bingham.

"What we anticipate in the future, as broad band becomes ubiquitous," he adds, "is the opportunity to reduce both our distribution and production cost substantially by allowing online distribution and fundamentally letting people select their own feature stories that have

already been inventoried for months or years past."

Still, Bingham acknowledges that, for the time being, CD-ROMs are ideal because of their video quality and interactive applications.

Executives at Blender are particularly optimistic about the longevity of CD-ROM as a delivery medium for electronic periodicals. Adam Coti, Blender circulation director, compares the technology to another entertainment standard.

"VCRs have been around for more than a decade," he says. "The technology is old, but everyone has one and they do the job. Almost every PC sold now has CD-ROM, and everyone will have it for years to come. Yes, [the technology] will start to migrate to the Internet eventually, but I don't think that's in the near future."

Jason Pearson, one of the founders of Blender, says, "The phenomenon of the Internet, of course, is circulation, but we really think people still like to buy things. They still love to go to record stores and buy albums, and they still love to go to magazine stands and buy magazines. It's something tangible, and it's about owning and collecting."

RETAIL POSITIONING

Another important issue facing CD-ROM periodical publishers and retail is where to place the products, which fall somewhere between software, periodicals, and video.

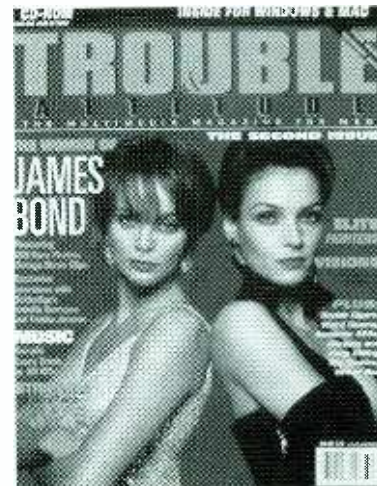
Regina Joseph, who founded Blender before starting New York-based multimedia development group Engine.RDA, says that retail issues were particularly troubling during her days at Blender. While Joseph believes that CD-ROM magazines with a thorough knowledge can succeed, she questions the genre's overall strength.

"In 1992, I really thought there was a viable, real potential for an ongoing CD-



ROM music publication," says Joseph. "There are a lot of factors that have really changed my mind, but the No. 1 issue was the retail environment and the state of distribution in general. Stores don't know how to sell CD-ROMs."

"The [music-oriented] CD-ROMs usually think of selling through record retail, and record retailers on the whole still don't know how to sell these things," she explains. "They say, 'It's in a jewel case, but it's like a magazine, but it has videos, so do we put it in the music, magazine,



or video section?"

However, Coti says that Blender has not experienced major problems since it moved from software to magazine distributors.

"As far as CD-ROM software goes," he says, "Blender is nothing special. But as a magazine, it is something new. We have found we got much more exposure positioning it that way."

Trouble & Attitude has concentrated on placement within software areas. However, Platkin hopes that CD-ROM content will have segued to the Internet or another carrier before the publication is too entrenched in distribution issues.

"It is poor economics for a small company with limited means, and by that, I mean anything under \$15 million, to be focused on distribution and advertising sales," he says.

"Hearst, Conde Nast, and these big media companies have circulation, advertising/sales, marketing/distribution departments, and in-store people, and that takes a tremendous amount of capital," he says.

Competition for retail positioning is another important issue. The multimedia aspect of CD-ROMs, though touted as its strength, has resulted in the product having to compete with TV, CD-ROMs, and print magazines.

Pearson notes that Blender is vying for both traditional periodical and TV consumers. "As far as content goes we're really going after MTV and other music television stations, but at retail we're fighting Wired, Details, and Rolling Stone," he says.

Competition within the genre is less fierce, say many sources. Platkin says that he is more concerned with men's magazines than other entertainment CD-ROMs.

"The competition is for notice, not necessarily for sales," he says. "The price point is not that high where a consumer is going to choose between one CD-ROM or another, especially when the content is as different as it is between us and more music-oriented products."

Goldberg actually welcomes same-format competition, though he says that poorly produced CD-ROMs are hurting the business as a whole.

"The best thing that can happen is to have several strong companies doing this," says Goldberg, "because it helps make advertisers comfortable with the idea of placing ads with us and the consumer gets used to the product and category."

'Old Man' Gets New Format

HOOTIE GETS ENHANCED: The enhanced CD format is getting a high-profile boost from Hootie & the Blowfish, whose debut set, "Cracked Rear View," is 13-times platinum and still selling. Atlantic is releasing an enhanced CD single for "Old Man & Me," the first track from the act's highly anticipated sophomore album, "Fairweather Johnson."

The disc, which will sell for \$3.49, contains the complete videoclip for the song, as well as the nonalbum track "Before The Heartache Rolls In." Developed by Engine.RDA, the enhanced CD single streets April 23.

A dedicated World Wide Web site for Hootie & the Blowfish debuts April 22 at <http://www.atlantic-records.com/hootie>. It will contain up-to-date news on tour dates and other Hootie tidbits.

BMG TEAMS WITH Z-AXIS: BMG Interactive is entering an exclusive worldwide publishing agreement with computer sports-game developer Z-AXIS. The companies plan a new line of sports-themed game titles, guided by BMG Interactive VP of A&R Don Traeger.

BMG has already acquired the rights to develop gaming properties based on Major League Soccer, the U.S. professional outdoor soccer league that debuted April 6. The first soccer title is expected to retail in spring 1997 and will be made available for the PlayStation, Saturn, and PC CD-ROM formats.

AIDS RIDE ONLINE: The largest annual AIDS fund-raising event in the U.S., Tanqueray's American AIDS Ride, is taking its campaign online at <http://www.AIDSRide.org>. About 11,000 participating bicyclists in the '96 AIDS Ride, which is expected to raise \$25 million, will trek a total of 1,725 miles in five separate events: California AIDS Ride 3, Boston-New York AIDS Ride 2, Philadelphia-D.C. AIDS Ride, Florida AIDS Ride, and Twin Cities-Chicago AIDS Ride.

The Web site, which was created by Los Angeles-based W3 Design, will contain complete event info, live coverage of each ride, and a registration form.

DISNEY DOES DAME: Disney Interactive and 7th Level Inc. are collaborating to produce a CD-ROM game based on Disney's forthcoming animated film "The Hunchback of Notre Dame." The game will be the second in the GameBreak! line, following 1995's "Timon & Pumbaa's Jungle Games."

Disney is internally developing other titles based on the film, which will debut in theaters later this year.

BEAM ME UP (AGAIN): "Star Trek" captains William Shatner and Patrick Stewart have agreed to reprise their roles in the popular series for the forthcoming CD-ROM game "Star Trek Generations," which is scheduled to be released by Spectrum Holobyte in late 1996. The game's plot will be based on the 1995 theatrical film of the same name.

The voices of other "Star Trek" vets, such as Jonathan Frakes and Brent Spiner, will appear in the game, as well as that of Malcolm McDowell, who has an ongoing role in sci-fi CD-ROM sagas "Wing Commander III" and "Wing Commander IV."



This Little Piggy Went To Market . . . in a big way. MCA/Universal celebrated "Babe Day" in Burbank, Calif., at the Virgin Megastore while the blue-ribbon animal movie of 1995 racked up major sales across America. Squealing with delight are, from left, Danny Mann, the voice of Ferdinand the Duck; James Cromwell, who portrayed Farmer Hoggett; Christine Cavanaugh, the voice of Babe; director Chris Noonan; and Louis Feola, president of MCA Home Video.

Video Cos. Modernizing Dr. Spock How-To Child-Care Tapes A Growing Niche

BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—These days, new parents have much more to worry about than just the choice between pink and blue. They want information about infant care, lots of it, and a number of savvy entrepreneurs are willing to oblige with how-to videos.

BMG Video is giving the genre a major-label boost this month with the release of a three-title series that runs the gamut from the first trimester of pregnancy to baby's first steps. The retail arena has already seen a swell of similar videos from smaller independent labels that cover everything from



BMG Video's parenting series covers early pregnancy to first steps.

conception to homemade baby food.

Marketing director Stephanie Kovner says BMG is offering the Video Parents series because the label saw nothing else like it. "This was a niche that was undeveloped in the video market," says Kovner. "It's one thing to read a book, but there's something very comforting about being able to actually see people and the way they are holding babies and feeding them."

To stir interest in the mid-April release, BMG is tying in with infant-furniture maker Cosco to provide money-saving coupons and with photo studio Life Touch for free portraits.

"In some ways, the [special-interest] video market is still new, and everyone is focusing on what would be the obvious things to put out on video," says Robbie Gordon, co-producer of the complementary titles "Oh Baby" and

"Those Baby Blues," which help siblings and their parents prepare for the changes a new baby will bring.

"People are having babies later in life, and a good percentage of the women are working women," she continues. "The situation has become, 'If you can give me my information in 30 minutes, that's great for me.'"

Necessity was the mother of invention for Gordon and her Skydance Productions partner, who created the two programs in 1995. "Many years ago, when I was expecting my second child, we looked for books and videos for our son, who was 6," Gordon says. "We found that the majority of the books out there on becoming a big brother or sister paint an incredibly rosy picture. And there were not any videos.

"And one reason we wanted to do a video for kids is that kids are some of the biggest consumers of videos there are," she adds. "Kids will watch the same thing over and over again."

The How To Video Source, a New York retailer that distributes its inventory via catalogs, has seen a sharp rise in the demand for parenting tapes. According to co-owner Joseph Meyersdorf, the category now accounts for 5%-10% of his 2,000-title library. "People actually have had less time to read books for years, but until recently, they

(Continued on next page)

Companies Bid For DVD Packaging; Rentrak Is Shedding Its Pro Image

THE PACKAGE IS PROLOGUE: Mention DVD, and listeners, if they're at all familiar with the technology, think of players and programming.

But there's a third 'p': packaging. Two companies, one big, the other small, are competing for the attention of the studios, which will need something affordable, attractive, and convenient to house their movies on 5-inch discs. Warner Media Services in New York has greater visibility. WEA's Ivy Hill, whose name is still in use but scheduled to disappear later this year, is the packager responsible for creating the CD longbox.

As a member of the Time Warner family, it has a built-in DVD customer, Warner Home Video, easily the most vocal proponent of the new digital format. Warner Media, in fact, takes credit for developing the specifications proposed by the Video Software Dealers Assn. for a uniform DVD package. The goal is to sidestep the chaos—apparent in the boxes of every dimension that populate stores—that has plagued the CD-ROM market.

Lesser known but no less aggressive is Clear-Vu Products in Westbury, N.Y. President **Michael Lax**, a packaging veteran, has taken his Trac Pac to Los Angeles for a round of studio presentations. Thus far, the reviews have been positive, even from Warner Media licensee Shorewood Packaging in New York. "It's clever," Shorewood executive **VP Floyd Glinert** says of Trac Pac's locking mechanism and slide-out tray. "We've told [Lax] we're studying it." While Shorewood could sell both, Glinert has no doubts about his first choice. Warner Media's DVD Packaging System is "superior" in cost and in its ability to fit into a high-speed, automated manufacturing line, he says.

Don Sinkin, president of Disc Graphics in Hauppauge, N.Y., likes the Trac Pac he has licensed to manufacture. "Lax is the first person who has gone off and looked at this as a new product," Sinkin maintains. The Clear-Vu tray "is added value. It mimics the computer," whose owners may adopt DVD a lot quicker than movie buffs.

Of course, there's nothing to adopt just yet, so "nobody's ordering anything," Sinkin notes. The situation, Glinert believes, will change drastically next year when "DVD will happen as a major success."

In the meantime, Warner Media and Clear-Vu will keep plugging for business and for allies. WEA Manufacturing can produce quantities of boxes, but "we wouldn't have the capacity to sell to everybody," says Warner Media executive **VP Arthur Kern**. "We're perfectly happy if [program vendors] look to others," such as Shorewood. That will make some folks, offended by the thought of buying from a sister company of

rival Warner Home Video, perfectly happy.

However, the choice should be motivated by more than pique, since the packages are different. You unsnap the plastic flap running the length of Warner Media's 7½-inch-long box, open the cover, and lift the disc from the CD-like hub. Clear-Vu's tray pulls out from one end; the disc rests inside in a hubless recess.

Both boxes have ample room front and back and on the spines for artwork and copy. Warner Media gets additional space inside the cover, which, for a mock-up of WHV's "Ace Ventura: When Nature Calls," sports a picture of **Jim Carrey** up a tree and a list of 36 chapter stops.

Clear-Vu has a separate gizmo, a locking mechanism that secures the contents of the box until freed by the retailer. Lax plans to charge 50 cents for each lock, giving him a profitable 30% margin.

"There's a method to my madness," he says of seeking to break even with the rest of the Trac Pac system.

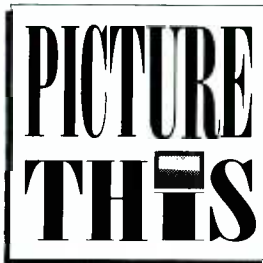
Next week, we'll examine how Warner Media and Clear-Vu are wooing Hollywood.

FIRE SALE? Rentrak is ridding itself of Pro Image, the sportswear subsidiary that has management in a sweat over losses (Picture This, Billboard, April 6). With the board's approval, chairman **Ron Berger** will seek to spin off the venture, whose 236 mall stores generated revenues of \$26.8 million for the nine months ending Dec. 31. Rentrak expects to dispose of Pro Image later this year; it will provide for losses and costs in its fiscal 1996 results.

In a prepared statement, Berger said divestiture "is in the best long-term interests of Rentrak shareholders," who would love to see the stock reflect the growth of the company's core revenue-sharing business. He believes the latter "will significantly benefit from management's focused attention." The same reasoning applies to Blowout Entertainment, the subject of further board discussions about its disposition.

Rentrak's problem is in finding ways to dispose of both as painlessly as possible—not an easy task, according to Wall Street sources. One analyst says he's heard nothing but "scathing comments" about the sales projections that are the centerpiece of the Blowout book Rentrak has sent to prospective buyers.

No one believes the numbers, he adds. Analysts were similarly skeptical at a dinner presentation Berger made in New York several weeks ago (Billboard, Feb. 10). Rentrak shareholders are next in line to be wooed if Berger can't interest an outsider.



by Seth Goldstein



Blockbuster Sets Sights On Expansion In Europe

BY PETER DEAN

LONDON—Blockbuster's expansion into Europe and beyond is heating up, stoked by plans for the Middle East and Africa and the hiring of a central product director to buy for all international territories.

The new growth is being grafted onto long-standing plans to have 2,000 stores in Europe by the year 2000. "We believe that the developing countries are set to take on home entertainment options, which will enviously provide us with ample opportunities," says international VP Nigel Travis.

Blockbuster, which will need a variety of corporate, joint venture, and franchise initiatives to accomplish its Continental goal, remains strongest in Great Britain, home to 688 locations. There are also 20 stores in Italy, 15 in Germany, 17 in Austria, 19 in Spain, and two in Israel.

Italy is particularly promising. According to product director **Charlie McAuley**, the Italians' emphasis on family values coincides with Blockbuster's image. "They are very receptive to the Blockbuster brand, especially with the dominance of the family and the emphasis on the home," he says. "It's the most successful European territory to date in terms of growth." He's high on Israel as well.

As always, it's harder slogging in Germany, where chains traditionally stumble in gaining a foothold. McAuley notes the difficulty in establishing a brand presence, "but there's a changing perception

to the culture of video rental there. They are increasingly receptive to us bringing in a family store. There are retail restrictions, but we are set on establishing the core of rental first. No one's had a rental offer of this scale before."

The key to establishing the Blockbuster brand internationally has been a series of appointments to the U.K. team, including Travis and marketing director **Vernon Salt**, who helped guide the Continental launch of McDonald's and Burger King.

Formerly Woolworth's product chief, McAuley is responsible for stocking rental and sell-through videos, games, music, candy, and movie merchandise in Europe, the Middle East, and North Africa. McAuley says the knowledge he gained at Woolworth's about sell-through and in-store promotions will be important. "Quite clearly, Woolworth's is a major player in video and music," he says.

Although Blockbuster's aim is to have top 20 music in each of its superstores, so far that scenario is being worked out only in the U.K., where the strongest 200 outlets carry music other than just movie soundtracks. Smaller locations, such as Blockbuster Express, eventually will have counter-stands of compilation albums.

"We will build a mid-low price range, but we're not looking to develop a specialist catalog," McAuley says.

Blockbuster, he stresses, is trying first and foremost to educate the customer about the convenience of the "video rental purchase." In Europe, he says, "these ter-

(Continued on page 79)

CHILD CARE

(Continued from page 77)

didn't know there were child-care videos available," Meyersdorf says. "We don't look at it as selling videos but as selling actual courses in child-birth and care. For some of those titles, they spend up to \$50."

To help keep parents aware of their options, How To Video will run a promotion between Mother's Day and Father's Day that offers a 10% discount on all parenting, child-care, and educational children's product.

Another company enjoying a baby boom is New York-based special-interest label VIEW Video, which has several child-care titles but has generated the most attention for "Infant Massage: The Power Of Touch," its newest release. "We're just delighted at how well the tape is doing," says sales and marketing VP John Ochse.

While he declines to cite specific sales figures, Ochse says that "Infant Massage" has pumped up interest in VIEW's two other parenting titles. "Now that they know about this particular tape, all of a sudden people are calling and saying, 'Do you have anything else?'" he says.

Others releasing parenting titles include Nova Video, which just unleashed "Dr. Spock The Baby Doc"; Quartet Video, with "Finding Quality Childcare"; Brentwood Home Video, with "Classwomb"; PSI Video, with "Keeping Kids Safe"; and Top Four Productions, whose "Happy Baby" series teaches parents how to make baby food.

Ironically, the spurt in parenting videos may be a symptom of labels' growing pains, says David Kuperschmid, president of New York-based Consumer Vision, which has been representing producers of independent parenting programs since 1991. "Every genre of video has its day in the sun," Kuperschmid says. "Everyone was selling fitness videos, and now they are less attractive. So by default, the larger video companies are looking around for niches, and parenting videos look like an appealing one."

However, throwing together a parenting title won't work, he warns. "From a marketing point of view, you need to have a title that either has a parenting expert associated with it, a solid celebrity endorsement, or has won awards from the big associations," Kuperschmid explains. "If you come out with a generic parenting video, there is not going to be huge demand, because people can go into any bookstore and buy 100 books written by names they recognize."

MEDICAL TO MAINSTREAM

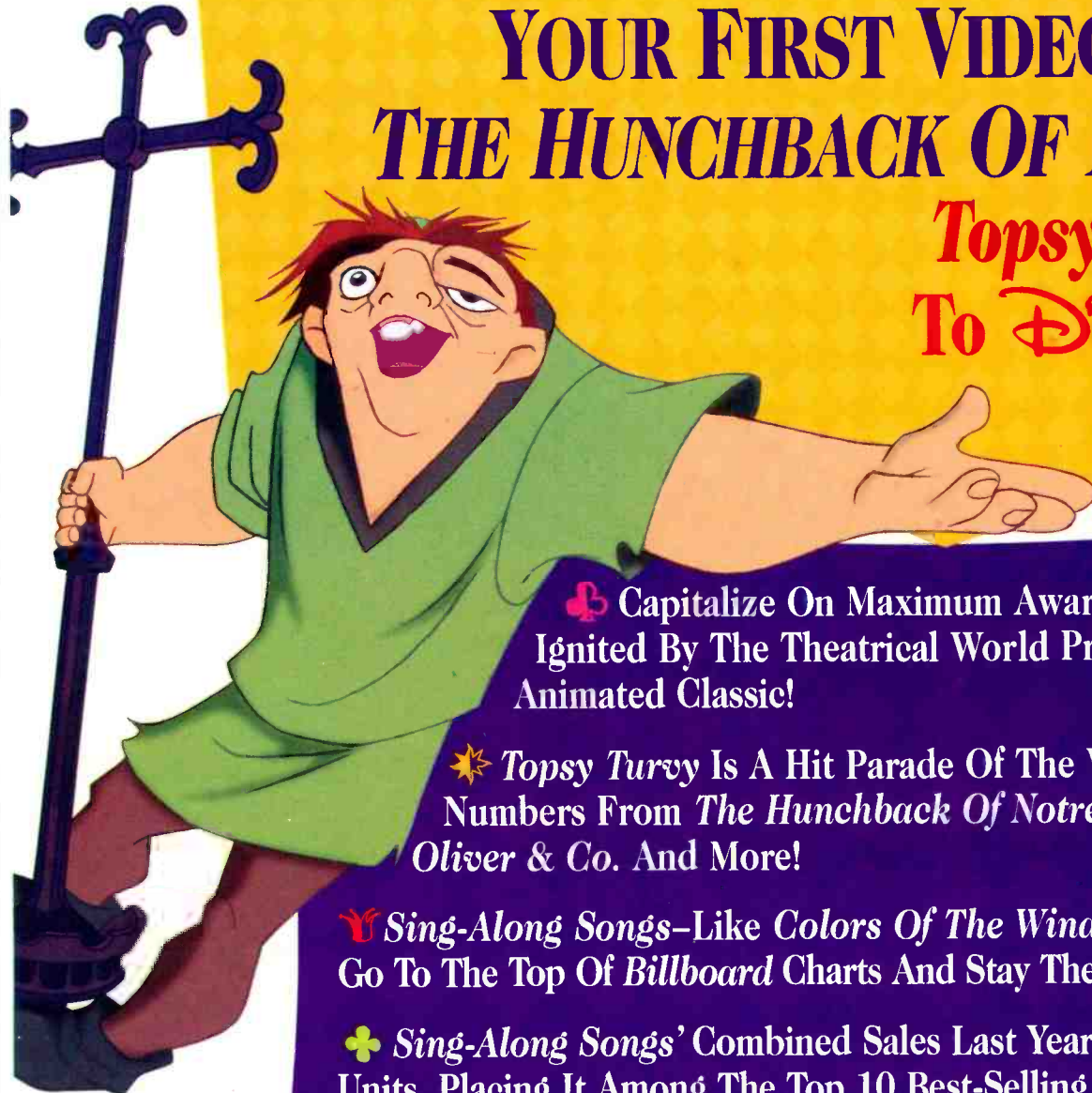
Competition is coming from all quarters. Vendors that initially targeted the medical and educational sectors are now embracing a broader audience.

With its 12-title series that takes parents from the first trimester of pregnancy through the toddler years, Medical Media has an extensive catalog of prenatal and child-care cassettes. The Salt Lake City-based company had previously focused on contacting hospitals, via a database of 25,000 health-care professionals.

This year, it aims to take its message to the masses. "It is a known fact that 85% of all premature deaths are due to a lack of knowledge," says Soren Edsberg, president of Medical Media.

"That surely explains that what you need to do is educate yourself. Our goal

(Continued on next page)



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FREE Musical Kit includes "Hunchback" soundtrack, "Once Upon A Time" musical recording, Mickey microphone and carry-all bag!



