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IN MUSIC NEWS



Slash/Reprise's BoDeans Rise In Airplay Via TV
 SEE PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT MARCH 2, 1996

ADVERTISEMENTS

JOHN SEBASTIAN AND THE J-BAND I WANT MY ROOTS

THE J-BAND:
 JOHN SEBASTIAN
 JIMMY VIVINO
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 JAMES WORMWORTH

ALSO FEATURING:
 YANK RACHELL
 RICHARD CROOKS
 JOHN SIMON
 PAUL RISHELL
 ANNIE RAINES
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IN STORES MARCH 12TH

15th ANNIVERSARY

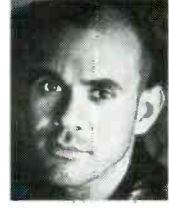
MUSICMASTERS

Distributed in the USA & Canada by BMG Music

Metro Blue's Lara: Worldly Pop Beat

BY MELINDA NEWMAN

NEW YORK—Drawing on the music of the world to flavor his pop creations,



LARA



Nil Lara conjures up infectious melodies on his self-titled Metro Blue/Capitol Records album.

The release, due in stores March 19, combines traditional Western pop and rock sensibilities with Latin and African seasonings, resulting in a totally accessible sound that has more spice
 (Continued on page 16)

Early Music Comes Alive Under Hand Of Jordi Savall

Astrée Performer: Savior Of The Viol

BY BRADLEY BAMBARGER

Since the remarkable success of the soundtrack to the 1992 film "Tous Les Matins Du Monde"—which has sold more than 600,000 copies worldwide, according to distributor Auvidis—Jordi Savall, the album's musical director, has become one of the early-music world's leading lights.



SAVALL

But while "Tous Les Matins Du Monde" was a crossover catalyst, the album is merely one of a host of achievements in Savall's career as scholar, conductor, and master of all manner of archaic bowed instruments, particularly the viola da gamba. He continues his
 (Continued on page 77)

Olympic Art Exhibition Attuned To Savall's Music

BY BRADLEY BAMBARGER

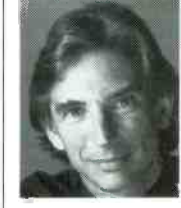
At the upcoming Olympic Arts Festival in Atlanta, thousands of people will hear the work of early-music virtuoso Jordi Savall who may never have had the opportunity otherwise. Two Astrée recordings by Savall are to be featured in an ambitious multimedia art exhibition titled "Rings: Five Passions In World Art." Savall is the only musical artist honored by having more than one inclusion.

Curated by J. Carter Brown, director emeritus of the National Gallery of Art, the "Rings" exhibition aims to illustrate five fundamental human emo-
 (Continued on page 77)

RCA Victor Hopes Fans Want MTT

BY HEIDI WALESON

The newest American orchestra/



TILSON THOMAS



conductor dream team makes its recording debut Tuesday (27), when RCA Victor Red Seal releases
 (Continued on page 76)

HE'S NOT YOUR AVERAGE ELECTRIC GUITAR-WIELDING, DELTA-BLUES PLAYING, AX-MAN EXTRAORDINAIRE. BUT THEN, HE'S NOT YOUR AVERAGE 18-YEAR-OLD EITHER.

KENNY WAYNE SHEPHERD
 LEDBETTER HEIGHTS

The debut album featuring the tracks "Deja Voodoo," "Born With A Broken Heart," and "Aberdeen."

Available on Giant Compact Discs and Cassettes.

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MCT Gets Bold! With Expansion

BY LARRY FLICK

NEW YORK—After nearly five years of building its reputation as one of the top artist management firms in dance music, MCT Management is broadening its scope to include its own indie la-



bel and marketing division. The New York-based company is also aiming to redefine the parameters of artist management by taking on such U.K. and European indie labels as the up-and-coming Perfecto Records as clients for stateside development.
 (Continued on page 84)

Justice Dep't Investigating Music-Video Fee Collusion

BY BILL HOLLAND

WASHINGTON, D.C.—The Justice Department has asked U.S. District Court here for an expedited hearing to determine whether a civil lawsuit against five major record companies is warranted. The Justice Department says it has evidence that the companies may have colluded to fix the prices of license fees for music videos and shared high-level information about licensing fees.