*Plus \$1.25 shipping and handling. Or \$2.99 when consumers buy *Topsy Turvy* video PLUS any one (1) *Sing-Along Songs* video, plus \$1.25 shipping and handling. Mail-in offer good, and videos must be purchased. ***Sing-Along* videos include: *Colors Of The Wind*, *Circle Of Life*, *Zip-A-Dee-Do-Dee*, *You Can Fly!*, *The Bare Necessities*, *Disneyland Fun*, *Under The Sea*, *Friend Like Me*, *Supercalifragilisticexpialidocious*.

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PREPACKS:**

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- 48-Pc. Mixed Prepack/Stock #7660
- 24-Pc. Mixed Prepack/Stock #7659

Stock #7648 / Running Time: Approx. 30 Minutes / Color

*Billboard, December 1994 through December 1995. **BVHV Internal Estimates.



CHILD CARE

(Continued from page 78)

is to get these tapes out to as many people as possible. There are a lot of people who cannot understand a book, but the video is something everyone can understand."

Denver-based EVS Communications, with 13 videos covering fetal development through toddler care, is turning to the consumer market with a select portion of its titles. "Most of our videos are \$49.95-\$79.95, but we priced the new baby-care titles at \$29.95, because we want to get them into the hands of as many as possible," says president Kaye Wickre, whose company operates through Silicon Mountain Distributors.

LOCATION, LOCATION, ETC.

Almost as important as content is placement. BMG is seeking shelf space in traditional video outlets, as well as baby-clothing and furniture stores.

VIEW ships titles via direct response and retail. Ochse says he's going after infant-clothing, furniture, and toy stores. "For retail, the baby stores are really the biggest market for us," he says. "The next would be mom-and-pop stores that sell this type of video."

Consumer Vision is the largest supplier of tapes to the Baby Superstores chain. "For these videos to sell, they have to be merchandised properly," Kuperschmid says. "You can't just stick them on the shelf with the spine sticking out and expect parents to find them. It doesn't work that way."

But, he cautions, "it is easy to sell the product to the stores. The question is, Do you end up getting it back and having to pay for it?"

BLOCKBUSTER

(Continued from page 77)

territories are new and emerging, and the focus is on the core business of rental. Music here is an add-on that will be introduced later."

Differences in languages, release dates, and censorship restrictions control what and when McAuley can buy for the European stores. He estimates that 10%-15% of the stock consists of original English-language versions purchased in London. Local product managers can tap their distributors to satisfy local needs.

The advent of DVD, which has multi-language capabilities, could increase McAuley's role as the buyer for the whole of Europe.

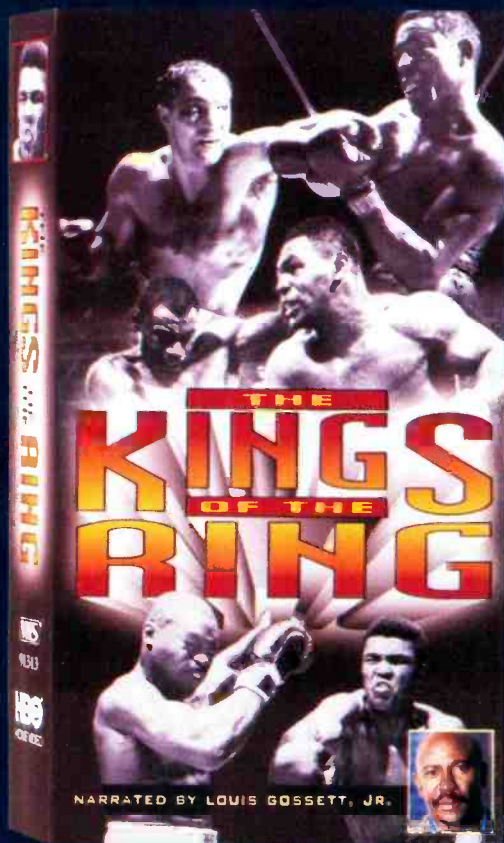
"With DVD, there will be the capability of having five different language versions of a film on the same disc, so that may well align dates of video release throughout Europe," says McAuley. "Releasing day and date would be helpful for the studios and would help us enormously in terms of pan-European marketing."

"The technology is there for the studios and Blockbuster to work together and move forward, especially with new formats. But you still have to have the dynamics and economies right in those countries, which are very different. There is very little movement from distributors to go pan-European. CDs are very transportable across borders. For the studios, it's much more of a long-term goal."

Blockbuster's approach to DVD will be reactive. "We want to support any new technology, but we have yet to receive any details of hardware penetration in the U.K.," McAuley says. "We would wait until that happens."

June 25, 1996, and December 31, 1996. Offer good in U.S.A. and only while supplies last. Details inside Topsy Turvy video. Void where prohibited. Musical instruments subject to change. Leigh-Ho, Beach Party At Walt Disney World, Let's Go To The Circus!, Campout At Walt Disney World. Distributed by Buena Vista Home Video, Burbank, CA 91521. © The Walt Disney Company.

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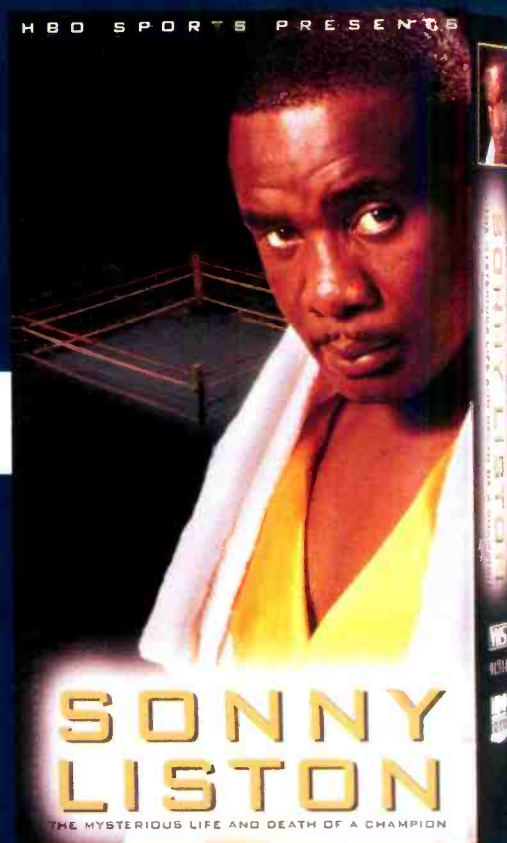
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91313 KINGS OF THE RING

91314 SONNY LISTON

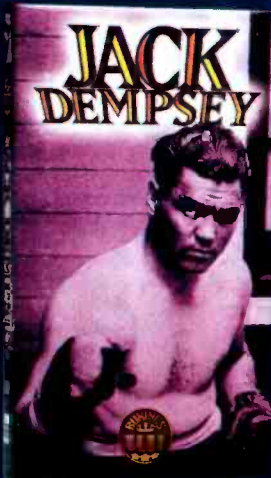
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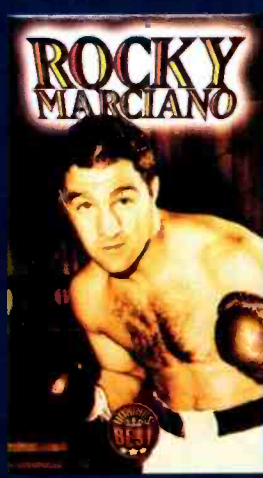
BOXING'S BEST - the definitive boxing video series - now available powerfully re-packaged with a look that'll knock your customers out of the ring. No one can resist owning the entire collection.

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4/24/96
Street Date:
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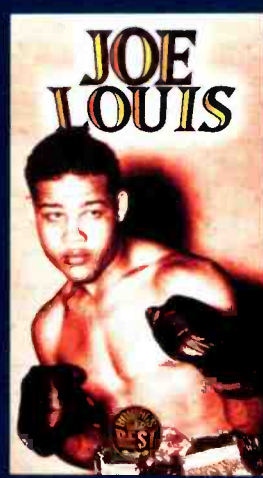
* Muhammad Ali only \$12.98



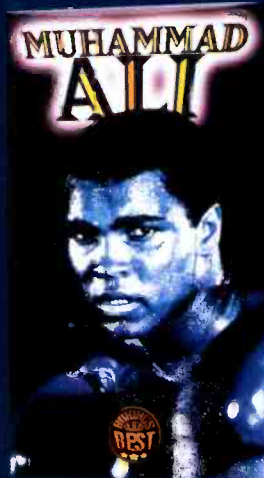
90351 JACK DEMPSEY



90348 ROCKY MARCIANO



90347 JOE LOUIS



90248 MUHAMMAD ALI



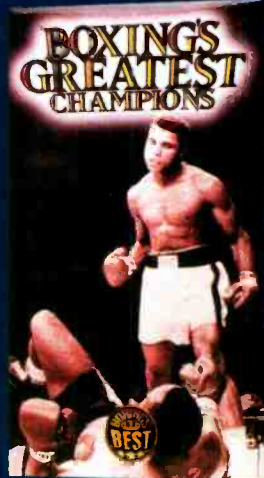
90315 MIDDLEWEIGHTS



90316 THE BIG PUNCHERS



90350 THE STYLISTS



90252 GREATEST CHAMPIONS

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Boxing's Best
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Jack Dempsey, Rocky Marciano, Joe Louis, Muhammad Ali

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99519 THE CHAMPIONS

HBO
HOME VIDEO

Independent Studios Join Forces To Form A 'Strong Voice'

NO RESPECT: In an attempt to boost the image of their wares, several vendors are forming the Independent Studios Assn.

According to ISA's mission statement, the organization will "promote the interests of independent films to consumers" and "highlight the unique contributions" that the genre makes to the movie industry as a whole.

The concept came out of a meet-and-greet gathering of a group of independents and the Video Software Dealers Assn., says ISA head **Glenn Ross**, who is also Hallmark Home Entertainment marketing VP.

"There's a lot of negative press out there saying retailers are not bringing in independent product because of consolidation and other factors," Ross says. "We have less marketing dollars to spend, and this group can give us a strong voice."

VSDA has pledged at least three seminars focusing on indie titles at this year's show in Los Angeles July 10-13 and will host the "Independent Film Festival" at the convention center during exhibit

hours.

Ross says ISA is not a formal organization yet, but some companies are ready to sign up, including Cabin Fever Entertainment, Republic Pictures Home Entertainment, Vidmark Entertainment, PM Entertainment, and DKM, a marketing group run by former Skourus Pictures president and indie flag-waver **Danny Kopels**.

The lack of a studio logo and marketing muscle is a familiar sob story among independents, and observers doubt ISA will get anywhere unless suppliers with clout or video-store-clerk-turned-movie-mogul **Quentin Tarantino** becomes spokesman. One problem is that most nonstudios don't want to be labeled "independent." As one indie executive told Shelf Talk, "For us, it would be the kiss of death to be in this group."

Without the bigger players, ISA likely will be associated in Los Angeles with titles that don't sell and won't draw. Mention of the VSDA film festival brought this response from an indie publicist: "They'll be lucky if the projectionist shows up."

Clearly, there are independents,

such as Disney's highly regarded Miramax label and vendors that distribute erotic thrillers featuring has-been TV actors. It's not clear whether ISA will be able to bridge the gap. If there's no happy medium, ISA is purposeless.



NEW DUTY: MCA Home Video president **Louis Feola** has been named a team leader of Universal's "re-engineering" committee, which has been formed to evaluate how the studio can run more efficiently and to develop long-term growth strategies.

Created by MCA president/COO **Ron Meyer** and **Edgar Bronfman Jr.**, president/CEO of parent Seagram, eight senior management

teams will evaluate and assess every division. Each team leader will take a six-month leave of absence from his or her job to complete the corporate assignment. While Feola examines video, his duties will be divided among executives now reporting to him.

T. REX DIRECT: **Whoopi Goldberg** scored high as last month's Oscar host, but her latest movie is heading straight to video. "Theodore Rex," which stars Goldberg as a cop who teams up with a dinosaur to save the world, will show up on the rental shelf from New Line Home Video in July.

New Line acquired the feature for much less than the \$33 million it cost to make. Normally, family fare, such as "Rex," carries a sell-through price, but according to senior VP of sales **Kevin Kasha**, New Line wasn't convinced the title would deliver enough under-\$25 to turn a profit.

"Rental pricing is a function of profit and loss," says Kasha. "And when we looked at the competition during July, we decided it would be more successful as an exclusive for

video rental dealers." He points to competition from New Line's own repriced "Mortal Kombat" and continued sales of "Pocahontas," "Babe," and "Jumanji" as factors steering "Rex" to rental.

And the title might have suffered further in the battle for open-to-buy dollars from the possible sell-through release in July of MGM/UA's "All Dogs Go To Heaven 2."

BORDER RUN: Saban Entertainment has inked a deal with Taco Bell to promote its new "Masked Rider" series.

From May 1 through June, Taco Bell's 4,500 restaurants will give away one of two "Masked Rider" toys with a kids' meal. Television ads running throughout the promotion period will tout the offer.

"Masked Rider" debuted recently on the Fox Children's Network, and two cassettes from the series will hit stores April 30. The titles, "Escape From Edenoi Special" and "Super Gold Special," are each priced at \$12.95.

A live concert featuring the "Masked Rider" characters is set for a national tour in August and September.

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	3	BABE ♦	★★★ No. 1 ★★★ MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
2	2	5	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
3	4	6	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
4	3	4	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
5	24	2	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1995	G	26.99
6	5	6	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
7	NEW ▶		THE X-FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1996	NR	14.98
8	6	6	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
9	8	6	PLAYBOY'S GIRLS OF THE INTERNET	Playboy Home Video Uni Dist. Corp. PBV0784	Various Artists	1996	NR	19.95
10	NEW ▶		THE X-FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1996	NR	14.98
11	7	4	KISS UNPLUGGED	PolyGram Video 80063003825	Kiss	1996	NR	19.95
12	10	19	APOLLO 13 ♦	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
13	9	9	STAR TREK GENERATIONS	Paramount Home Video 32988	Patrick Stewart William Shatner	1994	PG	14.95
14	NEW ▶		THE X-FILES: FALLEN ANGEL/EVE	FoxVideo 8937	David Duchovny Gillian Anderson	1996	NR	14.98
15	13	3	GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	Various Artists	1996	NR	14.98
16	12	12	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
17	11	3	THE BABY-SITTERS CLUB: THE MOVIE	Columbia TriStar Home Video 11633	Ellen Burstyn Brooke Adams	1995	PG	19.95
18	15	157	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
19	33	3	RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
20	29	2	THE EXCITING ESCAPADES OF MR. BEAN	PolyGram Video 8006367713	Rowan Atkinson	1996	NR	19.95
21	14	7	MARIAH CAREY: LIVE AT MADISON SQUARE GARDEN	Columbia Music Video Sony Music Video 50134	Mariah Carey	1996	NR	19.98
22	21	5	THE AMAZING ADVENTURES OF MR. BEAN	PolyGram Video 8006367693	Rowan Atkinson	1996	NR	19.95
23	18	79	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
24	35	3	NEW FIST OF FURY	Simitar Ent. Inc. 3605	Jackie Chan	1976	NR	14.95
25	27	15	THE LAND BEFORE TIME III ♦	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
26	25	57	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
27	16	41	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
28	32	43	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
29	NEW ▶		BARNEY'S TALENT SHOW	Barney Home Video The Lyons Group 2010	Various Artists	1996	NR	14.95
30	20	9	ABSOLUTELY FABULOUS SERIES 3, PART 1	BBC Video FoxVideo 8331	Jennifer Saunders Joanna Lumley	1996	NR	19.98
31	28	7	THE WRONG TROUSERS	BBC Video FoxVideo 8250	Animated	1994	NR	9.98
32	31	9	THE BIG GREEN	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo	1995	PG	19.99
33	17	19	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
34	26	8	ABSOLUTELY FABULOUS SERIES 3, PART 2	BBC Video FoxVideo 8332	Jennifer Saunders Joanna Lumley	1996	NR	19.98
35	19	3	THE REAL WORLD REUNION: INSIDE OUT	MTV Music Television Sony Music Video 49812	Various Artists	1996	NR	12.98
36	22	7	THE AMAZING PANDA ADVENTURE	Warner Family Entertainment Warner Home Video 16300	Ryan Slater	1995	PG	19.98
37	NEW ▶		THE BLUE DAHLIA	MCA/Universal Home Video Uni Dist. Corp. 82373	Alan Ladd Veronica Lake	1946	NR	14.98
38	34	60	PATTON ▲	FoxVideo 1005	George C. Scott Karl Malden	1970	PG	19.98
39	23	14	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT ♦	PolyGram Video 8006337133	Terence Stamp Hugo Weaving	1994	R	19.95
40	36	61	THE LAND BEFORE TIME	MCA/Universal Home Video Uni Dist. Corp. 80864	Animated	1988	G	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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What labels did Albert King record on?

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How many of Dizzy Gillespie's albums are currently being distributed?

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LASER SCANS

(Continued from page 80)

\$39.99); **Woody Allen's** "Mighty Aphrodite" with **Mira Sorvino** (wide, \$39.99); **Rob Reiner's** "The American President" with **Michael Douglas** and **Annette Bening** (wide, \$34.95); the collector's edition of "The King And I" (1956, wide, THX, extras, \$124.98); "One Million Years B.C.," starring **Raquel Welch** and featuring the impressive special effects of **Ray Harryhausen** (\$39.98); and **Wayne Wang** and **Paul Auster's** "Blue In The Face" with **Harvey Keitel** (wide, \$39.99).

LASER/DVD CONFAB: Five-inch DVD and its 12-inch sibling will share the dais at the Laser Disc Conference and Exhibition, scheduled for April 20-22 at the Sheraton Tara Hotel in Parsippany, N.J. Speakers discussing the future of both formats will include Pioneer's **Mike Fidler** and **Jim Lance** and OVDA's **Judy Anderson**. All the major players will exhibit (Laser Scans, Billboard, Feb. 24). U.S. Laser Video Distributor's is sponsoring the event. For information, call 800-LASER91, extension 2227, or fax 201-575-3505.

DVD BRIEFING: Knowledge Industries Publications is producing the DVD Industry Briefing, set for June 2-4 at the Red Lion Hotel in San Jose, Calif. For more information, call 800-660-EXPO or fax 516-222-1765.

ONLINE UPDATE: As mentioned in my previous column, in the late spring I will launch an online/print newsletter devoted to laserdisc and DVD. For more information, send an E-mail to my new Internet address: LaserScans@aol.com.

DVD SIG ALERT: The Interactive Multimedia Assn. has a DVD special-interest group that brings together people interested in multimedia applications for the new 5-

inch format. For more information, send E-mail to **Geoffrey Tully**, DVD SIG chairman, at g.tully@ima.org.

PIONEER offers **Renny Harlin's** "Cutthroat Island," which stars his wife, **Geena Davis**, and **Matthew Modine** (pan-scan, \$44.98; wide, THX, AC-3, \$44.98), on April 23. Coming in May is a letterboxed edition of the acclaimed "Days Of Heaven" with **Richard Gere** and **Brooke Adams** (1978, wide, AC-3, \$39.98).

'SEVEN' DELUXE: Voyager's Criterion Collection edition of "Seven" (wide, AC-3, extras, \$124.95) is a staggeringly comprehensive package that is one of the most ambitious laserdisc special editions released to date. It includes commentary by director **David Fincher** and cast and crew, deleted scenes, outtakes, production designs, crime-scene photos, storyboards, and behind-the-scenes photos. The movie is also available in Image's \$49.99 wide-screen, AC-3 version without the extras.

IMAGE has released a letterboxed version of **William Friedkin's** groundbreaking crime thriller "The French Connection" (1971, wide, \$39.98), with all the gritty police work and exciting chases presented with maximum intensity on laserdisc. The movie won the Academy Award for best picture and stars **Gene Hackman**, **Roy Scheider**, and **Fernando Rey**.

Another reissue getting its full-aspect ratio is "Commando" with **Arnold Schwarzenegger** (1985, wide, \$39.98).

'KIDS': Pioneer has **Larry Clark's** "Kids" (wide, \$34.98), which takes us through 24 disturbing hours in the lives of a reckless group of teenagers. Clark gained fame and generated controversy in recent

years as a photographer specializing in teens and drug users living on the edge.

LUMIVISION recently bowed "The Lighthorsemen" (1987, wide, director's cut, extras, \$59.95), a tale of Australian soldiers who triumphed over difficult odds. Director **Simon Wincer** adds audio commentary plus 15 minutes of extra footage. Also out is "The First Emperor Of China" (IMAX, \$39.95), a majestic portrait of a compelling figure in Chinese history, with narration by **Christopher Plummer**.

'CAMILLE CLAUDEL': Image's "Camille Claudel" (wide, \$49.99) is a

period romance that stars **Gerard Depardieu** as French sculptor **Rodin** and **Isabelle Adjani** as **Camille Claudel**, a creative prodigy and Rodin's lover and protégé. Their story is beautifully told, with marvelous historic detail and artful cinematography.

PIONEER'S "Last Of The Dogmen" with **Tom Berenger** and **Barbara Hershey** is an intriguing adventure about a bounty hunter and an anthropologist who make contact with a lost American Indian tribe in a remote region of the Rockies (wide or pan-scan, \$39.98). Also out from Pioneer: "Clueless" with **Alicia Silverstone** (wide, \$39.98),

"Truman" with **Gary Sinise** (\$34.98), "Children Of A Lesser God" with **William Hurt** (wide, \$44.98), "Hoosiers" with **Gene Hackman** and **Dennis Hopper** (wide, \$39.98), the heroic war tale "Is Paris Burning?" with a script by **Gore Vidal** and **Frances Ford Coppola** (1968, wide, \$49.98), the '20s farce "Those Daring Young Men In Their Jaunty Jalopies" with **Tony Curtis** and **Dudley Moore** (1969, wide, \$44.98), and the Pioneer special edition of "Whoopie" (1930, restored, \$49.98), which features big-eyed comic **Eddie Cantor** in a lavish musical with dances supervised by **Busby Berkeley**.