Time Warner Inc., Sony Corp. of America, EMI Music, Bertelsmann Inc., and PolyGram Holding Inc. are listed as respondents in the motion for the expedited hearing.

Robert P. Faulkner, trial attorney for the Justice Department's Antitrust Division Civil Task Force, warns in the recent motion that unless the court quickly grants a hearing, not only will U.S. consumers be adversely affected, but "further passage of time raises the
 (Continued on page 86)

Oasis Tops Brits; Jackson Upstaged

BY JEFF CLARK-MEADS

LONDON—The Brits 1996 produced more than the usual selection of award-show winners and losers. The



OASIS



LENNOX



MORISSETTE

big winners were the honored and feted artists (including Oasis, Alanis Morissette, Annie Lennox, and David Bowie) and the standing of the British
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Morton Gould, Composer And Conductor, Dead At 82
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Added to the list of "MAYBE IT WAS MEMPHIS," "MI VIDA LOCA" and "SPILLED PERFUME" comes another career record...

PAM Tillis
 The River And The Highway

"The week we added 'The River And The Highway' we started receiving calls. This week Pam is #3 on our Top Nine at Nine." —Jennifer Page, KYGO, Denver

MANAGEMENT: MIKE ROBERTSON MANAGEMENT, NASHVILLE, TN

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ON THEIR MUCH-DESERVED GRAMMY
"LIFETIME ACHIEVEMENT AWARDS"

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Composer/Conductor Morton Gould Dies

Varied Career Included Presidency Of ASCAP

■ BY HEIDI WALESON

NEW YORK—Morton Gould, the American composer, conductor, and musical statesman, died suddenly Feb. 21 at a hotel in Orlando, Fla. He was 82 and lived in Great Neck, N.Y.

Gould was visiting the Disney Institute as artist-in-residence. The night before his death, he attended an all-Gould concert performed by the U.S. Military Academy Band and received a standing ovation. He had planned to conduct the concert, but was advised not to, as he was feeling ill.

Cause of death had not been determined at press time.

Witty and approachable and a famous raconteur, Gould was a constant and vigorous presence on the musical scene as a musician, an advocate for music and composers, and president of ASCAP from 1986 to 1994.

As a composer, he covered the spectrum of 20th-century music, writing and performing in the popular and serious classical idioms and merging the two long before crossover was fashionable. His "Cresta Blanca" radio show theme from the '40s was one of advertising's first major jingles. In 1995, he won the Pulitzer Prize in music for "Stringmusic," a 30-minute work commissioned by the National Symphony in Washington, D.C., in tribute to conductor Mstislav Rostropovich.

In between, Gould created such classics of orchestral light music as "Pavane"; wrote for musical theater, film, and TV; collaborated with choreographers Jerome Robbins on the vivacious "Interplay" (1944) and Agnes De Mille on the dark, haunting "Fall River Legend" (1947); and explored 12-tone music in "Jekyll And Hyde Variations" (1957).

In 1994, President Clinton awarded Gould the Kennedy Center Honors. He was elected to the American Academy of Arts and Letters in 1986.

Gould's vibrantly orchestrated music is infused with American vernacular idioms. In 1994, he told Musical America magazine, "I'm fascinated by all the sounds I hear around me every day, and I like to use them creatively wherever I can. I mean jazz rhythms, cowboy music, hillbilly music, old hymns, spirituals, gospel, Hebraic chants, Muslim chants—almost any kind of sound triggers me."

In 1993, he became the first major composer to incorporate rap into a concert work when he wrote "The Jagger And The Dinosaur" for rapper and orchestra for the Pittsburgh Youth Or-



GOULD

chestra.