Billboard®

FOR WEEK ENDING APRIL 20, 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
★ ★ ★ NO. 1 ★ ★ ★								
1	1	3	BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mei Gibson Sophie Marceau	1995	R	49.98
2	NEW ▶		SEVEN	New Line Home Video Image Entertainment 3364	Brad Pitt Morgan Freeman	1995	R	49.99
3	5	3	THE USUAL SUSPECTS	PolyGram Video Image Entertainment 8006302271	Stephen Baldwin Gabriel Byrne	1995	R	39.95
4	21	3	BABE ◊	MCA/Universal Home Video Uni Dist. Corp. 42692	James Cromwell	1995	G	34.98
5	7	3	ASSASSINS	Warner Home Video 13987	Sylvester Stallone Antonio Banderas	1995	R	39.98
6	NEW ▶		DESPERADO	Columbia TriStar Home Video 11656	Antonio Banderas	1995	R	39.95
7	8	3	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	34.98
8	6	9	UNDER SEIGE 2: DARK TERRITORY	Warner Home Video 13665	Steven Seagal	1995	R	34.98
9	2	9	WATERWORLD ◊	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper	1995	PG-13	44.98
10	3	11	DIE HARD WITH A VENGEANCE	FoxVideo Image Entertainment 8858-85	Bruce Willis Samuel L. Jackson	1995	R	49.98
11	4	5	DANGEROUS MINDS	Hollywood Pictures Home Video Image Entertainment 5781	Michelle Pfeiffer	1995	R	39.99
12	11	3	FAIR GAME	Warner Home Video 14072	Cindy Crawford William Baldwin	1995	R	34.98
13	NEW ▶		CLOCKERS ◆	MCA/Universal Home Video Uni Dist. Corp. 42730	Mekhi Phifer John Turturro	1995	R	39.98
14	16	27	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
15	NEW ▶		THE PROPHECY	Dimension Home Video Image Entertainment 5961	Christopher Walken Elias Koteas	1995	R	39.99
16	10	5	LORD OF ILLUSIONS	MGM/UA Home Video Image Entertainment 105294	Scott Bakula	1995	R	34.98
17	13	19	APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 42580	Tom Hanks Kevin Bacon	1995	PG	44.98
18	12	29	THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
19	NEW ▶		MURIEL'S WEDDING	Miramax Home Entertainment Image Entertainment 4701	Toni Collette Bill Hunter	1995	R	39.99
20	9	5	TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR ◊	MCA/Universal Home Video Uni Dist. Corp. 42685	Wesley Snipes Patrick Swayze	1995	PG-13	39.98
21	19	11	MORTAL KOMBAT-THE MOVIE	New Line Home Video Image Entertainment 3021	Christopher Lambert Talisa Soto	1995	PG-13	39.99
22	20	19	CRIMSON TIDE	Hollywood Pictures Home Video Image Entertainment 5255	Denzel Washington Gene Hackman	1995	R	44.99
23	18	7	VIRTUOSITY	Paramount Home Video Pioneer Entertainment (USA) L.P. 33144	Denzel Washington	1995	R	39.98
24	14	7	THE NET	Columbia TriStar Home Video 11616	Sandra Bullock	1995	PG-13	39.95
25	24	13	SHOWGIRLS	MGM/UA Home Video Image Entertainment ML105525	Elizabeth Berkeley Kyle MacLachlan	1995	NC-17	49.99

◆ 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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ALBUMS

EDITED BY PAUL VERNA

POP

★ GUIDED BY VOICES

Under The Bushes Under The Stars

PRODUCERS: Kim Deal, Steve Albini, Guided By Voices
Matador 161

Dayton, Ohio's No. 1 sons Guided By Voices have outdone themselves on their second full-length Matador release and first recorded in a full-fledged studio. With its rococo textures and prodigal hooks, "Under The Bushes Under The Stars" is leagues beyond last year's "Alien Lanes" or '94's cult fave on Scat, "Bee Thousand." Couching their subtle sonic subversions in echoes of great '60s pop anthems, such tracks as "The Official Ironmen Rally Song," "Cut-Out Witch," and "Sheetkickers" are instant indie-rock classics set to rule college radio. Modern rock should get with the program, too, and add the first single, "Ironmen Rally," posthaste.

★ KILLING JOKE

Democracy

PRODUCER: Youth
Butterfly/Big Life/Zoo 72445-11127

A key '80s precursor to grunge and industrial sounds, Killing Joke showed a creative renewal with '94's fascinating, ultra-produced "Pandemonium"—the first album to feature the original lineup in many years. With "Democracy," the band presents the raw side of its trademark futurist metal. But as with such seminal Killing Joke albums as "Night Time," the band's awesome wall of sound in no way supersedes inventive songwriting. The title track, "Savage Freedom," "Prozac People," and "Absent Friends" are as accomplished and accessible as they are aggressive.

COUNTRY

JO DEE MESSINA

PRODUCERS: Bryron Gallimore, Tim McGraw
Curb 77820

Messina is a direct spiritual descendant of such tough-but-sensitive female singers as Dolly, Reba, and Wynonna. She brings an exuberant, maturing voice and a careful song selection to this debut album. She co-wrote only "On A Wing And A Prayer" but reportedly spent a year sifting through songs to come up with the other nine cuts. The first single, Tom Nichols and Mark D. Sanders' "Heads Carolina, Tails California," is one of those rare unstoppable songs that you know will be a hit. This is a mostly pleasing mixture of ballads and thumpers from such talented writers as Gary Burr, Dave Loggins, Will Rambeau, John Jarrard, and Bob DiPiero.

JAZZ

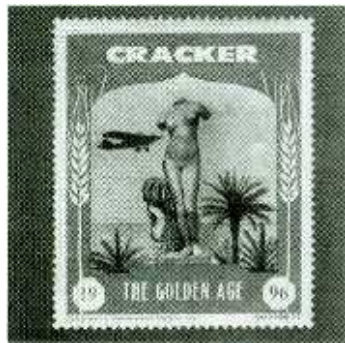
★ PLUNGE

Falling With Grace

PRODUCERS: Mark McGrain, Tom Dube
Accurate 5016

Debut set for this unusual Boston-area quartet—comprising trombone, tuba, bass, and drums—is notable for its propulsive, progressive approach and relentless rhythmic base. Led by trombonist/producer/principal composer Mark McGrain, the combo is rooted in the sharp beats of genre-bending percussionist Bob Moses and often resembles the chugging progressivism of Henry Threadgill (for whom tubist Marcus

SPOTLIGHT



CRACKER The Golden Age

PRODUCERS: Dennis Herring & David Lowery
Virgin 7243 8 41498

Cracker makes hay with this felicitously titled work—a soulful, stylish album infused with the spirits of both punk rock and country honk. Like the slow-burn hit "Low" from the band's platinum '93 album, "Kerosene Hat," the furiously flippant first single, "I Hate My Generation," has struck a chord at modern rock radio—though this time it's right out of the box. Several tracks from "The Golden Age" could follow suit, in particular the sure-fire "Nothing To Believe In," in which front man David Lowery's raw wail benefits from the soul mama harmonies of Joan Osborne. But it's the cactus-country ballads "Big Dipper," "I Can't Forget You," and "Dixie Babylon" where "The Golden Age" shows its true mettle.

Rojas has played). Standout cuts include the sweet, naive melody of "Trick Of The Light," the throbbing jazz funk of "Wag-danz," the syncopated work-song muscularity of "Beneath The Wheel," the wistful brass interplay of "The Mist," and the restless, rolling soundscape of "11.11."

TEODROSS AVERY My Generation

PRODUCER: Carl Griffin
Impulse/GRP 181

Sophomore outing from 23-year-old sax-

SPOTLIGHT



TWILA PARIS Where I Stand

PRODUCER: Brown Bannister
Sparrow 1518

Although the stark cover photo may make Twila Paris' longtime fans in the Christian market take a second glance before they recognize the Gospel Music Assn.'s three-time female vocalist of the year, the music inside is undeniably classic Twila. The project showcases the artist's appeal as singer and songwriter. Her vocals have a vulnerable, almost fragile quality that draws the listener in, especially on the ballad "What Did He Die For?" Other standouts are "Jesus In You," "Love's Been Following You," and the percolating "House Of Cards." There's also an engaging duet with Steven Curtis Chapman on "Faithful Friend," which is sure to be a huge smash at Christian radio. This is Paris' first album with Sparrow after 11 years at Star Song, and it looks like the beginning of another fruitful chapter in an already stellar career.

ophone phenom Teodross Avery is a confident, traditional set that features pianist Charles Craig and guitarists John Scofield, Mark Whitfield, and Peter Bernstein. Avery blows strong on such original themes as the angular Monk tribute "Sphere," the lush, romantic "Salome," the irresistibly skewed "Mode For My Father," and "Addis Ababa," the lilting, waltzlike melody of which is matched with Coltranean riffing. Cover versions include an engaging

SPOTLIGHT



VOICE OF THE BEEHIVE Sex & Misery

PRODUCER: Peter John Vettese
Discovery 77036

The two American sisters who fronted U.K. power pop band Voice Of The Beehive return to California; team up with a new record label, backing band, and producer; and deliver a delightful album that picks up where the band's career left off in the early '90s. Fortunately, two things that haven't changed are chief songwriter Tracey Bryn's ability to craft edgy, irresistibly catchy pop songs and the sisters' penchant for bringing the material to life with their sparkling vocal delivery. Highlights of this set include lead single "Scary Kisses"; "Blue In Paradise," co-written with XTC's Andy Partridge; rocker "Playing House"; and the bouncy "New Day." More than an album of great music, "Sex & Misery" marks a rebirth for a band whose early work showed great promise. That promise may be fulfilled after all.

take on Janet Jackson's "Anytime, Anyplace," and a smoldering duet with Whitfield on "Lover Man" (which is curiously credited to Nick Cave in the booklet).

LATIN

★ OLGA TAÑÓN

Nuevos Senderos

PRODUCER: Marco Antonio Solís
WEA Latina 13667

Supported by dramatic romantic narratives and sterling production from white-hot producer Marco Antonio Solís, this sassy Puerto Rican merengue songstress remakes herself into a somewhat demure pop diva who is sure to become a household name in the U.S. and Mexico. Solís expertly coaxes sweeping emotional performances from the charismatic thrush on moving ballads, such as current hit "Basta Ya!" and "En Ti," or on the album's lone uptempo cuts, "Me Subes Me Bajas Me Subes" and "No Te Vas."

★ MARIACHI SOL DE MÉXICO

La Nueva Era Del Mariachi Sol De México De José Hernández

PRODUCER: José L. Hernández
EMI Latin 34864

This is not your *padre's* mariachi. Multifaceted arranger/producer/composer Hernández breathes new life into venerable genre with zesty arrangements that embrace with equal aplomb trad mariachi, classical, and big band. With mariachi making a comeback at regional Mexican stations, such emotive tracks as "Cariño Nuevo," "La Revancha," and "El Despreciado" will score big.

NEW AGE

SUZANNE CIANI

Pianissimo II

PRODUCER: Suzanne Ciani
Seventh Wave 7004

Suzanne Ciani has fallen off the new age/modern instrumental overpass into the middle of the road. As she did on the original "Pianissimo" six years ago, Ciani casts out the synthesizer arrangements of her old compositions while adding a few new tunes, all rendered in solo, acoustic piano interpretations. While its predecessor revealed intimate dimensions to her themes, "Pianissimo II" is awash in florid harmonies and melodies. The stark spaces of "Terra Mesa" stand out as the album's most compelling material.

CONTEMPORARY CHRISTIAN

► GARY CHAPMAN

Shelter

PRODUCER: Michael Omartian
Reunion 701-0109-729

Gary Chapman is one of Christian music's most multifaceted artists—a wonderful singer; intuitive songwriter; engaging live performer; and quick-witted host of the "Sam's Place" radio and TV series. This delightful album serves as a perfect showcase for Chapman's considerable musical gifts. The project opens with a cappella rendition of the classic hymn "Great Is Thy Faithfulness," which spotlights the warmth and texture of Chapman's voice. Other prime cuts are "Written In The Scars," "If You Ever Need Me," "Man After Your Own Heart," and "One Of Two," a duet with his wife, Amy Grant. The 12-song collection concludes with a blistering, soulful version of the Chapman concert favorite "Gospel Ship." An enjoyable outing that should further enhance Chapman's growing fan base.

AARON JOFFREY

After The Rain

PRODUCER: Brian Tankersley
Star Song 0047

The father-and-son duo of Aaron and Jeffrey Benward continue to serve up powerful Christian pop on their second Star Song album. Their vocals exude passion, and when Aaron lets loose with that soulful edge, it's enough to make you want to stand up and shout. As satisfying as the duo's debut was, this album has even more depth and texture and more of an appealing, soulful approach. Among the album's best cuts are the title tune, the driving "Live That Way," and the beautiful ballads "Beyond" and "The Blessing."

THIRD DAY

PRODUCER: David Mardis
Reunion 701-0117-721

This Marietta, Ga.-based band drew attention with its independent release on Gray Dot before being picked up by Reunion. Comprising bassist Tai Anderson, lead guitarist Brad Avery, drummer David Carr, guitarist Mark Lee, and lead vocalist/songwriter Mac Powell, the band delivers an edgy set of modern rock tunes marked by Powell's powerful, expressive voice. Powell wrote all the songs (with the exception of "Holy Spirit," which he co-authored with Mark Lee) and displays a strong sense of melody and creative flair in his lyrics. Among the album's best cuts are the poignant ballad "Love Song," "Livin' For Jesus," and "Did You Mean It." This fine band is a prime example of why Christian music is increasingly drawing a young alternative rock audience.

VITAL REISSUES™

SVIATOSLAV RICHTER

Sviatoslav Richter Edition

PRODUCER: Reinier Blom
Melodya/BMG Classics 74321 29460

Sviatoslav Richter In Prague

PRODUCER: Cesty Hoffman
Praga/Hammonia Mundi 354001

One of the most revered pianists of the postwar era, Sviatoslav Richter is a colossus of virtuosity. His eccentricities are legendary, but his titanic technique isn't suited to the work of every composer. Some critics may take issue with his interpretations of Schubert or Bach, but few can fault his questing spirit. Richter loathes the studio, therefore the majority of his documents are live recordings, many of which have flourished as bootlegs over the years. These two boxed sets follow the handsome 21-CD collection of Richter's '80s recordings issued by Philips in 1994. Together, they present a nearly complete picture of the artist, with the BMG box offering 10 CDs of material

recorded in Moscow in the '50s and '60s and the 15-CD Praga set spanning the '50s to the '80s in concert in Prague. The BMG box features Russian masters generously, while the Praga set is heavy on Beethoven. Highlights of each box—as on the superior-sounding Philips set—are Richter's renditions of Scriabin, played with the utmost poetry and fire.

MERLE HAGGARD

Down Every Road

PRODUCER: Country Music Foundation
Capitol 35711

Merle Haggard's extraordinary career is very well-served by this thorough, well-documented collection. Dozens of color and black-and-white photographs and chronological liner notes trace Haggard's life and musical times through an even 100 songs on four CDs, ranging from 1962's "Skid Row" to 1993's "In My Next Life." His career and his music span enormous social and musical changes, and this boxed set does him justice.

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).

SINGLES

EDITED BY LARRY FLICK

POP

► MICHAEL JACKSON *They Don't Care About Us* (4:43)

PRODUCER: Michael Jackson
WRITER: M. Jackson
PUBLISHERS: Mijac/Warner-Tamerlane, BMI
REMIXERS: Love To Infinity, Charles Rokane, Track Masters

MJJ/Epic 7723 (c/o Sony) (cassette single)
One of the more controversial cuts from Jackson's "HIStory" collection is issued, seemingly designed to generate a little media heat for the artist and project. The song's much-documented offending words are obscured by sound effects here. With or without those words, this song comes across as less an intended indictment of the world's oppressive forces and more as lightly shrouded ramblings of personal paranoia. There is nothing wrong with an artist pouring personal experience into a song, of course, but the range of emotion displayed in Jackson's snarling vocal would be far more affecting within a more direct lyrical context. That said, the track's overall musical tone may prove attractive to hip-hop heads for its harsh, militaristic rhythm attack, while those who just wanna dance should find Love To Infinity's rapid, tight-fisted house remix downright irresistible.

★ JOAN JETT & THE BLACKHEARTS *Love Is All Around* (2:25)

PRODUCER: Kenny Laguna
WRITER: S. Curtis
PUBLISHER: Mark Three, BMI
Blackheart/Warner Bros. 8182 (cassette single)
After all these years, Jett still has the charm of the rambunctious teen who raised eyebrows as member of the Run-aways and later with "Bad Reputation." She warbles her way through this pogo-metal version of the theme to the "Mary Tyler Moore Show" with tongue placed firmly in cheek. You can already hear this one all over ESPN's various sporting broadcasts. Such widespread exposure should lead the way for a novelty-driven pop smash.

★ PULSE! FEATURING ANTOINETTE ROBERSON *The Lover That You Are* (4:01)

PRODUCERS: Soul Solution, Hex Hector
WRITERS: D. Morales, C. Bianco
PUBLISHERS: House of Fun/Pookaluta, BMI; Def Mix, ASCAP
REMIXERS: Soul Solution, Hex Hector
Jellybean 2506 (CD single)

Clubheads are already familiar with this percussive ditty, given its hugely successful reign over dancefloors. Tightly edited to emphasize the catchy, disco-leaning hook and Roberson's saucy vocal, this single is primed to take on crossover radio. The breadth of talent collected for this track is notable, starting with David Morales' songwriting and Jellybean's production. Next stop, the Hot 100. Contact: 212-777-5678.

ANGELINA *Release Me* (3:25)

PRODUCER: Noel Saucedo
WRITERS: J. Lerma-Lopez, J. Pro, Angelina
PUBLISHERS: Upstairs/R.J./Saucedo, ASCAP
REMIXER: Jazzy Jim

Upstairs 0015 (cassette single)
The onslaught of Planet Soul sound-alikes continues as this teen newcomer prances atop an infectious electro-freestyle groove. The music has a pleasing percussion breakdown, with a funny bassline that occasionally sounds a bit like a rubber band snapping. Angelina sings with not a drop of affectation or attitude, making for a refreshing change from the crowd kiddies reaching further than their talent or experience allows. Cool for crossover radio. Contact: 408-292-6447.

FUZZY *Girl Don't Tell Me* (2:26)

PRODUCER: Paul Q. Kolderie
WRITER: B. Wilson
PUBLISHER: Irving, BMI
Tag 6590 (c/o Atlantic) (CD single)
Brian Wilson's melodic songwriting is exceptionally well-covered by Fuzzy, which makes the tune its own by sucking in the listener with its take on the song's distinctive harmony and simple, touching sentiment. Female vocals lend themselves unusually well to this number.

LOVE IN REVERSE *I'm A Contradiction* (3:21)

PRODUCER: Russ Titelman
WRITER: M. Ferentino
PUBLISHER: I Like Songs, ASCAP
Reprise 8094 (c/o Warner Bros.) (CD single)
"I'm A Contradiction" is as inoffensive as they come, but it lacks a good hook or memorable lyrics that could warrant airplay. This forgettable '80s-sounding pop-rocker is representative of what would have happened if Billy Squier had become front man for the Cars.

R & B

► OTIS & SHUGG *Journey* (4:03)

PRODUCER: Raphael Saadiq
WRITERS: W. David, O. Cooper
PUBLISHERS: Diggity's Publishing, ASCAP; Saadiq Songs, BMI

Bookie/Interscope 6670 (cassette single)
Protégé duo of producer Raphael Saadiq (aka Raphael Wiggins, lead singer of Tony Toni Toné) comes on like a modern-day Sam & Dave on this plush slow jam. Kissed with jazz flavor, the track glides with old-school soul and guitar licks that would make George Benson proud. Otis & Shugg weave and blend their voices as if they have singing together since boyhood, trading harmonies and fluid leads with ease. A refreshing programming choice for R&B stations tired of the same old thing. Check out the album "We Can Do Whatever."

COUNTRY

► MARTY STUART AND TRAVIS TRITT *Honky Tonkin's What I Do Best* (3:02)

PRODUCERS: Tony Brown, Justin Niebank
WRITER: M. Stuart
PUBLISHERS: Warner-Tamerlane/Marty Party, BMI
MCA 55197 (c/o Uni) (7-inch single)
Stuart and Tritt found success with their previous duet singles, "The Whiskey Ain't Workin'" and "This One's Gonna Hurt For A Long Long Time," and their subsequent No Hats tour. Lightning looks sure to strike again as the pair teams on this energetic honky tonker, which is the title cut from Stuart's forthcoming MCA album. The production is right on target, and it's hard to pack more vocal personality into a record than when Tritt and Stuart cut loose and have a good time. That's just what this record is, the sonic equivalent of a great night on the town.

► WYONNONA *Heaven Help My Heart* (4:41)

PRODUCER: Tony Brown
WRITERS: D. Tyson, T. Arena, D. McTaggart
PUBLISHERS: EMI-April Canada/Into Wishin', ASCAP; Tina Arena/Dreamin' In Public And Down Front, SOCAN

Curb/MCA 55194 (c/o Uni) (7-inch single)
Wynonna has a voice that makes any song take on special warmth and depth, and it's those signature vocals that drive this tune. The well-crafted lyrics and Brown's always-impeccable production make for another winning outing.

► PATTY LOVELESS *A Thousand Times A Day* (3:28)

PRODUCER: Emory Gordy Jr.
WRITERS: G. Burr, G. Nicholson
PUBLISHERS: MCA/Garry Burr/Sony Cross Keys/Four Sons, ASCAP
Epic 78309 (c/o Sony) (7-inch single)
Few vocalists can match the depth of emotion that Loveless brings to a bal-

lad, and she once again delivers a stunning performance on this fine song from her current Epic album, "The Trouble With The Truth." The mournful fiddle and understated production add to the poignancy of Loveless' delivery and the emotion in the lyric. A strong follow-up to "You Can Feel Bad," which spent two weeks at No. 1 on Billboard's Hot Country Singles & Tracks chart.

★ RICKY SKAGGS *Cat's In The Cradle* (3:57)

PRODUCERS: Ricky Skaggs, Brian Ahern
WRITERS: H. Chapin, S. Chapin
PUBLISHER: Story Songs, ASCAP
Atlantic 6706 (7-inch single)

It is high time someone revived this powerful song about the importance of leading a balanced life. Written by the late Harry Chapin and his wife, Sandra, the song perfectly illustrates the importance of spending time with our children and teaching them well because they learn by our example. Skaggs' heartfelt and sensitive rendering of the tune delivers the message in a way that is sure to strike a chord with listeners. Country radio should embrace this single. It is a powerful tune that will no doubt be familiar to many listeners, yet Skaggs' artistry makes it fresh again for the '90s audience.

RICH MCCREADY *Thinkin' Strait* (2:53)

PRODUCER: Brian Dean Maher
WRITERS: R. McCreedy, B. Montana, B.D. Maher
PUBLISHERS: Magnatone/Moraine, ASCAP; Magnatone/Red Quill, BMI
Magnatone 2104 (7-inch single)

"They came in thinkin' Mozart, but when they left we had them thinkin' Strait." Any song that pays homage to George Strait, Merle Haggard, George Jones, and the Williams boys (both Jr. and Sr.) should score points with country listeners. It is a cute song, and McCreedy turns in a likable performance.

DANCE

★ MICHAEL PROCTER *Love Don't Live* (8:51)

PRODUCERS: Marc Pomeroy, Brian Tappert
WRITERS: M. Pomeroy, M. Procter, B. Tappert
PUBLISHERS: Jazz'n'Groove, ASCAP; Paranormal, BMI
REMIXERS: Tommy Musto, Urban Blues Project, Victor Simonelli
Soul-Furic 002 (12-inch single)
Procter follows the underground fave "Deliver Me" with another church-styled house anthem that provides a fine showcase of his assertive baritone range. The chorus has an air-punching energy that is underlined by rumbling

NEW & NOTEWORTHY

QUINDON *It's You That's On My Mind* (3:44)
PRODUCERS: Chris Stokes, Sean "Mystro" Mather
WRITERS: Stokes, Mather, B. Markie
PUBLISHERS: Hookman/Rickidy Row, BMI; Cold Chillin', ASCAP
Virgin 11087 (c/o Camel) (cassette single)
The renegades of jeep/hip-hop are getting younger every day. Quindon is a precocious preteen lad who exudes a heated brand of soul that many of his more seasoned elders are still trying to develop. Yeah, it takes a second or so to get used to a voice untouched by puberty vamping about sexy girls. But after a while, the pure potency of his performance and the infectious old-school groove provided by Chris Stokes and Sean "Mystro" Mather calm any initial discomfort, and the track feels as comfy as can be. A future smash that will start its life among the kids who never got enough of Brandy's multiplatinum debut.

harmonies and swirling sax and trumpet lines. Add some festive piano rolls and a skittling beat, and you have the makings of a single with the potential to rise out of the underground and land smack in the middle of mainstream soul. Contact: 954-731-3337.

A C

► FOURPLAY *The Closer I Get To You* (3:59)

PRODUCERS: Fourplay
WRITERS: J. Mtume, R. Lucas
PUBLISHERS: Scarab/Ensign, BMI
Warner Bros. 7752 (CD promo)

The album "Elixir" will receive a nice boost from the onset of this charming cover of the Donny Hathaway/Roberta Flack pop chestnut. Guest singers Peabo Bryson and Patti Austin inhabit the song with necessary reverence and a healthy amount of fresh interpretation. On the whole, the song's languid soul/jazz musical tone is retained, taking adult listeners on a fond journey back in time, while also inviting youngsters to broaden their knowledge of the guard of performers and tunesmiths that shaped today's jeep brigade.

JANE KELLY WILLIAMS *Breaking Into Past* (3:58)

PRODUCER: Ben Wisch
WRITER: J.K. Williams
PUBLISHER: not listed
Mercury 1560 (c/o PolyGram) (CD promo)

With Williams currently immersed in an extensive promo/performance jaunt around the States, this sweetly introspective single's success has promise. Her delicate, honest performance is illuminated by a simple acoustic arrangement of strings, piano, and guitar. The track gains movement from its waltz-like rhythm. Nourishment for the intelligent, mature pop mind.

ROCK TRACKS

► BOB MOULD *Egoverride* (no timing listed)

PRODUCER: Bob Mould
WRITER: B. Mould
PUBLISHER: not listed
Granary Music 342 (c/o Rykodisc) (CD single)
Mould returns to the solo fold for the second time after a three-album outing with Sugar, clearly refocused and wiser for the wear. Turning a critical eye inward, the former Hüsker Dü member lampoons his esteemed reputation. The word "screeching" does not do justice to the guitars on this track. Scathing is more like it.

★ KILLING JOKE *Democracy* (3:43)

PRODUCER: Youth
WRITERS: Coleman, Glover, Walker
PUBLISHERS: E.G./Butterfly/Zoo/BMG, ASCAP
Butterfly/Big Life/Zoo Entertainment 17195 (c/o BMG) (CD promo)
Having mixed beauty with the beast long before Nirvana or Nine Inch Nails did so, Killing Joke here offers a bit of tough love with the lead single from its new album of the same name. Melodious and textured—even Beatlesque in an odd way—"Democracy" recalls such classic Killing Joke tracks as "Eighties" with its anthemic appeal. The five fierce remixes here offer a different, yet no less impressive picture of the band, demonstrating its trailblazing flair for fashioning industrial-strength guitars and brutish beats into metallic mantras.

APE HANGERS *You Don't Know What It Takes* (3:02)

PRODUCERS: Michael W. Douglass, Alex Reed
WRITERS: Ape Hangers, P. Sjostedt
PUBLISHER: Um . . . Apathy, ASCAP
A&M 00189 (c/o PGD) (CD single)
This humorous, affecting song, titled in reference to the trials of dealing with that special someone, is refreshingly understated. A slew of clean, clear drums and guitars opens into vocalist Peter Sjostedt's equally pronounced singing.

SCHEER *Wish You Were Dead* (2:43)

PRODUCERS: Head, Scheer
WRITERS: Scheer
PUBLISHER: not listed
4AD 8150 (c/o Warner Bros.) (CD single)
Vindictive, bitter sentiment contrasts nicely with honey-sweet singing of lead vocalist Audrey Gallagher. An additional stylistic quirk is added via heavy metal guitar riffs. Not what you would expect from a group that hails from Magherafelt, Northern Ireland.

SON VOLT *Drown* (3:18)

PRODUCERS: Brian Paulson, Son Volt
WRITER: J. Farrar
PUBLISHERS: Warner-Tamerlane/Grain Elevator Songs, BMI
Warner Bros. 7825 (CD promo)
Country twang pervades the music and vocals on this track, giving it a down-home flavor with rock nuances. Mainstream rock radio has begun to pick up "Drown" for good reason; it is an infectious and tidy bundle that attracts listeners immediately.

MARCI HILL TRIO *Something Unattainable* (no timing listed)

PRODUCERS: Marci Hill Trio, Chris Walters
WRITER: not listed
PUBLISHER: Kill The Man, ASCAP
Just A Horse 001 (7-inch single)
Those hungering for punky, no-frills rock may want to check out this little number by the Marci Hill Trio. Though it is not ready for commercial radio, it does offer a refreshingly stripped-down sound. Contact: 310-838-4979.

GOLDEN SMOG V (no timing listed)

PRODUCER: not listed
WRITERS: Louis, Johnson
PUBLISHERS: Warner-Tamerlane/Pedal Blue, BMI; WB/Green Lantern/Knee Jerk, ASCAP
Rykodisc 2325 (CD single)
Members of such venerable acts as Wilco, Soul Asylum, and the Jayhawks combine talents to produce this melodic, inspired performance. Golden Smog is patient with this tune, letting it unfold in a steady, even beat that nevertheless remains intriguing. Piano work adds significantly.

GIGANTIC *Disenchanted* (3:45)

PRODUCER: Tim Palmer
WRITERS: Marsh, Barker, Blair, Fletcher
PUBLISHERS: Kittensoft Songs/WB, ASCAP
Columbia 7714 (c/o Sony) (CD promo)
This relatively forgettable rock tune will probably slip on and off playlists, as it is neither highly disagreeable nor likeable. Though the guitar work is creative, the angst-ridden lyrics and the chorus, "Throw me out with the trash/I ain't got no cash," become tiresome.

RAP

SMOOTHIE DA HUSTLER *Hustler's Theme* (4:30)

PRODUCER: DR Period
WRITERS: D. Smith, D. Pittman, C. Mayfield
PUBLISHER: Warner-Tamerlane Publishing, BMI
Profile 7449 (CD single)
Smoothie plays it safe with Mayfield's impeccable "Freddie's Dead" jam looping in the background. Lyrically, Smoothie has plenty to say and does so with surgical precision and clarity. Still, this track proves that while it is great to have something interesting to say, it is just as important to say it interestingly.

THE LARGE PROFESSOR *The Mad Scientist* (4:02)

PRODUCER: The Large Professor
WRITER: W.P. Mitchell
PUBLISHERS: The Large Professor/EMI-April, ASCAP
Wild Pitch/Geffen 4858 (c/o Uni) (cassette single)
The Professor is back in action, throwing a hypnotic flow of rhymes that are as clever as they are typically boastful. He also reminds listeners of his skill as a producer, keeping the track's bottom firm and chuggin' and the hook rife with ear-catching sound effects. For added flavor, take flight with the additional cuts "Spacey" and "Listen." Deep stuff. Be on the lookout for the Professor's self-titled Geffen debut later this month.

Reviews & Previews



MUSIC

PETER, PAUL & MARY: LIFELINES

Warner Reprise Video
95 minutes, \$19.98
Straight from its run on the PBS series "Great Performances," this latest tribute to the feel-good folk trio is a real family affair: Richie Havens, John Sebastian, Tom Paxton, Odetta, Dave Van Ronk, Ronnie Gilbert, and Susan Werner are among the well-wishers who stop by for a jam session in Peter Yarrow's apartment that winds up at Sony Studios in a full-fledged performance. Genre gems include "Blowin' In The Wind," "Stewball," and "Times They Are A Changin'." In addition, works from Peter, Paul & Mary's latest album, "LifeLines," find a place in the mix.

2 UNLIMITED: HITS UNLIMITED

Popular Records/BMG
32 minutes, \$19.95
Dance music enthusiasts looking to turn their basement into a club will get a booming start with this compilation of videoclips and live performance footage from pop duo 2 Unlimited. Longform video, which is being released in concert with a companion, like-titled CD, contains 11 clips, ranging from "No Limit" to "Get Ready For This," to "The Real Thing" to the new "Do What's Good For Me." Live takes include "Let The Beat Control Your Body," recorded in Tokyo, and "Here I Go," recorded in Paris. The video is short, but the production techniques are splendid. Shake that body. Contact: 212-597-2900.

CHILDREN'S

THE CARROT HIGHWAY

Whisper Production Co.
40 minutes, \$19.95
The seemingly straight-up carrot probably does not top many children's lists of the subjects they want to learn more about, but this home-grown video immortalizes the orange root in a manner that is fun and educational. From its origins in Afghanistan to its various incarnations in the kitchen, the carrot is revealed in all its glory through a series of live-action and animated vignettes that incorporate music, games, and other activities. Created by a carrot farmer who happens to be a dad, "The Carrot Highway" offers both the educational and consumer market-places something unusual to chew on. Contact: 419-634-6628.

DOCUMENTARY

BLOOD & IRON: THE STORY OF THE GERMAN WAR MACHINE

MPI Home Video
180 minutes, \$79.98 for boxed set
This neatly packaged video collection sets about the daunting task of documenting the killing machines perfected by German companies, scientists, and inventors during the 20th century. The three volumes—"The Great War Comes," "Fatal Alliances," and "From Nuremberg To NATO"—together paint a powerful picture of some of the inventions that rendered World Wars I and II among the bloodiest wars in history. Sharing the spotlight are the individuals credited with creating the machines and bringing them into the public eye. One for historians, educators, and others with an interest in Germany.

GREAT CASTLES OF EUROPE

Discovery Channel Video
225 minutes, \$49.95 for boxed set
Cut and pasted from the Learning Channel, this exploration of Europe's most fascinating and intriguing castles is a true armchair journey in every sense of the term. Spanning the countryside of France, Spain, Germany, Romania, and the British Isles, the three videos contain the brilliant footage viewers have come to associate with Discovery/TLC programming, as well as finely detailed historical narratives that shed light on the men and women of the house. A fine complement to Discovery Video's "Great Palaces Of The World" boxed set.

SUPERSTARS OF ACTION

ABC Video
45 minutes each, \$9.95 each
Muscles and mayhem mark the second wave of ABC's original series spotlighting some of the macho men of the silver screen. Videos this time feature Arnold Schwarzenegger, Tom Cruise, Robert De Niro, Michael Douglas, Patrick Swayze, and Burt Reynolds via interviews and clips of some of their most salient movie moments. As with the first round of tapes, viewers may wonder how some of these guys were selected for inclusion in a series titled "Superstars Of Action," but there's no arguing that there is something here for everyone. Creative retailers will find a host of ways to play up the titles, from creating a "Superstars" shelf to placing them next to complementary feature-film titles.

SPORTS

OLYMPICA: AMERICA'S GOLD

ABC Video
64 minutes each, \$14.95 each
These golden memories are not for the faint of heart. Spanning the past 100 years of Olympic spirit, two videos culled from the film archives of the International Olympic Committee honor the champions from a gamut of individual and team sports. Volume one, which focuses on track and field competitions, includes such inspirations as Carl Lewis, Bruce Jenner, Jackie Joyner-Kersey, and Jesse Owens. Volume two, which covers many other Olympic events, is graced by Sugar Ray Leonard, Mary

Lou Retton, and basketball's Dream Team. Each athlete's winning moment is framed by background information and a historical context of his or her achievement.

TRAVEL

BRITISH RAIL JOURNEYS

Acorn Media
60 minutes each, \$19.95 each or \$79.80 for boxed set
Four videos—"North Wales: Chester To Aberystwyth," "Northern England: Settle To Carlisle," "South West: Exeter To Penzance," and "Central Highlands: Edinburgh To The Isle Of Skye"—map out a spectacular rail tour through the British countryside that will exhilarate those with a planned trip to the U.K. and provide a video getaway for the homebound. Highlights are too numerous to list and include day excursions, such as boat rides, a tram ride through an old slate mine, and a chairlift to a mountain summit 650 feet in altitude. Photography is consistent with Acorn's other breathtaking rail travel videos. Contact: 800-999-0212.

INSTRUCTIONAL

FLOWERS FROM THE GARDEN

Ribbonry
96 minutes, \$24.95
Don't be fooled by the title. This video has nothing to do with gardening and everything to do with sewing sweet-smelling creations of fresh flowers and ribbon. Self-proclaimed ribbon historian (there is a job for everyone) Camela Nitschke brings her love of ribbonry to video in a homespun production that slowly weaves its way around a variety of decorative crafts to adorn clothing, the home, or the garden. Also available from Ribbonry are "Cabochoon Rose, Leaf And Pod" and two "Holiday Ornaments" videos.

DANCE MAGIC

Victory Audio Video Services
60 minutes each, \$19.95 each
The first volume in this basic instructional series from the creator of children's title "Uncle Nick And The Magic Forest" focuses on the revered art of ballroom

dancing. Coming soon are videos on Latin and country dancing. Choreographer Nick Felix, who boasts affiliations with Frankie Avalon, Robert Duvall, Cindy Williams, and Sandy Duncan, focuses first on the fundamentals of dance, so that those following along at home will confidently be able to pick up the individual steps in each genre. Production values are as spare as they come, but consumers looking to save a few bucks off a dance class may find that "Dance Magic" fits the bill. Contact: 310-416-9140.



TERRA NOVA: STRIKE FORCE CENTAURI

Looking Glass Technologies
PC CD-ROM
Combat-game fans will drool over this title, which combines realistic 3D texture-mapped worlds with fast-paced action. The battle weaves through four distinct worlds, as a digital soundtrack and full-motion video sequences propel an engaging story. The real standout, however, is the game's superior design, which requires a combination of trigger-happy combat and carefully planned attack strategies to survive. From the creators of "Ultima Underworld I & II" and "System Shock."

TOM HAMBRIDGE

"Still Running"
Bad Mood Records
Enhanced CD
Boston rock veteran Tom Hambridge, drummer for TH & the Wreckage, takes on multimedia with his first solo album, the enhanced CD "Still Running." The simple, sincere interface offers many of the same things that the CD packaging has, such as photos, liner notes, and lyric sheets. In addition, the title provides Hambridge-narrated backgrounds on the album's contributing musicians, a video introduction, a biography, and an integrated audio player that can play all tracks on the album.



RETRO-SENSUALS, VOL. 1:

ARROGANT BRUTE

By Vera Mann

Read by J.P. Linton

STAND BY FOR LOVE

By Emily Hanchett

Read by Paula Jean Ewin

Love Story Classics (New York)

80 minutes (unabridged), \$11.95
Talk about a guilty pleasure! Remember those trashy pulp novels of the '40s and '50s? Love Story Classics, an independent audio label devoted to diverse genres of literature with themes of love, has taken two of those old-time paperbacks and put them on audio, and the result is pure, campy fun. Melodrama and kitsch don't get any better than this: "Her mouth was red, insolent, challenging, yet somehow incongruously wistful. [She spoke] in a velvet-soft, night-sad voice that had been created to sing the blues." Both readers are terrific. Linton has an insinuating, Mickey Spillane-type sneer in his voice as he reads the "Casablanca"-like story of the tempestuous relationship of a nightclub singer and the club's owner on a tropical island. Ewin, meanwhile, throws herself into the role of a girl jealous of her fiancé's devotion to his ham radio. "You care more about that radio than you do about me!" she cries with tearful hysteria. With an audio, you don't have to guiltily hide the paperback cover behind a copy of "War And Peace" . . . so kick back and enjoy.

IN CONTEMPT

By Christopher Darden with Jess Walter

Read by Christopher Darden

Harper Audio

180 minutes (abridged), \$18

Forget all those quickie O.J. Simpson books and audios. This is the real thing: a gripping, insider's view of the trial that mesmerized the nation. Darden starts off with the dramatic "not guilty" verdict and the anger and pain it caused him. He minces no words when proclaiming Simpson's guilt, going so far as to present a vivid description of what he believes happened the night of the murders.

Darden tells his own story—of his working-class childhood, struggles through law school, and early career—before relating the trial in intensely personal terms and detailing the physical evidence against Simpson. For Darden, the case was a personal crusade for justice. One can hear the frustration in his voice as he slams the defense team—especially Johnnie Cochran—for what he sees as unethical tricks. The trial also took a personal toll on Darden: Idealistically, he had thought that his presence would show African-Americans that the justice system was theirs, too, and that true justice is color-blind. Instead, he says, he was branded an Uncle Tom.

The courtroom scenes on this audio are as dramatic and gripping as those in any John Grisham novel. Speaking of the moment when Simpson tried on the famous bloody glove, Darden says, "The tension was thick in the courtroom. You could see it like the heat on a desert highway. My heart was pounding, and my mouth was dry. But someone had to do this. Someone had to stop the games these defense lawyers were playing and just put the damn gloves on his hands. I gave him the left glove, the leather stiff and cold in my hands. The asshole was shaking." Darden has gone beyond mere memoir to create a truly compelling, can't-put-it-down audio.

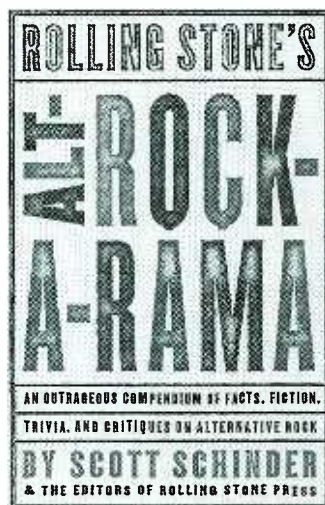
IN PRINT

Rolling Stone's Alt-Rock-A-Rama
By Scott Schinder and the editors of
Rolling Stone Press
Delta Trade Paperbacks
492 pages, \$14.95

expert on the subject of alternative rock.

The book includes personal essays, anecdotes, and discussions of musical influences by countless

In the past few months, several books on alternative rock have been published, but "Alt-Rock-A-Rama" is the one to get. This book combines the best of all music journalism worlds. On one hand, it's a fun smorgasbord of lists, album reviews, essays, reminiscences, and trivia, infinitely browsable and much more entertaining than some dry "history of alternative rock" tome. On the other hand, within its pages are intelligent discussions of virtually every alternative band you can think of, past and present, including who influenced them, who they in turn influenced, and where they fit into the spectrum of alternative rock. Designed to be flipped and browsed through at will, this entertaining volume leaves the reader a veritable



artists: Peter Dinklage of the dB's, Joan Jett, Robyn Hitchcock, Epic Soundtrax, Matthew Sweet, Kristin Hersh of Throwing Muses, Vernon Reid of Living Colour, Dennis Diken of the Smithereens, Paul Leary of the Butthole Surfers, Nick Lowe, Chris Mars of the Replacements, the members of Superchunk, Matt Johnson of The The, Tim Gane of StoneIsland, Ira Kaplan of Yo La Tengo, Laurie Lindeen of Zuzu's Petals, Naoko Yamano of Shonen Knife, and many others.

Other fun pieces: "The 100 Most Influential Alternative Releases of All Time," "The Ten Most Important Hardcore Bands, Then And Now," "How Bands Got Their Names," "Ten Reasons Why You Want To Be In Cleveland If You Want To Rock & Roll," "The Five Worst Rock-Club Rest Rooms In The United States Of America," "Seven Punk And New Wave Songs That Have Been Used In TV Commercials," "Movies with Alt-Rockers In Acting Roles," and "A Dozen Really Pretentious Band Names."

You like alternative rock? Buy this book. 'Nuff said.

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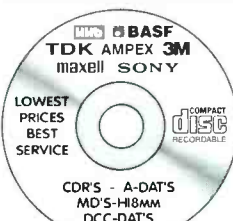
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'HEAVEN'S PRISONERS' GOT THE BLUES

(Continued from page 11)

ry Award for distinguished career achievement, contributes "Red House," a cut from the 1993 Jimi Hendrix tribute album "Stone Free."

"Red House" was something that we had used early, early on in the cut, and it always stayed in the cut," Joanou says. "The same thing with the two B.B. King cuts ['Thrill Is Gone' and 'Don't Answer The Door']... I always knew that I was going to use something of B.B. King's in the film, because I love B.B. and his music, and he was such a thrill to work with before. I thought [there was] a little connection to my past there."

For a scene in what Joanou describes as "a low-rent strip club," the director had originally made use of a Guns N' Roses track.

Joanou says, "We had always known we were going to go with a full blues soundtrack. To find blues music that someone would strip to and dance to in a strip club was not an easy thing to find. Usually those places play ZZ Top. So I said, 'Let's try to stay as close as we can to blues tradition.'"

Joanou says Afterman brought the Hoax's work to his attention. "Twenty Ton Weight" just clicked," says Joanou. "It plays for quite a while, like three, four minutes, in the film."

The Hoax bassist Robin Davey expresses satisfaction at the band's inclusion among a cast of blues heavyweights: "It's a great soundtrack to be involved with, sandwiched in between Stevie Ray Vaughan and C.C. Adcock. We're in very good company."

According to Atlantic product manager Joanne Malino, the label plans to exploit the Hoax's ties to the great stars of the blues on the soundtrack.

"[The soundtrack features] classic tracks from blues artists," Malino notes. "The Hoax is now going to be exposed as part of that tradition, and we're really looking at it as a good opportunity to give them more exposure, put them in that company of the artists on that soundtrack, and get their track out to radio."

The full "Heaven's Prisoners" album will be sent to college, album rock, and triple-A radio on Monday (15); "Twenty Ton Weight" will be serviced to album rock outlets near the film's release date.

"Right out of the box we're going to be working the album," Malino says. "We just feel that there's really an expanding market for this kind of blues... and the Hoax fits right in with artists on the soundtrack, so we're going to go with the album to start out."

A video of "Twenty Ton Weight," which intersperses black-and-white performance footage of the Hoax directed by Ben Unwin with color clips from the film, will be serviced to regional and local video shows and MTV and VH1.

Atlantic will concentrate its marketing efforts in 10 U.S. cities: New York, L.A., Chicago, San Francisco, Boston, Houston, Minneapolis, New Orleans, Dallas, and Portland, Ore.

Malino says, "These are our focus markets at retail, and the movie company is working on setting up screenings in these markets. They're also going to be approaching some blues clubs in these markets to possibly do screenings with blues-club parties afterward, to promote the soundtrack along with the movie..."

Once the screenings are set up in these markets, we will offer tickets to retailers to give away at the screenings and the parties."

Marketing efforts will be especially prominent in New Orleans, where the annual Jazz & Heritage Festival April 26-May 5 is virtually concurrent with the release of the soundtrack and the film.

Malino notes, "We really have our whole audience in one place there, and some of the soundtrack artists are performing there—Buddy Guy, B.B. King, C.C. Adcock, and Junior Wells."

The label will target young blues buyers with consumer postcards and mailings to college students in the 10 target markets.

"Especially in the wake of the Eric Clapton record [the triple-platinum 'From The Cradle'], there's an atmosphere of openness to the blues among young people," Malino says.

Allan Larman, blues buyer at the Rhino Records retail outlet in L.A., says "Heaven's Prisoners" should be good for blues artists, given the relative scarcity of blues-dominated soundtrack albums.

"I certainly think that'll open the doors for people," Larman says. "Soundtracks always do well, and blues isn't always represented well. It hasn't been used in soundtracks, except for 'Devil In A Blue Dress' [in 1995]. Usually it's just one or two cuts."

The Hoax's Davey says a holdup in the release of "Heaven's Prisoners" has left the group with a surfeit of riches, since the band's as-yet-untitled second album, featuring new original material and a cover of Little Walter's "Blue And Lonesome," is completed.

Davey explains, "[The movie] was going to come out the end of last year, but now it's coming out, so we've got everything happening at once."

The album is slated for U.S. release in January 1997. At press time, details on the international release plans for "Heaven's Prisoners" were unavailable.

The Hoax had wanted to do a promotional minitour in conjunction with the soundtrack release. However, Davey notes, "We start touring in Europe on May 9, so that's proving a bit difficult."

The Hoax will make its European sweep opening for soundtrack mate Guy, for whom it opened a series of U.S. dates last year (Billboard, July 1, 1995).

"We've just been touring constantly for three years, and that's the way we've always played it," Davey says. "Now everything's getting on top of us a bit, because we've got so much happening, so much coming in, and we're still touring. It's great—we're getting to do so many things."

FOR THE RECORD

A story in last week's issue on Reader's Digest had several errors. Veteran executive music editor Ira Howard's four-CD boxed set "Heart 'n Soul Of Rock And Roll" has sold more than 400,000 units, equivalent to single-disc sales of 1.6 million; a Jim Croce set is due later this year; and Roger Williams was an artist recorded by Reader's Digest.

Programming

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Just A Photo. Trauma/Interscope act No Doubt, whose "Just A Girl" has crossed from modern rock to top 40 radio, recently stopped by WXRK (K-Rock) New York's studios to hang with evening host Whipping Boy, in front.

Mainstream Rock Updates Itself Active Rock Niche Embraces Modern Acts

■ BY CARA JEPSEN

Mainstream rock. To the uninitiated, the format evokes the image of big-hair metal bands and dinosaurs acts, such as Led Zeppelin and Aerosmith.

But in the past year or so, as a steady supply of new music has made its way onto mainstream rock airwaves, grunge and post-grunge acts such as Collective Soul, Spacehog, and Bush have dominated over traditional standbys such as Metallica and AC/DC.

The resulting "active rock" niche, as some have coined it, has been scoring No. 1 ratings among 18- to 34-year-old

males.

Some stations, like WXTB Tampa, Fla., have been adding grungier artists for some time. "In January 1990, we were playing new music when people thought you couldn't," says WXTB PD/operations director Greg Mull.

Alongside such bands as Guns N' Roses, Metallica, and Motley Crue, the station embraced early efforts by Jane's Addiction, Nine Inch Nails, and Faith No More, and played "Smells Like Teen Spirit" when Nirvana's "Nevermind" came out in August 1991. The station was also early on Smashing Pumpkins and Alice In Chains.

"In our market, those bands were not perceived as alternative," Mull says. "They were rock bands."

Prior to the switch, WXTB had been a classic rock outlet. "It was a bit of chance, although it was a calculated one," says Mull. "We came on against a big heritage rock'n'roll station and kind of repositioned it as not important."

That station, WYNF, ultimately switched to a light rock format.

WXTB's average listener is 27; the station ranked No. 1 with 18-34 males, 25-54 males, and 18-plus males in the fall '95 Arbitron survey. Indeed, WXTB has covered the new rock market so aggressively that Tampa does not have a modern rock station.

KISW Seattle, a mainstream album rock station for the past 25 years, also says it started playing grungy acts with the onset of the well-documented Seattle movement that began in the late '80s.

"A lot of what we did was play the best new rock available," says PD Steve Young. That included Seattle natives Nirvana, Mother Love Bone, and Pearl Jam early in their major-label careers. The station consistently ranks No. 1 or 2 among males 18-34. Its biggest competitor is modern rocker KNDD, whose demo is much broader. But KISW's artist overlap is more than 50% with KNDD.

Indeed, many active mainstream rock stations share that much overlap with modern rock outlets. Such songs as the Foo Fighters' "This Is A Call," Smashing Pumpkins' "Bullet With Butterfly Wings," and Pearl Jam's "I Got It," show up at the top of playlists for stations in both formats. So what's the difference?

"I'd be hard-pressed to tell you the difference between the two," Mull says. "Our attitude is that it's all rock. To me, the music is very formulaic. It all has the same sound."

At Chicago's mainstream rock WRCX and modern rock WKQX, it seems these days that as many acts are shared as those that are considered either too modern for mainstream or too hard rock for modern. Both stations currently have in rotation Bush, Everclear, Smashing Pumpkins, Pearl Jam, Green Day, Toadies, Collective Soul, Red Hot Chili Peppers, and Foo Fighters, among others.

"The problem that a lot of rock stations had was that grunge or alternative stuff was something that alternative stations will play," says WRCX PD Dave Richards; his station flipped from hard rock to active rock in July 1994 and is No. 2 18-34 in the fall ratings.

"I think [active rock] became bigger than anyone expected it to," Richards says. "Then rock stations spent a lot of time catching up. At that time, I was at a classic rock station wondering why rock stations were not playing all this cool music."

Stations like WRCX and WLZR Milwaukee have added more new rock over the past couple years. "We went from a metal base to a bit more of a modern base," says WLZR PD Keith Masters. "The most important thing is that it's the hard rock that works for people you're broadcasting to. That can differ from market to market."

WLZR targets 18-34, skews male, and ranks No. 1 with that demo. The

Voice Of America Gets Top 20 Countdown Jack Diamond Show Broadcast Worldwide

■ BY BILL HOLLAND

WASHINGTON, D.C.—"Jack Diamond's Official Top 20 Countdown Show," broadcast here on WRQX (Mix 107.3), has been picked up for the ultimate syndication—worldwide—by the Voice of America.

The Voice's English-language satellite radio network, VOA Europe, began broadcasting the pre-taped weekend countdown March 15. It is hosted by Jack Diamond, the Washington market's top-rated morning show host, and his sidekick, "Bert!"

VOA Europe began broadcasting 24 hours a day, seven days a week, in 1985. It has since built a satellite network of 205 foreign radio stations and cable systems serving listeners in more than 800 cities and towns in 58 countries; the network includes Europe, Russia, South America, the Middle East, and Africa. That gives the countdown show a potential audience of 4.5 million—4 million of whom are outside of the D.C. area.

"It's really an honor; and we take it very seriously," says Diamond. "We're pleased to have the opportunity to talk not only

with Americans overseas, but, frankly, all of those people who like American music around the world."

"Sure, it's a great opportunity," says Randy James, operations manager of Mix 107.3. "We're extremely proud to show the rest of the world what Washington, D.C., already knows—that we've got great programming here."

The two-hour weekly show, which premiered in Washington Jan. 1, is produced locally—the top 20 list of songs is compiled from weekly airplay, listener requests, and local record sales.

And how did the connection happen? Simply enough, according to James. "VOA is in town, and they heard the show and came to us and said, 'Hey, we'd really be interested, let's talk,'" he says. "So Bill Torre, VOA Europe's acting director (and operations manager/PD counter-

part), came over to the station, and we worked it out."

"See, a lot of folks at VOA listen to the morning show," Diamond says, "and we even talked about running it, but there were problems with satellites and news broadcasts. And when we put on the countdown show, they said, 'Hey, here's a



vehicle that would work—it's two hours, it's self-contained, it's music, it's interviews, it's fun.' They approached us the third week we were on the air. It's really quite remarkable."

James says that VOA Europe is "similar to us in terms of formats," meaning hits, recurrences, and a few oldies, "although they're more urban-leaning" because of the European interest in rap. "The countdown show is very much in line

(Continued on next page)



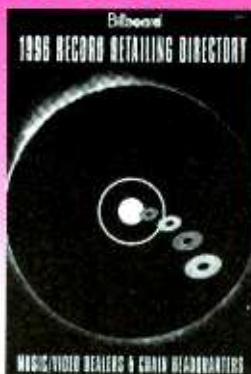
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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	8	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 4 weeks at No. 1
2	3	3	13	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
3	6	6	12	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
4	2	2	23	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
5	8	9	5	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
6	4	8	20	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
7	9	7	6	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS
8	5	4	27	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
9	7	5	37	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
10	10	18	4	DON'T WANNA LOSE YOU MERCURY 852857	◆ LIONEL RICHIE
11	11	10	24	YOU'LL SEE MAVERICK 17719/WARNER BROS.	◆ MADONNA
12	13	14	21	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
13	15	11	43	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
14	14	13	7	FAITHFULLY RIVER NORTH 163007	PETER CETERA
15	12	12	48	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
★★★ AIRPOWER ★★★					
16	23	24	14	INSENSITIVE A&M 581274	◆ JANN ARDEN
17	16	15	25	EXHALE (SHOOP SHOOP) ARISTA 1-2885	◆ WHITNEY HOUSTON
18	17	16	11	SOMEWHERE RCA VICTOR ALBUM CUT	PHIL COLLINS
19	20	19	40	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
20	19	20	7	GROW OLD WITH ME HOLLYWOOD ALBUM CUT	MARY CHAPIN CARPENTER
21	21	21	25	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
22	25	25	7	BY HEART WINDHAM HILL ALBUM CUT	JIM BRICKMAN
23	22	22	10	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	◆ SOPHIE B. HAWKINS
24	26	29	3	CHAINS EPIC ALBUM CUT	TINA ARENA
25	29	—	2	REACH EPIC 78285	GLORIA ESTEFAN

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	8	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 3 weeks at No. 1
2	2	2	25	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
3	5	7	20	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
4	6	8	18	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
5	4	3	28	NAME WARNER BROS. 17758	◆ GOO GOO DOLLS
6	3	4	21	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
7	7	12	10	CLOSER TO FREE SLASH 17674/REPRISE	◆ BODEANS
8	8	5	27	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	◆ DEEP BLUE SOMETHING
9	14	21	12	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
10	11	14	16	I WANT TO COME OVER ISLAND 854528	◆ MELISSA ETHERIDGE
11	10	9	36	ROLL TO ME A&M 581114	◆ DEL AMITRI
12	15	24	6	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
13	9	6	23	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
14	19	20	7	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
15	13	10	36	TIL I HEAR IT FROM YOU A&M 581380	◆ GIN BLOSSOMS
16	16	22	7	IRONIC MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
17	12	11	46	RUN AROUND A&M 580982	◆ BLUES TRAVELER
18	23	23	14	INSENSITIVE A&M 581274	◆ JANN ARDEN
19	20	15	29	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
20	17	17	40	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
21	21	16	20	ONE OF US BLUE GORILLA 852368/MERCURY	◆ JOAN OSBORNE
★★★ HOT SHOT DEBUT ★★★					
22	NEW ▶	1	1	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	HOOTIE & THE BLOWFISH
23	22	19	10	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	◆ SOPHIE B. HAWKINS
24	24	25	11	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL
25	25	26	11	HOOK A&M 581176	◆ BLUES TRAVELER

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track service: 34 adult contemporary stations and 42 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ 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

Track Marketing, 7Up Link For Program College Radio Show Features Modern, Triple-A Acts

■ BY CARRIE BORZILLO

LOS ANGELES—Modern rock and triple-A artists have a new vehicle for exposure, courtesy of New York-based Track Marketing and its newly launched “7Up Listen Up!” college radio show.

The show was developed by Track Marketing’s College Sound-Track division, is sponsored by soft-drink giant 7Up and hosted by comedian and “Reality Bites” co-star Janeane Garofalo. It debuted on 200 college stations in March and will run through the spring college semester, possibly even continuing through the fall semester.

The first seven shows, which include live performances and interviews recorded especially for the

NETWORKS & SYNDICATION

program, feature Spacehog, Jewel and Edwin McCain, Yo La Tengo, Skeleton Key and Garden Variety, the Philosopher Kings and James Carter, Tracy Bonham, and the Bogmen and the Rake’s Progress.

“We wanted to give [college radio] something they don’t normally receive and a really cool mix of music—like putting James Carter, the rock star of jazz, on the same show as the Philosopher Kings, who we personally love,” says William Derella, VP of special

markets at Track Marketing, which has produced shows for the Spin Radio Network and put together the Reba McEntire/Frito-Lay promotion.

The half-hour, commercial-free “7Up Listen Up!” can also be heard on the Internet in real-time audio at <http://www.7up.com>.

Derella says the World Wide Web page had more than a million hits in its first week and is the No. 1 stop on 7Up’s diverse Web site.

Along with the audio for the radio show, the “7Up Listen Up!” Web page features the bands’ photos and biographies and has links to related music sites or to the sites of the bands and their record labels.

MAINSTREAM ROCK UPDATES ITSELF

(Continued from preceding page)

station beat crosstown hard rock stalwart WQFM shortly after switching to rock in the late ‘80s and continued to win in the ratings over the years. “[WQFM’s ratings] just went down and down and finally so low that they finally gave up and flipped over to smooth jazz,” Masters says.

But it’s not just music that makes these stations successful. The formula includes a mix of attitude, personality, creative production, and unique promotions.

“It’s the whole package, the whole presentation,” says Masters. “The marketing has a certain attitude, a certain twist to it—not just the morning show, but all of the personalities, the production. Our music selection has a certain sense to it that definitely displays hard rock roots.”

“It’s an up-to-no-good attitude,” KISW’s Young says. “We definitely play the tongue-in-cheek fully implanted approach.”

WXTB’s morning show has a 50/50 mix of talk and music, and the average age of the personalities is 24.

That seems tame compared to the antics of WRXC morning man Man-cow Muller and sidekick Turd. Their stunts have included Turd driving into a wall to test a car’s airbags (they worked) and threatening to drop cinderblocks from a bridge onto passing cars (for which he was arrested). The 27-year-old Muller, who also provoked a highly publicized on-air feud with Howard Stern last year, ranks No. 1 with listeners 18-34.

At KISW, morning personality Rob Rivers is known for his “twisted tunes” parodies. For the past five years, he has hosted the Nudestock festival in August, at which 5,000 naked listeners listen to bands—who play naked—at a Seattle-area nudist colony.

Two or three times a year, WXTB gives away large items, such as cash, cars, or a Harley-Davidson motorcycle. In March, a station-sponsored festival in a Zephyr Hills cow pasture 30 miles north of Tampa brought 25,000 people to see 20 acts, including Korn, Filter, Stabbing Westward, Dishwalla, Joe Satriani, and Seven Mary Three. The station also issues Rock Flock cards to listeners and has an

Infomaniac Line that contains recorded information on parties, music news, new releases, and specials for cardholders.

Muller and Richards say the niche format is viable as long as there’s a steady supply of quality new music.

“The way I program, if there’s a considerable amount of new product that needs to get exposed, we’ll play more new stuff,” says Muller. “Like last year, if there’s less, we’ll pull back and not play as much. It’s really dependent on what’s playable. There’s a lot of good stuff right now. Stone Temple Pilots, Soundgarden, and Pearl Jam have new records out. Smashing Pumpkins is big for us. Everclear has

broken big; so have Seven Mary Three and Silverchair.”

“New music trends come in waves,” says Richards, who, like Muller, consults a half-dozen rock stations. “The big wave before this was metal and hair bands. A lot of stations banked everything on being hard, heavy metal stations.”

“Nowadays, active rock stations don’t bank everything on one thing,” he says. “Roots or granola music could be the next big thing, but you have to leave yourself open to suggestion. You can’t stay in the same mode of music. The beauty of the rock format is that it can bend into different shapes.”

VOICE OF AMERICA GETS TOP 20 COUNTDOWN

(Continued from preceding page)

with what they’re about.”

VOA runs the show as it is in Europe, with an explanation that it comes from a Washington station. The show is sponsored in the D.C. area by a 1-800 number company, but that sponsorship doesn’t apply overseas. Advertising is currently against VOA’s policies.

James says the two sides are investigating the possibility of advertising opportunities for VOA Europe. “There are legal discussions going on between ABC lawyers and the government lawyers,” he says.

VOA Europe broadcasts a number of self-produced shows, such as the well-known “Country Music USA,” and also runs several other outside syndicated shows. “Jack Diamond’s Official Top 20 Countdown Show” is the only countdown on VOA.

“We’re proud to welcome Mix to the program lineup,” says VOA Director Geoffrey Cowan. “Diamond and VOA’s own team of personalities exemplify the best in American radio, offering listeners an accurate picture of what the United States is all about.”

Working Women Avid Radio Listeners

If you’re a woman in the U.S., and you’re working, it’s likely that you listen to the radio at some point during the day and probable that you listen longer than your non-working counterparts.

A new study released by Katz Communications says that radio reaches 98% of the 57 million working women each day.

The study shows that working women outlisten nonemployed women during morning and afternoon drives by nearly one hour and, during middays, by almost three hours.

In all, working women spend an average of nearly four more hours per week listening to radio than nonworking women.

All of this makes women a key advertising target, the study concludes. “As a result of their increasing status in the work force, working women now have large discretionary incomes available to spend on high-end products, such as cars, vacations, entertainment, and electronics,” says Katz Radio’s Don Jones.

CHUCK TAYLOR

Filial love may be an uncommon sentiment for a modern rock song, but with "Sister," the Nixons have fashioned a resonant paean to siblings and soulmates.

"The song is about my sister. We've been best friends our whole lives," says Nixons singer/guitarist Zac Maloy. "But the song has definitely taken on a more universal meaning. It's about a really close relationship, and that can be with a brother, a parent, or a friend."

No. 21 on Modern Rock Tracks this week, "Sister" is the first single from the Nixons' MCA debut album, "Foma." The lyrics for the song came to Maloy as he wrote a postcard to his sister, Tava, who had moved from their home in Oklahoma City to Los Angeles to work in film produc-

tion. "Where the song goes, 'The miles between can't separate/You're all I hoped you'd become,' that came right from that postcard I was writing," he says.

The emotional reaction to "Sister" has been



"My sister called from L.A. and put the phone next to the radio, and 'Sister' was playing. She was in tears."
—Zac Maloy of the Nixons

broad, Maloy says. "So many people have told me that they've taped 'Sister' for their sister or best friend. I'm so glad that something I wrote, in an

offhand way really, could have a positive effect on people's lives."

As for the intended beneficiary of the song's message, Maloy says, "Just the other day, she called me from Los Angeles and put the phone next to the radio, and 'Sister' was playing. She was in tears."

For all the heartfelt communion involving "Sister," the song has had its share of weird interpretations. After one Nixons show, one particularly clueless guy told Maloy, "I like that song about your sister who's a stripper."

Maloy explains, "He thought the lyrics went, 'Dancing on the stage of mammary.' I informed him that the word was 'memory.' It's funny, but I don't think he likes the song as much now."

Billboard® FOR WEEK ENDING APRIL 20, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	19	IN THE MEANTIME RESIDENT ALIEN	◆ SPACEHOG HIFI/SIRE/EEG
2	3	3	5	BIG BANG BABY TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
3	2	2	18	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	◆ EVERCLEAR TIM KERR/CAPITOL
4	12	23	5	WHERE THE RIVER FLOWS COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
5	5	10	9	MACHINEHEAD SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
6	4	4	18	HEAVEN BESIDE YOU ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
7	6	6	14	SISTER FOMA	◆ THE NIXONS MCA
8	7	11	11	WHAT DO I HAVE TO DO? WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
9	8	13	8	WATER'S EDGE AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
★★★ AIRPOWER ★★★					
10	NEW	1	1	OLD MAN & ME (WHEN I GET TO HEAVEN) FAIRWEATHER JOHNSON	◆ HOOTIE & THE BLOWFISH ATLANTIC
11	10	14	11	DROWN TRACE	◆ SON VOLT WARNER BROS.
12	11	8	17	BRAIN STEW/JADED INSOMNIAC	◆ GREEN DAY REPRISE
13	16	25	5	COUNTING BLUE CARS PET YOUR FRIENDS	◆ DISHWALLA A&M
14	9	5	20	1979 MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
15	17	21	4	ROCK AND ROLL ALL NITE MTV UNPLUGGED	◆ KISS MERCURY
16	13	9	32	CUMBERSOME AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
17	14	7	24	THE WORLD I KNOW COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
18	22	24	8	IRONIC JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
19	20	18	8	BIG ME FOO FIGHTERS	◆ FOO FIGHTERS ROSWELL/CAPITOL
20	24	22	6	BORN WITH A BROKEN HEART LED BETTER HEIGHTS	KENNY WAYNE SHEPHERD GIANT
21	21	19	11	EVERYTHING FALLS APART HAPPY NOWHERE	◆ DOG'S EYE VIEW COLUMBIA
★★★ AIRPOWER ★★★					
22	26	32	6	ZERO MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
23	15	12	11	FOLLOW YOU DOWN CONGRATULATIONS I'M SORRY	◆ GIN BLOSSOMS A&M
24	19	16	13	NAKED A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
25	27	27	6	BALLBREAKER BALLBREAKER	◆ AC/DC EASTWEST/EEG
26	28	33	3	I HATE MY GENERATION THE GOLDEN AGE	◆ CRACKER VIRGIN
27	18	17	12	AEROPLANE ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS.
28	25	20	20	I GOT ID PEARL JAM	◆ PEARL JAM EPIC
29	40	—	2	TOO MUCH CRASH	◆ DAVE MATTHEWS BAND RCA
30	35	—	2	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS EPIC
31	23	15	10	SHE'S JUST KILLING ME "FROM DUSK TILL DAWN" SOUNDTRACK	◆ ZZ TOP LOS HOOLIGANS/EPIC SOUNDTRAX/EPIC
32	29	28	9	YOU DON'T KNOW ME AT ALL ACTUAL MILES HENLEY'S GREATEST HITS	◆ DON HENLEY Geffen
33	30	31	18	SEE YOU ON THE OTHER SIDE OZZMOSIS	◆ OZZY OSBOURNE EPIC
34	33	29	22	GLYCERINE SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
35	32	26	16	WONDERWALL (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS EPIC
36	31	30	7	LEAVING HERE HOME ALIVE... THE ART OF SELF DEFENSE	◆ PEARL JAM EPIC
37	34	36	4	GET A JOB NOTHING SACRED	◆ HOG DGC/GEFFEN
38	39	39	3	A WALK THE GRAY RACE	◆ BAD RELIGION ATLANTIC
39	NEW	1	1	T.A.I.L. SEEMLESS	◆ INTO ANOTHER HOLLYWOOD
40	38	37	25	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN

Billboard® FOR WEEK ENDING APRIL 20, 1996

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	9	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS EPIC
2	2	2	5	BIG BANG BABY TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
3	3	3	13	BIG ME FOO FIGHTERS	◆ FOO FIGHTERS ROSWELL/CAPITOL
4	16	—	2	SALVATION TO THE FAITHFUL DEPARTED	◆ THE CRANBERRIES ISLAND
5	6	8	9	MACHINEHEAD SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
6	4	5	20	IN THE MEANTIME RESIDENT ALIEN	◆ SPACEHOG HIFI/SIRE/EEG
7	7	6	24	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	◆ EVERCLEAR TIM KERR/CAPITOL
8	5	4	16	IRONIC JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
9	9	11	10	ZERO MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
10	19	—	2	TOO MUCH CRASH	◆ DAVE MATTHEWS BAND RCA
11	10	19	6	SWEET LOVER HANGOVER SWEET FA	◆ LOVE & ROCKETS BEGGARS BANQUET/AMERICAN/REPRISE
12	11	15	12	WHAT DO I HAVE TO DO? WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
13	14	17	4	I HATE MY GENERATION THE GOLDEN AGE	◆ CRACKER VIRGIN
14	8	9	18	BRAIN STEW/JADED INSOMNIAC	◆ GREEN DAY REPRISE
15	12	16	8	FLOOD JARS OF CLAY	◆ JARS OF CLAY ESSENTIAL/SILVERTONE/LIVE
★★★ AIRPOWER ★★★					
16	24	37	3	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	◆ TRACY BONHAM ISLAND
17	13	7	22	1979 MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
18	15	12	13	AEROPLANE ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS.
19	21	24	10	EVERYTHING FALLS APART HAPPY NOWHERE	◆ DOG'S EYE VIEW COLUMBIA
★★★ AIRPOWER ★★★					
20	26	39	3	COUNTING BLUE CARS PET YOUR FRIENDS	◆ DISHWALLA A&M
★★★ AIRPOWER ★★★					
21	25	30	6	SISTER FOMA	◆ THE NIXONS MCA
★★★ AIRPOWER ★★★					
22	27	29	4	PHOTOGRAPH VILLAINS	◆ THE VERVE PIPE RCA
23	18	18	13	ONLY HAPPY WHEN IT RAINS GARBAGE	◆ GARBAGE ALMO SOUNDS/GEFFEN
24	28	33	5	A COMMON DISASTER LAY IT DOWN	◆ COWBOY JUNKIES Geffen
25	20	20	23	JUST A GIRL TRAGIC KINGDOM	◆ NO DOUBT TRAUMA/INTERSCOPE
26	NEW	1	1	THE 13TH WILD MOOD SWINGS	◆ THE CURE FICTION ELEKTRA/EEG
27	17	10	15	HEAVEN BESIDE YOU ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
28	23	14	11	FOLLOW YOU DOWN CONGRATULATIONS I'M SORRY	◆ GIN BLOSSOMS A&M
29	33	31	8	GUILTY GRAVITY HILLS	◆ GRAVITY KILLS TVT
30	31	26	26	CUMBERSOME AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
31	40	—	2	HERE IN YOUR BEDROOM GOLDFINGER	◆ GOLDFINGER MOJO/UNIVERSAL
32	38	38	4	DRUGS MINT 400	◆ AMMONIA EPIC
33	NEW	1	1	BULLS ON PARADE EVIL EMPIRE	RAGE AGAINST THE MACHINE EPIC
34	22	13	12	PEACHES THE PRESIDENTS OF THE UNITED STATES OF AMERICA	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
35	32	23	17	NAKED A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
36	NEW	1	1	SOMEDAY I WILL TREAT YOU GOOD VIVADIXIESUBMARINETRANSMISSIONPLOT	◆ SPARKLEHORSE CAPITOL
37	35	25	22	WONDERWALL (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS EPIC
38	NEW	1	1	LADYKILLERS LOVELIFE	◆ LUSH 4AD/REPRISE
39	34	28	23	THE WORLD I KNOW COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
40	37	35	20	I GOT ID PEARL JAM	◆ PEARL JAM EPIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio track service. 102 Mainstream rock stations and 74 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,000 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.



HITS!
IN
TOKIO

Week of March 31, 1996

- ① Let Your Soul Be Your Pilot / Sting
- ② Because You Loved Me / Celine Dion
- ③ Real Love / The Beatles
- ④ No One Else / Total
- ⑤ Lucky Love / Ace Of Base
- ⑥ Heaven Only Knows / Swing Out Sister
- ⑦ If You Come To Party / Paulo Mendonca
- ⑧ Like Marvin Gaye Said (What's Going On) / Speech
- ⑨ How Deep Is Your Love / Take That
- ⑩ Party / Dede
- ⑪ I'll Do It / Nahki And Diana King
- ⑫ Whole Lotta Love / Goldbug
- ⑬ I Need To Be In Love / Carpenters
- ⑭ Never Give Up On You / Paul Hardcastle
- ⑮ Dub I Dub / Me And My
- ⑯ Never Never Love / Simply Red
- ⑰ Anywhere Is / Enya
- ⑱ Mouth / Merril Bainbridge
- ⑲ Don't Let No One Get You Down / War Featuring Hispanic Mc's
- ⑳ Always Be My Baby / Mariah Carey
- ㉑ One Of Us / Joan Osborne
- ㉒ Agua De Beber / Anna Caram
- ㉓ Apple Eyes / Swoop
- ㉔ Philosophy / Ben Folds Five
- ㉕ You've Got A Friend In Me / Lyle Lovett And Randy Newman
- ㉖ Sittin' Up In My Room / Brandy
- ㉗ Who Are You / Eternal
- ㉘ Spaceman / Babylon Zoo
- ㉙ Darling Pretty / Mark Knopfler
- ㉚ Tell The World / Pandora
- ㉛ Hypocrite / The Specials
- ㉜ Everybody / Kiss Of Life
- ㉝ These Days Are Old / Spookey Ruben
- ㉞ Name / Goo Goo Dolls
- ㉟ Believe / Mette Hartman
- ㊱ How Crazy Are You / Meja
- ㊲ Taiyouteni Tsukihia Kokorono Ryouteni / UA
- ㊳ Do That Dance / Nile Rodgers
- ㊴ Nobody Knows / The Tony Rich Project
- ㊵ Can't Get You Off My Mind / Lenny Kravitz
- ㊶ Don't Stop The Music / C + C Music Factory
- ㊷ Be Yourself / Colour Club
- ㊸ One Sweet Day / Mariah Carey
- ㊹ Jesus Is Just Alright / DC Talk
- ㊺ Riddin' Low / L.A.D.
- ㊻ It Is One / Jackson Brown
- ㊼ Baby Portable Rock / Pizzicato Five
- ㊽ Taffy / Lisa Loeb And Nine Stories
- ㊾ While The Earth Sleeps / Peter Gabriel With Deep Forest
- ㊿ Some Bridges / Jackson Brown

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

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Wife Charged With Murder Of WMJJ PD; WSTR Olympics Bit Gets '0' From Judges

APPREHENDED IN ALABASTER: Police in Alabaster, Ala., have arrested **Tracy Huffstetler**, the third wife of 38-year-old **WMJJ** Birmingham, Ala., PD **Joe Madison**, and charged her with his murder.

Madison, whose body was found in a lake with a gunshot wound to the head March 29, had been missing since Jan. 13—just three months into the couple's marriage. Huffstetler's ex-husband, **John Asa Bomer Jr.**, has been charged with hindering prosecution. No trial date has been set, and the investigation is continuing.

Bad sports: **WSTR** (Star 94) Atlanta morning team **Steve McCoy** and **Vikki Locke** were suspended for one day last week after an April Fools bit about the Summer Olympics apparently failed to amuse high-caliber sponsor Coca-Cola and the Olympic Committee.

The jocks announced that Israel, the U.K., and France were threatening to boycott the Atlanta Games, unless their engineers could inspect the venues, which have had a tentative safety record of late (falling beams, crumbling walls, sinking dormitories . . .). I guess that's not what McDonald's means by calling itself the official "break" of the Olympics, huh?

Meanwhile, **WKHX-FM** (Kicks 101.5) Atlanta/syndicated ABC country morning man **Moby** was the surprise honoree at a recent law-enforcement appreciation night. Moby thought he was to be the MC at the Henry County (Ga.) Bureau of Police Services awards ceremony, but he was instead roasted in front of the members of some 29 local and state law-enforcement agencies, which presented him with numerous awards and honors. Moby has been a longtime supporter of law enforcement, giving his time to many related charitable events.

Robert Callahan Jr. has been named president of Capital Cities/ABC Radio. Callahan, who has been president of ABC Radio Networks for the last six years, replaces the retiring **James Arcara**, who held the post for 15 years. Callahan will supervise network activities, as well as the group's 21 radio



CALLAHAN

stations.

A tip of the hat to **WSIX** Nashville, which has won the Academy of Country Music Award for radio station of the year for the fifth time. Also, **WSIX** morning man **Gerry House** won the



by Chuck Taylor

ACM Award for DJ of the year for the fourth time. The CMA Awards will be televised April 24 at the Universal Amphitheater in Los Angeles.

Finally, following what turned out to be a weeklong on-air audition, entertainer extraordinaire **RuPaul** returns to new dance outlet **WKTU** New York as morning anchor. S/he joins **Freddie Colon** and **Michelle Visage**.

Meanwhile, at crosstown urban **WBLS**, supermodel **Beverly Johnson** joins **Frankie Crocker** for afternoons. The pair have been friends for 15 years. You know, two sightings signify a trend—with **RuPaul** and **Johnson** on the board, we'll call this one designer radio.

FORMATS: NO COUNTRY IS AN ISLAND

New York is still missing out on a country station, but Eastern Long Island, N.Y., gets one this week, as **WLIE** signs on with Westwood One's mainstream country format. The outlet, which is named after the Long Island Expressway, is using the slogan "the country road to the Hamptons."

KFTH Memphis and **KDRE** Little Rock, Ark., drop the modern rock **WDRE** Network for Radio One's modern format and are now calling themselves the Zone.

WTRJ Dayton, Ohio, the long-anticipated duopoly partner of **WROU** (U92), has hit the air with ABC's R&B adult format, the Touch, as **WRNB** (Magic 96.9). **WRNB** will run ABC's **Tom Joyner** in the morning. Concurrent with the change, **WROU** PD **Stan Boston** is named director of programming and

production for both stations. Morning man **Marco Simmons** is named PD of **WROU**. **WROU** midday host **Ebony Foxx** adds assistant PD stripes for **Magic 96.9**.

Last year, **WKJK** Louisville, Ky., got a lot of attention—some of it unwanted—for labeling its gold-based country format as "more possum, less Garth." Now, Chattanooga, Tenn., has a new country gold station billing itself as "Garth-free!" **WSGC** flips from pop oldies under new PD **Jerry Venable** from crosstown **WFXS**.

Look for the U.S. Virgin Islands to get a new R&B adult outlet around June 1. Last year, **WWKS** (Kiss 103.1) signed on for several days before being knocked off the air by a hurricane. Now, the station will sign on under new owner Knight Quality Stations with ABC's the Touch format. The new station represents the first venture into R&B radio for **KQS**, which was primarily an operator of New-England based AC and album outlets.

FOLKS: NYC STILL SHAKING UP

KRBE Houston music director **Paul "Cubby" Bryant** joins **Tom Poleman** in New York as the new MD of **WHTZ** (Z100), replacing **Andy Shane**, now at **WKTU**. **Cubby** bites the Big Apple April 22. Meanwhile, Z100 acting PD **Sam Milkman** crosses the street to modern rock **WXRK** as operations director.

WPGC Washington, D.C., MD **Albie Dee** steps down to concentrate on afternoons. PD **Jay Stevens** is looking for an off-air MD.

WRCY (Thunder Country) Washington, D.C., production director **Vicki Sayers** is upped to APD. She replaces the departing **Dave Dylan**.

AI Mayers is the new PD at **WJR** Detroit; he leaves the PD post at **WRKO** Boston.

Changes at **KALC** Denver with the sale to Chancellor: **Skip Weller**, VP/GM of Chancellor's Phoenix and Denver properties, replaces **GM Gayle Shaw**.

First, **Bubba the Love Sponge** was doing nights on **Jacor's** top 40 **WFLZ** Tampa, Fla. Then, he added an extra late-night show for co-owned R&B outlet **WJBT** (the Beat) Jacksonville, Fla. Now, **Bubba's** network is growing again. He's doing a third late-night show for album **WEBN** Cincinnati and sending breaks via **ISDN** line before his Tampa show. All of this is on top of the current simulcast of **WFLZ** on **KHTS** San Diego.

Hot AC **KESY** (Y104) Omaha, Neb., promotes APD/afternoon jock **Kevin Cooper** to PD, replacing **Jerry Balletta**, now research director at crosstown **KQKQ** (Sweet 98).

Sean Ross, Phyllis Stark, John Loscalzo, and Janine McAdams of the Airplay Monitors contributed to this column.

FOR THE RECORD

In the article in last week's Programming section about the rivalry between St. Louis outlets over dateline services, **KMJM** (Majic 108) PD **Doc Wynter** was incorrectly quoted. **Wynter** says that **KMJM** did not have its own dating service, as the quote implied.

Michael Saunders Finds R&B Nirvana At WJLB

IN DETROIT, **WJLB** has been the top-rated radio station for the past year, pulling a 10.2 in the fall Arbitrons, almost three points more than its nearest competitor, **N/T WJR**.

The quality and consistency of the station has been maintained through the shift of PDs from **Steve Hegwood**, who now helms **WHTA** (Hot 97.5) Atlanta, to the recently arrived **Michael Saunders**.

Perhaps one of the reasons the station has maintained its dominance is that it offers something for everybody: a little talk mixed with music in the afternoons, all-hip-hop evenings, gospel on Sunday mornings, live broadcasts from the Legends club on Fridays, and no programming that doesn't originate from the station.

While some mainstream R&B stations worry about fragmentation, **WJLB** has managed to buy out one competitor (R&B adult **WMXD**) and outlast the other (young-leaning **WHYT**). That allows it to remain "a mainstream urban that plays everything from **Teddy Pendergrass** to **L.L. Cool J** and the **Fugees**," **Saunders** says.

Here's a recent sample hour of **WJLB**: **R. Kelly**, "Down Low (Nobody Has To Know)"; **Anita Baker**, "Body And Soul"; **Brandy**, "Sittin' Up In My Room"; **Silk**, "Don't Rush"; **Xscape**, "Do You Want To"; **Luther Vandross**, "Never Too Much"; **Faith**, "Come Over"; **Luniz**, "I Got 5 On It"; **Monifah**, "I Miss You (Come Back Home)"; **Terry Ellis**, "Where Ever You Are"; **Monica**, "Before You Walk Out Of My Life"; **Jodeci**, "Freak N You"; and **Art N' Soul**, "Ever Since You Went Away."

Listeners have developed long-term relationships with some members of the veteran air staff. **Mason** has been on **WJLB** for about 14 years, and, according to **Saunders**, "he could probably run for office here and win." Five-year veteran **Janet G** follows in middays; music director **Frankie Darcell**, whom **Saunders** calls "the **Oprah Winfrey** of Detroit," galvanizes listeners with her "Talk Of The Town" segment in afternoon drive; **Da Bushman** follows with his popular hip-hop show at night; former part-timer **Kyle Lamont** holds down the late-night slot; and **Sylvia** carries overnights.

Saunders notes that when he came into the station behind **Hegwood**, the staff was understandably nervous that he would clean house. His promotion of **Lamont** to full time helped ease their minds. "When I announced that he was the best talent in the country for quiet storm, I had no idea what that was going to do for morale," he says. "They thought I would bring in my own people, but I said, 'You guys are my own people.'"

In fact, people skills are what **Saunders** feels have helped him in a career that has essentially included just two

commercial R&B stations: **WPEG** Charlotte, N.C., and **WJLB**. "I work with people very well," says **Saunders**, who began his radio career as a high school junior at **WGCD** Chester, S.C. "I started off mixing in the clubs and doing parties, and I knew how to make people feel comfortable, like part of the family."

Planning to study electronics, **Saunders** had to fulfill a high school require-

ment for English with a radio/TV class, and he was hooked. Between DJ gigs, he began at **WGCD** part time and eventually got the 6 p.m.-midnight shift. In 1982, two months after graduating from high school, he sent a tape to **WPEG**. Within weeks he was doing overnights; within a year he was doing afternoons. By 1984, **Doug Harris** became PD and took young **Saunders**, now MD, under his wing. When **Harris** left, **Saunders**, 22, was named PD. "I didn't know anything,

and what I knew, I didn't know I knew," he says. "I went to the GM when I heard we were getting a competitor, and I said I wanted to step down into MD/assistant PD. Either I would go to another [station] and program or the new PD would leave, and I'd be ready." According to **Saunders**, **WPEG's** new PD took the station from first to fourth, and he learned what not to do. "Ten months later, he was out, and they rehired me as PD," he says. Almost immediately, **WPEG** was sold to Broadcast Partners, and **Saunders** found another tutor in **Barry Mayo**, whom he calls a friend.

But after 12 years at **WPEG**, **Saunders** says, he got bored. By 1994, he had married singer **Stephanie Mills**, and her management company, **Left Bank**, offered him a chance to develop a research service that would provide labels with in-depth market research customized to suit the artists they were trying to promote. **Saunders** left **WPEG**, moved to L.A., and began working with **Left Bank** and **Strategic Radio Research's** **Curt Hansen**.

When **Hegwood** left **WJLB**, **Saunders** got a call from **WGCI** Chicago's **Elroy Smith**, one of **Hegwood's** best friends, asking for permission to put **Saunders' hat** in the ring. After meetings with consultant **Tony Gray** and owner/GM **Verna Green**, **Saunders** was named PD last August.

"This is the best urban situation in the country," **Saunders** says. "If you can't win here, you don't need to be programming." Further, **Saunders** is thrilled to be working with **Green**. "The success of this radio station has everything to do with **Verna Green**. She understands programming as well as sales, plus she has a marketing mind. She will look at anything [in the market] and customize it for radio."

JANINE McADAMS



newsline...

SALEM BROADCASTING has purchased StandardNews from Major Networks. The news service has about 200 affiliates.

ALAN GOODMAN is named president/GM of Shadow Broadcast Services/New York. He was most recently GM of **WHTZ** (Z100) New York.

BRYAN SCHOCK is named operations manager for Jones Satellite Networks' Rock Alternative Network. It is Jones' ninth 24-hour network. **Schock** has worked in radio in Denver, Los Angeles, Baltimore, Milwaukee, and San Diego.

STATION SALES: **KEZK/KFNS** St. Louis from Par Broadcasting to EZ Communications for \$48 million.

WCUZ-AM-FM Grand Rapids, Mich., and **KQLL/KOAS** Tulsa, Okla., from Federated Media to Clear Channel Communications; **WGSM/WRCN/WMJC** Long Island, N.Y., from Starr to Barnstable.

Music Video

PROGRAMMING

Goops Flip Out On 'Appetite' Clip Video Uses Old-Fashioned Flipbook Technique

BY DOUGLAS REECE

Though it may be the first of its kind, Kinetic/Reprise rock act the Goops' videoclip for its song "Vulgar Appetite" has taken an age-old approach to filmmaking.

The video, which has received airplay on MTV's "120 Minutes" and a host of regional shows, consists almost entirely of close-ups of black-and-white, pocket-sized flipbooks. The results are striking, alternating between choppy/old-fashioned and slick/futuristic.

Kinetic GM Alyson Shapero says that the clip's approach was well-suited to the act's energetic delivery.

"[The video] had a great, raw feel to it that really captured what the Goops are about," she says. "They are right there. Their music is accessible, and they're a really free, fun band."

To create the video, director Phil Harder shot four reels of film, enlarged the contact sheets 500%, and went about the tedious work of assembling literally hundreds of flipbooks. Harder also had a still photographer take rapid, six frames-per-second 35 mm shots to ensure a jerky quality to the footage. To make the video work, Harder syncopated the pace of the music and the flipbooks after shooting.

"We kind of guessed what the sync was to the song and sped up and slowed down [the rate of the flipbooks] during post-production," says Harder.

A partner in Minneapolis-based Harder-Fuller Films, Harder says he has been experimenting with the idea since he tried the concept in a dance film shot years earlier.

"It's kind of strange trying to convince somebody that your whole video is going to be made out of flipbooks," he says. "But once they realized the shot would unfold in someone's hand, I think the idea appealed to them. It has a certain handmade, punk-rock quality."

The Goops, whose last clip, "Booze Cabana," was a low-budget spoof of "Attack Of The 50-Foot Woman," are no strangers to experimental videos. In fact, Goops vocalist Eleanor Whitledge says



Frames from the Goops' flipbook

the band's original idea for the clip played on the song's dark humor, calling for an animated version of the New York underground comic strip "Drinky Crow."

The expense and time needed to create animation, however, quickly swayed the band into looking at other options.

Says Whitledge, "We wanted it to be animated like Disney's old 'Steamboat Willy' cartoons... Of course, when we realized it was completely out of the question, we began looking at the flipbook idea more and more."

For Harder, part of the song's appeal

lay in its timing, which clocks in at a speedy two minutes and 13 seconds. Because of the difficulty of editing the hard-copy photos together, the director knew the concept was better applied to a short clip.

As for the Goops, the band had to consolidate its movements so that the clip's action was spare yet dramatic. They also performed the song approximately 20 times, a process that was less taxing than one may think, says Whitledge.

"We really thought that it was going to be a very long, painstaking day because of the process, but it turned out we used half the time we thought we would," she says.

An issue that proved more complicated was providing an equal amount of screen time for each band member.

"I said, 'Let's take out a couple of those extreme close-ups.' I was being a little vain about it, but it was also about wanting to see more of the band. It turned out it was like pulling a card from a house of cards."

Due to the the intricacy of reshooting and rearranging prints in the flipbooks, Harder says major changes had to be kept to a minimum. Still, the final product was good enough to fool some into thinking the clip was computer-generated.

"Someone was saying, 'Can you change a couple of those computer effects to include the guitar player here and there?'" says Harder. "But I was like, 'Hold on, there are no special effects.'"

PRODUCTION NOTES

LOS ANGELES

Paul Hunter directed II D Extreme's "If I Knew Then..." for FM Rocks. Maryanne Tanedo produced, and Peter Selesnic directed photography.

David Nelson directed 3T's "Tease Me." Roberto Schafer directed photography; Danielle Schilling-Lovett produced. Nelson and the same crew also created Kris Kross' "Live & Die For Hip Hop."

Jeffrey W. Byrd directed the Evil

Minds' "Better Watch Out." Keith Smith lensed the clip; H.M. Coakley produced.

NASHVILLE

Martin Kahan directed clips for N.T.C.'s "Saving My Luv 4 You" and Emilio's "I Think We're On To Something." Dave Pritchard produced, while Larry Boothby directed photography for Think Pictures. Kahan also directed Neal McCoy's "Then You Can Tell Me Goodbye" in Alaska. Pritchard produced, and Sean O'Day directed photography.

NEW YORK

Lord Finesse's clips for "Game Plan" and "Actual Facts" were directed by Abdul Abbot for Night Train Films. Schaverie Reeves produced, while Joaquin Baca-Asoy directed photography.

Brett Vapnek is the eye behind Combustible Edison's "Bluebeard." Caarin Fleishmann produced.

OTHER CITIES

Hootie & the Blowfish's "Old Man & Me" video was directed by Dan Winters. Doug Halbert produced the Columbia, S.C., shoot for X-Ray Productions.

Doug Aitken directed the Spinanes' "Lines & Lines" for Satellite Films. Eric Matthies produced the Chicago shoot.



Shai And Alone. Gasoline Alley/MCA act Shai recently headed to Las Vegas to shoot the clip "I Don't Want To Be Alone." Pictured during a break in the production, from left, are Shai's Garfield Bright, video director Kevin Bray, and Shai's Darnell Van Rensalier, Marc Gray, and Carl Martin.

No-Frills Fla. Channel HTV Taking On MTV Latino

LOS ANGELES—South Florida-based music video channel HTV is aiming to take a bite out of MTV Latino's dominance of the Spanish-language music video market. Unlike its corporate-sized competitor, the no-frills clip programmer contains little more than straightforward music video content and does not use VJs.

HTV is owned by Hero Productions, which provides studio and satellite uplink facilities for several Latin American cable networks, including GEMS and SUR.



BEHAR

In addition to competitor MTV Latino, the channel competes with a handful of other international Spanish-language programmers, including the well-financed YA TV, which is a joint venture of BMG Entertainment, HBO Ole, and Warner Music Group.

However, despite the tough competition, channel president Robert Behar says there is still room for HTV to flourish internationally. He says the decision to launch came in response to a perceived underserving of the global Spanish-speaking market.

"The Latin audience does not want to be screamed at," says Behar. "What it really wants is to watch and hear music, not VJs. There was a need for the genres of music we are offering, and no one was filling the gap."

Tatiana Rodriguez, program director at Gamma Communications in Miami, which carries the HTV signal to 80,000 homes in Spain and Portugal, says the channel's approach has worked well with its audience. "People in Spain and Portugal are more interested in Latin musicians, so HTV is a better fit than MTV [Latino], which has a harder-edged sound."

Behar's philosophy has resulted in the channel taking a minimalist approach, concentrating on its clips and artists over personalities and production elements. In fact, the only moments when the channel strays from videos are when station ID announcements are occasionally made by artists featured on HTV. However, the channel does plan to run interview segments with selected artists in the near future.

Although HTV is targeting an audience that includes viewers as young as 18, a typical hour at the station reveals clip programming more likely to attract an older demographic. No rap is played on HTV, which skews heavily toward Spanish-language ballad clips. Each hour, the station airs approximately three salsa, three merengue, and three tropical mix clips,

as well as ballads by such artists as Louis Miguel and Gloria Estefan. On any given day, one or two English-language clips may appear.

The spare formula requires minimal production work on HTV's part, which translates into low overhead costs for its operation.

Behar says the staff consists mainly of a programming director, a "music picker," and a handful of promotion and sales people.

Hero's pre-existing broadcast and production facilities also helped facilitate

an easy start-up for HTV, which debuted in late 1995.

So far, the channel's approach has resulted in impressive growth, especially in markets outside the U.S.

After HTV was launched in Spain in August 1995, the station was quickly added by providers in Argentina, Chile, Uruguay, and Paraguay. In fact, Behar says that HTV now boasts coverage, via cable or satellite delivery, in every Latin American country. He is particularly pleased with the channel's penetration in Argentina, which recently grew by 600,000 subscribers when HTV was picked up by one of the country's largest cable operators.

Domestic markets include Miami, Boston, Tampa, Fla., and Washington, D.C. HTV has also penetrated university and educational-institution markets via the nonprofit service SCOLA (Satellite Communications for Learning Associated).

Still, in comparison to international activity, HTV's U.S. market share is relatively small. Behar attributes this to a lack of understanding of the Hispanic community on the part of American content providers.

"Market penetration in the U.S. is a difficult road to travel, especially when you are a Spanish station," says Behar. "Programmers tend to think, 'What do I need another Spanish channel for?'"

"There is a lack of understanding of the Hispanic market, and I don't know that that will ever be overcome," he adds. "What I am certain of is the U.S. Hispanic population is 30 million people, and they have their own views and programming requirements. This is an audience that wants programming tailored to its needs."

For Behar, HTV's initial success has lent a legitimacy to the channel, which began with little faith on the part of some record labels. "It has really been rewarding to see the emergence of the respect that we had to beg for [when HTV started]," says Behar.

DOUG REECE

TO OUR READERS

The Eye does not appear this week. It will return next week.

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 Nonchalant, 5 O'Clock
- 3 Monifah, I Miss You
- 4 Mariah Carey, Always Be My Baby
- 5 R. Kelly, Down Low
- 6 Busta Rhymes, Woo-Hah!! Got You All In Check
- 7 SWV, You're The One
- 8 Fugees, Fu-Gee-La
- 9 Brandy, Sittin' Up In My Room
- 10 Whitney Houston & CeCe Winans, Count On
- 11 LL Cool J, Doin It
- 12 Chantay Savage, I Will Survive
- 13 Goodie Mob, Soul Food
- 14 Quincy Jones, Babyface, Tamia, Slow Jams
- 15 Jesse Powell, All I Need
- 16 Lost Boyz, Renee
- 17 Jayz, Dead Presidents
- 18 Michael Jackson, They Don't Care About U
- 19 Shaggy Feat. Grand Puba, Why You Treat...
- 20 Patra W/Aaron Hall, Scent Of Attraction
- 21 The Tony Rich Project, Nobody Knows
- 22 Deborah Cox, Who Do U Love
- 23 Terry Ellis, What Did I Do To You?
- 24 The Dogg Pound, New York, New York
- 25 Immature, Please Don't Go
- 26 Art N' Soul, Ever Since You Went Away
- 27 Horace Brown, One For The Money
- 28 H-Town, A Thin Line Between Love & Hate
- 29 Maxwell, ...Til The Cops Come Knockin'
- 30 Yvette Michelle, Everyday & Everynight

*** NEW ONS ***

- Lionel Richie, Don't Wanna Lose You
- Puff Johnson, Forever Mine
- La Bouche, Sweet Dreams
- Passion, Where I'm From
- Donnell Jones, In The Hood
- 4U, Home
- Capleton, Heather Rage
- MC ChiChi, The Girls And Boo, Funk 4 Dayz



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Billy Dean, It's What I Do
- 2 Blackhawk, Almost A Memory Now
- 3 Lonestar, No News
- 4 JoDee Messina, Heads Carolina, Tails California
- 5 Tim McGraw, All I Want Is A Life
- 6 Alabama, It Works
- 7 Terri Clark, If I Were You
- 8 Shania Twain, You Win My Love
- 9 Bryan White, I'm Not Supposed To Love... †

- 10 Junior Brown, My Wife Thinks You're Dead
- 11 Brooks & Dunn, My Maria
- 12 Pam Tillis, The River And The Highway
- 13 Toby Keith, Does That Blue Moon Ever Shine... †
- 14 Trace Adkins, There's A Girl In Texas †
- 15 Sawyer Brown, Treat Her Right †
- 16 Mark Collie, Lipstick Don't Lie †
- 17 Collin Raye, I Think About You †
- 18 Marty Stuart & Travis Tritt, Honky Tonkin'
- 19 Paul Brandt, My Heart Has A History †
- 20 Joe Diffie, C-O-U-N-T-R-Y †
- 21 John Anderson, Long Hard Lesson Learned
- 22 Sky Kings, Picture Perfect †
- 23 Dwight Yoakam, Sorry You Asked?
- 24 Sammy Kershaw, Meant To Be †
- 25 Linda Davis, Some Things Are Meant To Be
- 26 The Mavericks, All You Ever Do Is Bring... †
- 27 Daryle Singletary, Too Much Fun
- 28 Diamond Rio, Walkin' Away
- 29 Garth Brooks, The Change †
- 30 Doug Supernaw, She Never Looks Back †
- 31 Mindy McCready, 10, 000 Angels
- 32 Deleventos, Driving At Night
- 33 Bobbie Cryer, You'd Think He'd Know Me
- 34 Neil Diamond, One Good Love
- 35 Dan Seals, I'd Really Love To...
- 36 Steve Azar, Someday
- 37 Ronna Reeves, My Heart Wasn't In It
- 38 Gretchen Peters, When You Are Old
- 39 Reba McEntire, Startling Over Again
- 40 Emilio, Even If I Tried
- 41 Baker & Myers, Years From Here
- 42 Nancy Griffith W/The Crickets, Well...
- 43 Stephanie Bentley, Who's That Girl
- 44 Joel Nava, I Do
- 45 Bellamy Brothers, Old Hippie
- 46 Rich McCready, Thinkin' Strait
- 47 Keith Gattis, Little Drops Of My Heart
- 48 Rhonda Vincent, What More Do You Want...
- 49 Tracy Lawrence, Time Marches On
- 50 Karla Bonoff & Nitty Gritty Dirty Band, You...

† Indicates Hot Shots

*** NEW ONS ***

- Daryle Singletary, Workin' It Out
- Riccochet, Daddy's Money



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Coolio, 1,2,3,4 (Sumpin' New)
- 2 LL Cool J, Doin It
- 3 Stone Temple Pilots, Big Bang Baby **
- 4 Mariah Carey, Always Be My Baby
- 5 Smashing Pumpkins, 1979
- 6 Alanis Morissette, Ironic
- 7 Oasis, Champagne Supernova **
- 8 Bush, Machinehead **
- 9 Red Hot Chili Peppers, Aeroplane
- 10 Foo Fighters, Big Me
- 11 Mary J. Blige, Not Gon' Cry
- 12 Busta Rhymes, Woo-Hah!! Got You All In Check
- 13 The Cranberries, Salvation **
- 14 R. Kelly, Down Low

- 15 Garbage, Only Happy When It Rains
- 16 Lenny Kravitz, Can't Get You Off My Mind
- 17 No Doubt, Just A Girl
- 18 D'angelo, Lady
- 19 Whitney Houston & CeCe Winans, Count On Me
- 20 Deborah Cox, Who Do U Love
- 21 Dog's Eye View, Everything Falls Apart
- 22 Marilyn Manson, Sweet Dreams
- 23 Radiohead, High And Dry
- 24 Alice In Chains, Heaven Beside You
- 25 Fugees, Fu-Gee-La
- 26 Jewel, Who Will Save Your Soul
- 27 Goo Goo Dolls, Naked
- 28 Stabbing Westward, What Do I Have To Do?
- 29 The Tony Rich Project, Nobody Knows
- 30 Madonna, Love Don't Live Here
- 31 2Pac, California Love
- 32 Spacehog, In The Meantime
- 33 Seven Mary Three, Water's Edge
- 34 Brandy, Sittin' Up In My Room
- 35 Stone Temple Pilots, Plush
- 36 Joan Osborne, Right Hand Man
- 37 SWV, You're The One
- 38 Stone Temple Pilots, Creep (Stone Temple)
- 39 Stone Temple Pilots, Big Empty
- 40 Stone Temple Pilots, Interstate Love Song
- 41 Alice In Chains, Again
- 42 The Dixons, Sister
- 43 Ammonia, Drugs
- 44 Goldfinger, Here In Your Bedroom
- 45 Green Day, Brain Stew
- 46 Nirvana, Smells Like Teen Spirit!
- 47 Michael Jackson, They Don't Care About U
- 48 Presidents Of The United States, Lump
- 49 Presidents Of The United States, Peaches
- 50 Bodeans, Closer To Free

*** NEW ONS ***

- The Fugees, Killing Me Softly
- Rage Against The Machine, Bulls On Parade
- The Cure, The 13th
- Nonchalant, 5 O'Clock
- Riccochet, Suddenly
- Dishwalla, Counting Blue Cars
- Paul Westerberg, Love Untold



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Brooks & Dunn, My Maria
- 2 Junior Brown, My Wife Thinks You're Dead
- 3 Lonestar, No News
- 4 Tim McGraw, All I Want Is A Life
- 5 The Mavericks, All You Ever Do Is Bring Me D
- 6 Diamond Rio, Walkin' Away
- 7 Keith Stegall, -1969-
- 8 Alabama, It Works
- 9 Pam Tillis, The River And The Highway
- 10 JoDee Messina, Heads Carolina, Tails Ca
- 11 Billy Dean, It's What I Do
- 12 Neil Diamond, One Good Love
- 13 Terri Clark, If I Were You

- 14 Blackhawk, Almost A Memory Now
- 15 Shania Twain, You Win My Love
- 16 Bryan White, I'm Not Supposed To Love U
- 17 Joe Diffie, C-O-U-N-T-R-Y
- 18 Travis Tritt, Only You (Trav
- 19 Garth Brooks, The Change
- 20 Mindy McCready, 10, 000 Angels
- 21 Stephanie Bentley, Who's That Girl
- 22 Dwight Yoakam, Gone
- 23 Doug Supernaw, She Never Looks Back
- 24 Bellamy Brothers, Old Hippie
- 25 Paul Brandt, My Heart Has A History
- 26 Toby Keith, Does That Blue Moon Ever Shi
- 27 Collin Raye, I Think About You
- 28 John Anderson, Long Hard Lesson Learned
- 29 Sawyer Brown, Treat Her Right
- 30 Sammy Kershaw, Meant To Be

*** NEW ONS ***

- Ronna Reeves, My Heart Wasn't In It
- Riccochet, Daddy's Money
- Daryle Singletary, Workin' It Out



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Celine Dion, Because You Loved Me
- 2 Mariah Carey, Always Be My Baby
- 3 Hootie & The Blowfish, Time
- 4 Seal, Don't Cry
- 5 Melissa Etheridge, I Want To Come Over
- 6 Alanis Morissette, Ironic
- 7 Natalie Merchant, Wonder
- 8 Collective Soul, The World I Know
- 9 Joan Osborne, One Of Us
- 10 Madonna, Love Don't Live Here
- 11 Bodeans, Closer To Free
- 12 Whitney Houston & CeCe Winans, Count On
- 13 Sting, Let Your Soul Be Your Pilot
- 14 Tracy Chapman, Give Me One Reason
- 15 Gin Blossoms, Follow You Down
- 16 Blues Traveler, Run Around
- 17 Ace Of Base, Lucky Love
- 18 The Tony Rich Project, Nobody Knows
- 19 Sheryl Crow, All I Wanna Do
- 20 Blues Traveler, Hook
- 21 Joan Osborne, Right Hand Man
- 22 Son Volt, Drown
- 23 Beatles, Real Love
- 24 Jewel, Who Will Save Your Soul
- 25 Dog's Eye View, Everything Falls Apart
- 26 Lionel Richie, Don't Wanna Lose You
- 27 TLC, Waterfalls
- 28 Beatles, Help!
- 29 Mariah Carey, Fantasy
- 30 Sophie B. Hawkins, As I Lay Me Down

*** NEW ONS ***

- Tina Arena, Chains
- Golden Smog, V

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 20, 1996.

THE BOX
MUSIC TELEVISION
YOU CONTROL

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

H-Town, A Thin Line Between Love & Hate

BOX TOPS

- "Weird Al" Yankovic, Amish Paradise
- R. Kelly, Down Low (Live To...Mix)
- Immature, Please Don't Go
- SWV, You're The One
- Deborah Cox, Who Do U Love
- Quad City DJ's, C'mon 'N' Ride It
- LL Cool J, Doin' It
- Whitney Houston & CeCe Winans, Count On Me
- Junior M.A.F.I.A., Get Money
- Genius/GZA, Shadowboxin'

NEW

- Alice In Chains, Again
- Amy Arena, Excuse Me
- Bahamadia, True Honey Buns
- Cracker, I Hate My Generation
- Delinquent Habits, Tres Delinquentes
- Dishwalla, Counting Blue Cars
- Fleming & John, I'm Not Afraid
- Gavin Friday, Angel
- Ghostface Killers, Motherless Child
- Hootie & The Blowfish, Old Man & Me
- Jodeci, Get On Up
- Korn, Clown
- La Bouche, Sweet Dreams
- Lionel Richie, Don't Want To Lose You
- Mac Mall, Get Right
- Madonna, Love Don't Live Here Anymore
- Men Of Vizion, House Keeper
- My Head, Humbucker
- Passion, Where I'm From
- Possum Dixon, Emergency's About To End
- Quindon, It's You That's On My Mind
- Ras Kass, Miami Life
- Smashing Pumpkins, Zero
- Society Of Soul, E.M.B.R.A.C.E.
- Spice 1, Ain't No Love
- Tracy Bonham, Mother Mother
- Verve Pipe, Photograph

HOR
MUSIC TELEVISION
The Music Shopping Network

Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- All-4-One, These Arms
- Garth Brooks, The Change
- Kiss, Rock And Roll All Nite
- Oasis, Champagne Supernova
- Lenny Kravitz, Can't Get You Off My Mind
- Ziggy Marley & The Melody, Love Power
- The Beatles, Real Love
- Bel Cantor, Rumour
- Mariah Carey, Always Be My Baby
- Jesse Cook, Tempest
- The Corrs, The Right Time
- Diamond/Jennings, One Good Love
- Enya, Anywhere Is
- Gin Blossoms, Follow You Down
- Whitney Houston & CeCe Winans, Count On Me
- Chris Isaak, Graduation Day
- Mike Oldfield, Let There Be Light
- Joan Osborne, Right Hand Man
- Bonnie Raitt, Burning Down The House
- Bruce Springsteen, Dead Man Walkin'



Six hours weekly
1 Centre Street, Room 2704
New York, NY 10007

- MC Lyte, Keep On Keepin' On
- Busta Rhymes, Woo-Hah!! Got You All...
- R. Kelly, Down Low(Live To...Mix)
- Wolfpack, Definition
- Shabazz The Disciple, Crime Saga
- Lost Boyz, Renee
- Horace Brown, One For The Money
- H-Town, A Thin Line Between Love & Hate
- Jodeci, Get On Up
- Mary J. Blige, Not Gon' Cry
- Jimmy A, Alize For Dolo
- AZ, Mo Murder, Mo Money...
- Silk, Don't Rush
- Maxwell, Til The Cops Come Knockin'
- Smooth Da Hustler, Hustler's Theme
- SWV, You're The One
- Mic Geronimo, Where Ever You Are

Total, No One Else
Geto Boys, The World Is A Ghetto
Wise Intelligent, Steady Slangin'

MTV
MUSIC TELEVISION
EUROPE

Continuous programming
Hawley Crescent
London NW18TT

- Robert Miles, Children
- Backstreet Boys, I'll Never Break Your Heart
- Take That, How Deep Is Your Love
- Babylon Zoo, Spaceman
- Joan Osborne, One Of Us
- 3T, Anything
- George Michael, Jesus To A Child
- Culture Beat, Cryin' In The Rain
- Oasis, Wonderful
- Fools Garden, Lemon Tree
- Coolio, Too Hot
- Boyzone, Father & Son
- Tina Turner, Whatever You Want
- Everything But The Girl, Missing
- Michael Jackson, They Don't Care About Us
- 2Pac, California Love
- Da Luniz, I Got 5 On It
- 2 Unlimited, Jump For Joy
- Snap, Rame
- Oasis, Don't Look Back In Anger

MUSIC TELEVISION

Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- Wayne Watson, Field Of Souls
- Code Of Ethics, Pleasant Valley Sunday
- Geoff Moore & The Distance, The Vow
- 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 Jeoffrey, After The Rain
- Whitney Houston/CeCe Winans, Count On Me
- Big Tent Revival, Somethin' 'Bout Jesus
- Wes King, Life Is Precious (new)
- Al Green, Your Heart's In Good Hands (new)

Rebecca St. James, God (new)
Newsboys, Take Me To Your Leader (new)
Audio Adrenaline, Never Gonna Be... (new)

JBTV

One hour weekly
216 W Ohio
Chicago, IL 60610

- Smashing Pumpkins, Zero
- Alice In Chains, Again
- Sparklehorse, Someday I Will Treat...
- Everclear, Heartspack Dollarsign
- Iggy Pop, To Belong
- Cracker, I Hate My Generation
- Cast, Alright
- Toadies, Away
- Nancy Boy, Deep Sleep Motel
- Badlees, Angeline Is Coming Home
- Tracy Bonham, Mother Mother
- Gas Huffer, 63 Hours
- Barenaked Ladies, Shoe Box
- Marilyn Manson, Sweet Dreams
- Echobelly, Dark Therapy
- Goldfinger, Here In Your Bedroom
- Black Grape, Kelly's Heroes
- The Dixons, Sister
- Deep Blue Something, Halo
- Blind Melon, 3 Magic Number

RAGE
TV FOR U-NOT THEM '98

1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Gavin Friday, Angel
- Stan Ridgway & Drywall, Big, Dumb Town
- Gravity Kills, Guilty
- Stabbing Westward, What Do I Have To Do
- Frank Black, Men In Black
- Bad Religion, A Walk
- The Customers, Bastard Before Me
- Bodeans, Closer To Free
- Alice In Chains, Again
- Verve Pipe, Photograph
- Mysteries Of Life, Going Through The Motions
- The Dixons, Sister
- Rebecca Timmons, Coming Of The Dream
- Rocket From The Crypt, Young Livers
- Lush, Ladykillers

CELTIC VOICES FIND 'COMMON GROUND'

(Continued from page 12)

in the U.S., says, "The Finn brothers track is something that triple-A is going to grab onto, and I think the instrumental tracks are going to do extremely well here." He expects NPR and college formats to embrace the Gaelic tracks on the album, such as "Cathain" by O'Maonlai.

The Finns, invited to contribute by Lunny, reportedly took some 30 minutes to compose "Mary Of The South Seas," a song about the Irish origins of their mother, who emigrated to New Zealand.

Bush sings in Irish (learned phonetically for the occasion) on "Mna Na h'Eireann," which will be her only new recording released this year. O'Connor interprets the traditional "On Raglan Road," while the prolific Costello sings "The Night Before Larry Was Stretched."

"This is the first Celtic album to feature some of the world's biggest rock artists," notes Roger Lewis, managing director of EMI Premier. "It has huge integrity, which stems from Donal Lunny, who has been at the forefront of the Irish music scene since his days with Planxty and Moving Hearts. I'd also like to pay fulsome tribute to [director of Hemisphere and associated labels] Gerald Selian, whose work alongside Donal has been key to the project."

Of the album's evolution, Lewis says, "We put the deal together in July last year. This was the first major project we signed on EMI Premier." The label was formed, says Lewis, "to mainstream so-called specialist or niche music genres."

EMI and Microsoft are collaborating on an enhanced-CD version of the album for release worldwide on EMI in the autumn. Microsoft is slated to demonstrate the title to EMI staff in New York next week. Adams enthuses, "An enhanced

CD [also] gets put in nonrecord retail, and Microsoft will be co-selling the CD, so we'll have a focus at Christmas."

Meanwhile, Stessel says, U.S. marketing plans for "Common Ground" include a three- to four-week run at retail listening posts, with in-store play CDs for "key accounts" and advertising in Irish-American publications, such as The Irish Echo.

From the U.K., Lewis says, an electronic press kit is being serviced to world media, together with an interview disc featuring Lunny and the core bands on the album.

Jim Herron, PD at triple-A WBOS Boston, expresses interest in the range of material on "Common Ground."

"Everyone you mention, we play," he says, "and from the 'for what it's worth' department, the Boston area is hugely influenced by the Irish."

Gary Balaban, PD at AC outlet WLIF Baltimore, feels that adult contemporary play for the album may be harder to come by. "There's not much traditional music around [at AC]," he says, "although the Corrs have integrated the elements of traditional Irish music into their pop sound."

Lewis and Stessel agree that the kind of music featured on "Common Ground" has now shaken off its "specialist" tag. "Celtic music has established itself as a powerful individual genre," says Lewis. "It has long passed beyond its folk roots into a mass-appeal style."

Adds Stessel, "There has always been an interest and a market for Irish music in [the U.S.]. The last Chieftains album, with all the guests on it ['The Long Black Veil' on RCA], really brought it home to a lot of people. I think if you're a well-rounded music person, you appreciate it. Look at Enya. I don't understand a word she's saying on her first two records, but it's beautiful."

THINGS FALL INTO PLACE FOR DOG'S EYE VIEW

(Continued from page 12)

commercial single out, so it makes [consumers] buy the album and realize how deep it is."

Leshay says sales on "Happy Nowhere" really kicked in once top 40 radio gravitated toward "Everything Falls Apart" and MTV designated the videoclip for the track as a Buzz Clip.

"MTV was a huge factor," he says, "but I think that for any artist embraced by a multitude of formats, like dog's eye view has been, for that many people to be hearing the song, you can't expect anything less than a big surge of sales."

"The Prince's Favorite Son," the second single and video, will be serviced in early June. The band's songs are published by dog's eye music/EMI Virgin Songs.

Bob Bell, new-release buyer of the 280-store Warehouse Entertainment chain based in Torrance, Calif., says the label's commitment and developing-artist price point of \$7.98/\$11.98 for the album "have been key to the success of this project. It has been in our top 50 for a while. For a new artist, on the strength of one single, it's pretty incredible."

At this point in its career, dog's eye view may be known for just that one single, but many industry observers believe the band has a solid future ahead of it.

"We have a gifted songwriter in Peter Stuart," says John Knapp, PD at modern rock WPLY (Y100) Philadelphia. "He's an up-and-coming songwriter to keep an eye on. He's going to write a lot of good songs."

Stuart says "Happy Nowhere" is

about life's daily confusions and moving into the "real world."

"After college, I was trying to figure out where my place is in the world, which is the main theme of the album," he says. "I haven't figured it out yet, but if I did, I probably wouldn't be able to write songs."

Prior to landing his record deal, Stuart played several solo acoustic shows and toured with Counting Crows and Tori Amos.

While he says he likes the camaraderie of being in a band, Stuart likes to save the songwriting for himself.

"I'm like a wounded dog that way," he says. "I get hurt, go off in a corner until I heal, and then come back with a bunch of songs."

Once signed, dog's eye view, which is booked by Frank Riley at Monterey Peninsula Artists and managed by Marty Diamond at Underdawn Ltd., toured with Matthew Sweet, Belly, and Catherine Wheel (Billboard, Jan. 6). Along the way, Stuart passed out cassette samplers of his songs and built a fan base by connecting with fans through E-mail on the Internet (Popular Uprisings, Billboard, Feb. 24).

Now that it has finished a U.S. tour, dog's eye view will head to Europe for two weeks of dates in late April and returns to the U.S. for a May 14 performance on "Late Show With David Letterman."

The band, which also includes drummer Alan Bezozi, guitarist Tim Bradshaw, and bassist Dermott Lynch, is up for some radio station-sponsored shows this summer.

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

ACROSS THE BOARD: Celine Dion's "Because You Loved Me" (550 Music) sits comfortably on top of the Hot 100 again this week; it also holds down the top spots on the sales and airplay component charts, posting substantial growth on each. On the Hot 100 Singles Sales chart, "Because" occupies the top spot for the fifth consecutive week, despite the fact that the single has been officially discontinued; retail outlets are selling units they have in stock but are unable to get more. As a result, in the weeks ahead, "Because You Loved Me" should lose substantial sales points, a factor that could push it out of the No. 1 spot.

WAITING IN THE WINGS: At No. 2 for the third consecutive week is the greatest overall point gainer on the chart, Mariah Carey's "Always Be My Baby" (Columbia). It also holds down the No. 2 spots on both component charts, showing major growth in sales and airplay. "Always" closes the gap in chart points but remains a few weeks away from attaining the No. 1 spot. If "Because You Loved Me" begins to lose sales points rapidly, "Always" could make the move even sooner.

CHANGE IN PLANS: Scratch Fugees' "Killing Me Softly" (Columbia) from the list of airplay-only singles that appeared in last week's column. Columbia has reconsidered and will release a commercial single in early May. "Killing" is already No. 6 on the Hot 100 Airplay chart, so look for an explosive debut when the single hits stores. Will Fugees be the first hip-hop act to debut at No. 1?

YEAR IN THE MAKING: Re-entering the chart, at No. 88, is "Your Loving Arms" by Billie Ray Martin (Sire/Elektra/EEG), a dance/pop gem that peaked at No. 87 in May 1995. The first time around, "Arms" topped the Hot Dance Music/Club Play chart and was a top five radio hit at WBBM (B96) Chicago and Miami's WPOW (Power 96) and WHYI (Y100). In its new life, the song is No. 1 at WKTU New York and top 20 at KUBE Seattle and KIIS Los Angeles. Comparisons are being drawn to Everything But The Girl's "Missing," which also took a long time to hit and eventually peaked at No. 2. Could "Your Loving Arms" be as big?

THE HOT SHOT DEBUT, at No. 9, is SWV's "You're The One" (RCA). It debuts at No. 7 in sales, with more than 82% of its points coming from retail. On the airplay side, "One" is top 10 at four monitored stations, including No. 6 at KBXX (the Box) Houston. This week's second-highest entry, at No. 52, is "Chains" by Australian singer Tina Arena (Epic). The single was top 10 throughout Europe and is already shaping up to look like a hit in this country; it is No. 3 at XHTZ (Z90) San Diego and top 10 at 15 other monitored stations.

TWICE IN A ROW: Tracy Chapman's "Give Me One Reason" (Elektra/EEG) captures the Greatest Gainer/Airplay award for the second consecutive week. It zooms 46-33 on the Hot 100 and 37-26 in airplay. "Reason" is No. 1 at WVKS Toledo, Ohio, and four other monitored stations. The winner of the Greatest Gainer/Sales award is "5 O'Clock" by Nonchalant (MCA), which is No. 3 on the Hot Rap Singles chart. It soars 43-29 on the strength of No. 17 sales and No. 1 airplay at WPGC Washington, D.C., and WJMH Greensboro, N.C.

HUGHES BROTHERS INK INTERSCOPE, UNIVERSAL DEALS

(Continued from page 8)

Darryl Porter.

In its joint venture with Interscope, Underworld Records will promote, market, and distribute releases through Interscope. Under the agreement, Underworld has the right to bring its Capitol-distributed acts, Hami, Jesse, and Trina, to Interscope.

While the label plans to sign several new acts in 1996, there are no immediate plans to release new titles.

Although the Interscope pact comes on the heels of Underworld's recent departure from former distributor Capitol—which moved its R&B music division to sister label EMI (Billboard, March 9)—the Underworld executives say they had been looking for a new suit-or for more than a year.

"It's great to be with a label that has a proven track record with [R&B music]," says Allen Hughes.

Hami, Trina, and Jesse released debut projects last year, all of which received lackluster sales.

The agreement with Interscope comes on the heels of Underworld's pact with Universal for its film-production arm, which is described as a four-year, first-look, writing, directing, and producing deal.

Interscope expects the agreement with Underworld to broaden its own creative sphere. "We're trying to diversify, and our recent deals with MCA and Underworld are going to help us do that," says Interscope A&R exec John McClean. "The Hughes brothers are on the cutting edge with their movies and are going to vanguard the direction of black cinema and tap the music that's there."

MCA Music Entertainment Group acquired 50% of Interscope after Warner Music Group sold its interest in the company in February (Billboard, March 2).

Interscope's partnership with MCA Music Entertainment Group makes its Underworld deal all the more attractive

because all the companies involved—Interscope, Underworld, MCA Music, and Universal—fall under the MCA banner. "Interscope has a strong urban promotion department for its records and, at the same time, understands the synergy between filmmaking and music," says Porter, who oversees Underworld's

day-to-day operations.

Albert Hughes says, "We still haven't exploited our full potential with regard to the film and music sides coming together. Our main concern is marrying soundtracks with movies that make sense and are not just marketing vehicles for one another."

SID SHEINBERG LAUNCHES NEW LABEL

(Continued from page 8)

track to "Flipper," a film produced by Bubble Factory that will be released by MCA's Universal Pictures May 10. The album will include Matthew Sweet's new version of the TV theme song to "Flipper" and, as the first single (April 22), a dancehall remake by Shaggy and Rayvon of Mungo Jerry's 1970 hit "In The Summertime."

"Flipper" will also be MCA's first enhanced CD and, in addition to music, it will contain games, puzzles, movie clips, and information for children about dolphins and conservation.

A Track Factory project for release later this year is a concept album called "Get Up Stand Up" that will benefit human-rights organizations and feature an all-star remake of Bob Marley's classic song.

Sexton's plan is to release three or four albums this year and between six and 12 each year thereafter. He says he will maintain a lean staff and be "slow and deliberate" about hiring. At press time, one executive, product manager Andrew Stephanopoulos, had signed on.

"We don't need a huge infrastructure," says Sexton. "I come from a smaller-company model. And it's Sid's intention with Bubble Factory to operate in a smaller, more hands-on way. It keeps us closer to the creative process. And at the end of the day, it's more fun."

In addition to producing soundtracks and concept albums, Track Factory ex-

pects to sign "commercial alternative acts," according to Sexton. "We're looking for people who will benefit from an association with a motion-picture company." He cites Lisa Loeb as an artist who built a viable career from a song that first appeared on a soundtrack ("Stay," from the film "Reality Bites").

Sexton adds that he has two acts in mind for the label—one band and one individual—but declines to give details.

The executive's most recent venture has been Magstripe Entertainment, a company he co-founded to advise movie producers and directors on the selection of music for soundtracks. He has also been VP of music for TriStar Pictures. Some films for which he put together soundtracks are "Rush" (which spun off the Grammy-winning song "Tears In Heaven"), "Sliver," and "How To Make An American Quilt." He also had a label joint venture with Irving Azoff's Giant Records called Big Screen Records, which specialized in instrumental film music. Before turning to movies, he worked on concerts and tours and produced the 1979 No Nukes concert.

Jay Boberg, president of MCA Records, says, "I think Tim Sexton is very talented and is a good music guy. He has a long history of working with artists and packaging music for soundtracks. Pairing him with [the Sheinbergs], they'll end up with a lot of firepower."

EMI REACHES TRUCE WITH E.U. SOCIETIES

(Continued from page 8)

that all the publishers have."

EMI had complained that the societies were making decisions affecting the amount of revenue flowing to the publisher and its writers without proper consultation. "In the past, they have really not been listening to us," says Bandier, "and they dealt with us in a manner that was very arbitrary."

Tournier and Kreile have declined to comment further.

Bandier says, though, that MRSE has achieved its purpose. "We always said we didn't want to be in the collection business, but setting up MRSE was a wake-up call to the societies. It got their attention."

"They knew we were prepared to spend whatever it took and to do whatever it took to license our copyrights directly across Europe."

MRSE was essentially a product of a new order in Europe. Historically, the continent's record companies handled royalty payments to publishers on a purely domestic basis. They secured their licenses from and paid their mechanical royalties to the sole collecting society within their country.

Under this system, each collecting society enjoyed a monopoly in its own market, and a multinational record company had to reach individual deals for each country in which it operated.

However, the open market across the 15-nation European Union means

that record companies can now buy one pan-European license from any collecting society within the E.U.

The competition between the societies for such vast amounts of business has been fierce, and each has vied with the others to produce agreements that are attractive to record companies. The discounts they give as part of this process are taken from the revenues passed to publishers.

Bandier says he believes his company's agreement with SACEM and GEMA will precipitate the formation of two working parties, which will include representatives from both sides of the dispute, to look at this and related issues. One will address EMI's specific concerns, and the other, he says, will be more global and include other multinational publishers as well.

as collecting societies, such as the U.K.'s Mechanical Copyright Protection Society and the Netherlands' STEMRA.

Asked how difficult it was to reach this agreement with GEMA and SACEM, Bandier says, "In order to make a great omelet, you have to break a few eggs. We've broken a lot of eggs, but we've made a great omelet."

Insiders at SACEM suggest that the agreement with EMI is not an admission of previous fault on its part but an equitable solution to a heated dispute.

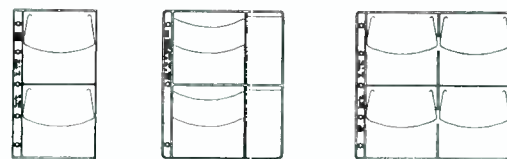
However, it is also suggested that PolyGram International Music Publishing has noted EMI's lead and is considering its own get-tough policy with the collecting societies.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	8	4	SCANDALOUS THE CLICK (SICK WID' IT/JIVE)
2	19	2	FEEL THE MUSIC PLANET SOUL FEATURING BRENDA DEE (STRICTLY RHYTHM)
3	3	3	MR. ICE CREAM MAN MASTER P (NO LIMIT)
4	1	5	NO MORE GAMES SKIN DEEP (LOOSE CANNON/ISLAND)
5	4	5	DON'T RUSH SILK (ELEKTRA/EEG)
6	6	7	ILLUSIONS CYPRESS HILL (RUFFHOUSE/COLUMBIA)
7	—	1	SCARRED LUKE (LUTHER CAMPBELL/ISLAND)
8	—	1	DOOKY BOODY DJ D-MAN & BILLY BOY (OUT OF CONTROL/ZOO)
9	11	11	HYPNOTIZE THE MOON CLAY WALKER (GIANT/WARNER BROS.)
10	10	3	LET'S LAY TOGETHER THE ISLEY BROTHERS (ISLAND)
11	12	6	YOU WIN MY LOVE SHANIA TWAIN (MERCURY NASHVILLE)
12	7	2	I'M GETTING USED TO YOU SELENA (EMI/LATIN/EMI)
13	15	8	WHY YOU TREAT ME SO BAD SHAGGY FEATURING GRAND PUBA (VIRGIN)

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

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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

BILLBOARD LIVE: Heating Up Sunset's Strip

Construction for Billboard Live is nearing completion and plans for its summer unveiling are under way. This state-of-the-future, 12,000-square-foot, three-level club brings 21st-century technology to the his-



toric Sunset strip in a luxurious, yet intimate environment, combining dancing, dining, and live music. The venue located at 9039 Sunset Blvd. will be an interactive multimedia nightclub and restaurant. The L.A. club will serve as a template for a network of Billboard Live Clubs to be created worldwide.

Every Thursday night, the club will announce Billboard chart information (before the magazine hits the streets on Friday morning) via the club's large video marquees, the Internet and Billboard Live's own radio station, which will also provide information on upcoming Billboard Live events.

In keeping with the magazine's efforts to promote emerging artists, Billboard Live will regularly showcase musical acts that may appear on Heatseekers and Bubbling Under charts. These acts, as well as established artists, will perform in a concert room equipped with the newest available audio-visual and lighting technology as well as a revolving stage allowing one act to set up while another plays. In addition to being fully equipped for radio and television simulcasts, each Billboard Live site will be linked via satellite, enabling audiences to view live performances at other facilities and giving performers the opportunity to hold global jam sessions.

"The creation of Billboard Live is another example of our long-term plan to maximize the value of our flagship's nameplate through selec-

tive consumer projects," says Howard Lander, president and publisher of the Billboard Music Group. "This venue will share the publication's focus on music world-wide."

Designed by three-time Emmy Award winner Jeremy Railton and his associate Thomas Mahler of the Last Design Co., the club will be developed by Jerrold Pressman, who is also president of Billboard Entertainment Marketing Inc. The rock-solid exterior is to be covered with frosted glass panels, intended as abstract rendering of Billboard's charts, with lights mounted behind the panels to allow the building to metamorphose from one shimmering color to the next. The exterior look will also change along with the images on two large video marquees (Jumbotrons) facing east and west from the building's front. In addition to the Billboard charts and simulcasts of the activities inside the club, the Jumbotrons will eventually display theatrical trailers, public service announcements and award-winning work by student filmmakers.

The inside decor will have a Gothic feel with plush fabrics and dramatic lighting. The downstairs area will feature the rotating stage, a dancefloor, and dining on a beautiful, landscaped outdoor patio. The upstairs area will offer an intimate dining room, balcony, private opera boxes, fireplace, and the Board Room, a subterranean getaway for members only.

Look for details on the grand opening in this column over the next few weeks.

For more information, contact Keith Pressman, president of Billboard Live, at 310-451-3281.



Dates 'n Data

Seventh Annual International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 29-May 1
(Awards Ceremony—Gusman Center For The Performing Arts • May 1)

Dance Music Summit • Chicago Downtown Marriott • July 17-19

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7

Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	168,632,000	175,549,000 (UP 4.1%)
ALBUMS	147,546,000	147,882,000 (UP 0.2%)
SINGLES	21,086,000	27,668,000 (UP 31.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	93,717,000	105,327,000 (UP 12.3%)
CASSETTE	53,588,000	42,077,000 (DN 21.4%)
OTHER	241,000	478,000 (UP 98.3%)

OVERALL UNIT SALES THIS WEEK

14,424,000

LAST WEEK

12,768,000

CHANGE

UP 13%

THIS WEEK 1995

11,675,000

CHANGE

UP 23.5%

ALBUM SALES THIS WEEK

11,866,000

LAST WEEK

10,486,000

CHANGE

UP 13.2%

THIS WEEK 1995

9,983,000

CHANGE

UP 18.9%

SINGLES SALES THIS WEEK

2,558,000

LAST WEEK

2,283,000

CHANGE

UP 12%

THIS WEEK 1995

1,692,000

CHANGE

UP 51.2%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1995	CHANGE
CD	8,441,000	7,479,000	UP 12.9%	6,187,000	UP 36.4%
CASSETTE	3,392,000	2,973,000	UP 14.1%	3,780,000	DN 10.3%
OTHER	33,000	34,000	DN 2.9%	16,000	UP 106.3%

ROUNDED FIGURES

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

SoundScan®

I Am Woman, Watch Me Chart

THE HIGHEST-RANKED MALE solo artist on the Hot 100 is Coolio, bulletted at No. 7 with "1,2,3,4 (Sumpin' New)." But he may have a long wait if he wants to reach the top. There hasn't been a male solo artist in the No. 1 position since Sept. 2, 1995, 7 1/2 months ago. The last male solo artist to occupy the top slot was Michael Jackson, who had a one-week run with "You Are Not Alone." The next chart-topper was "Gangsta's Paradise" by Coolio Featuring L.V. That's the last No. 1 single not by a female artist. Succeeding Coolio and L.V. was Mariah Carey with "Fantasy." Since that record ascended to the top the week of Sept. 30, 1995, women have been No. 1 for 30 consecutive weeks. That's the longest run for women at No. 1 since 1944, when the Andrews Sisters, Dinah Shore, and Ella Fitzgerald were No. 1 for 32 consecutive weeks with six singles. Four of the six, however, were collaborations with male artists, namely Bing Crosby and the Ink Spots.

Men have not been completely shut out of the No. 1 spot, thanks to the collaboration of Mariah Carey and Boyz II Men on "One Sweet Day." But with Celine Dion's "Because You Loved Me" at No. 1 for the fifth week and Mariah Carey's "Always Be My Baby" right behind it, it may be a while before a male artist occupies the position.

The current male shutout probably won't last as long as the 64-week domination of the No. 1 slot by male vocalists from September 1957 to December 1958. After Debbie Reynolds held sway for three weeks with "Tammy," there wasn't another chart-topper sung by a woman until almost 16 months later, when "To Know Him Is To Love Him" by the Teddy Bears went to No. 1.

MAYBERRY MAN: Making his first appearance on The Billboard 200 and debuting at No. 8 on the Heatseekers chart is everybody's favorite sheriff, Andy Griffith. "I Love To Tell The Story" (Sparrow) reaches the album chart 41 years and two weeks after Griffith made his single-chart debut with "Make Yourself Comfortable," a Capitol single that peaked at No. 26 in April 1955.

THERE! HE CHARTED AGAIN: It disappeared from The Billboard 200 after one week, but it's worth mentioning that Bobby Vinton debuted at No. 199 last week with "16 Most Requested Songs" (Columbia), based on a QVC promotion. That gives Vinton a chart span of 33 years and eight months, beginning with the debut of "Roses Are Red" in August 1962. Similarly, the Beach Boys enter at No. 198 this week with a Capitol "Greatest Hits" collection. That gives the Hawthorne, Calif., group a chart span of 33 years and five months, counting back to the first appearance of "Surfin' Safari" on Capitol in November 1962.

AROYCE BY ANY OTHER NAME: Madonna's 36th entry on the Hot 100 is a first. "Love Don't Live Here Anymore," debuting at No. 91, marks the artist's first single to be a remake of someone else's hit. The original peaked at No. 32 in 1979 for Rose Royce, a group produced by ex-Motown helmer Norman Whitfield.

YOU CAN CALL HIM WEIRD: Thanks to Norm Emery for e-mailing me at fbronson@billboard.com to say that until now, "Weird Al" Yankovic's personal best on The Billboard 200 was a No. 17 peak for two albums. This week, the parodist breaks that barrier by moving 17-16 with "Bad Hair Day."

CHART
BEAT



by Fred Eronson

BILLBOARD'S 7TH ANNUAL LATIN MUSIC CONFERENCE & AWARDS SHOW

APRIL 29 - MAY 1, 1996

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- An evening of Live Artist Showcases sponsored by ASCAP "ASCAP's Best Kept Secrets"
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- Billboard's Latin Music Hall of Fame inductee Juan Gabriel, celebrating his 25th Anniversary.
- "El Premio" Billboard's Lifetime Achievement Award
- Selena Spirit of Hope Award

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DLG (Sony Discos) Nydia Rojas (Arista Texas)
Aterciopelados (BMG) Bobby Pulido (EMI Latin)
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LIONEL
RICHEL

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THAN
WORDS

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