At the time of his death, Gould was at work on a second piano concerto and "There Are (No) Children Here," a choral work with lyrics by popular songwriter Phil Galdston, which will be performed by the Children's Aid Society Chorus this spring in New York.

Born Dec. 10, 1913, in Richmond Hill, N.Y., Gould was a piano prodigy who published his first piece, "Just Six," at that age. His precocity won him a scholarship at age 8 to the Institute of the Musical Arts in Manhattan, which later became the Juilliard School. But Gould found the Institute's rigid curriculum stifling and withdrew.

At 17, he auditioned for Fritz Reiner to study conducting at the Curtis Institute, but the illness of his father and the onset of the Depression forced him to abandon his studies and work to support his family.

He turned to popular music, playing the piano for vaudeville, and was the house pianist at the 1932 opening of Radio City Music Hall.

Radio brought Gould fame as a conductor, arranger, and composer. Beginning in 1934, he

conducted orchestral arrangements of popular songs and other light music on his regular radio shows and created his own arrangements and original works.

His radio career brought him into the recording world, and he cut more than 100 discs for RCA, Columbia, and Decca. In April, RCA will reissue five "Living Stereo" discs of Gould conducting the Morton Gould Orchestra in such "lounge music" classics as "Jungle Drums" and "Blues In The Night."

Gould also flourished as a conductor of more serious music and became a regular guest conductor at major orchestras. His RCA recording of Charles Ives' Symphony No. 1 with the Chicago Symphony, the first recording of the work, won the 1966 Grammy Award. Gould had 12 other nominations over the course of his career.

At the same time, he was writing symphonies and other large-scale works that were being performed by major orchestras. His often-played and -recorded "Spirituals For Orchestra" was premiered in 1941 by the

(Continued on page 85)

RIAA Report Shows Stagnant '95 Shipments For Music, Video

■ BY PAUL VERNA

NEW YORK—Given the well-documented frailty of the music retail account base, the Recording Industry Assn. of America's flat shipment figures for 1995 are not likely to surprise anyone in the industry.

According to the RIAA, the dollar value of U.S. shipments of prerecorded music and video climbed a mere 2.1% from \$12 billion in 1994 to \$12.3 billion last year. Unit shipment tallies fared even worse, with a 0.9% decrease from 1.12 billion in 1994 to 1.11 billion in 1995.

These figures are a dramatic turnaround from 1994's 20% increase in dollar value and 17.5% jump in unit shipments over the previous year (Billboard, Feb. 25, 1995).

In a statement released by the Washington, D.C.-based RIAA—which represents U.S. record companies—president/COO Hilary Rosen attributes the industry's lackluster performance to sluggish consumer spending, the poor economic health of the retail account base, and competition from the computer game and interactive online market.

"Given the increasingly competitive marketplace for entertainment goods, the sound recording industry held its own in 1995," says Rosen. "While these figures obviously don't match growth rates from the last few years, we held onto 1994's remarkable gains."

The 1995 RIAA report also attributes the industry's poor performance to a low consumer-confidence index and across-the-board sluggishness in retail sales.

Rosen blames the music retail industry's woes during the past year on "competition with mass merchants who sell music as a loss leader, competition with direct marketers, and the move toward new electronic delivery systems of music."

Furthermore, Linda Ury Greenberg, Sony Music Entertainment senior director of market research and RIAA market research committee co-chair, notes that the 1995 data reflects the "contraction in the retail base following the expansion that has taken place over the last few years."

Despite the flatness in the industry's to-

(Continued on page 70)

THIS WEEK IN BILLBOARD

LOOKING BEYOND THE AIRWAVES

No longer satisfied with using radio to break new acts and expose new releases by established performers, Canadian multinationals and leading independent labels are pursuing print media and TV. Canadian correspondent Larry LeBlanc reports. **Page 45**

PUTTING COUPON RADIO TO THE TEST

Will "coupon radio" take off? A test in South Florida of the system, which uses interactive car radios and in-store information kiosks, aims to find out. Correspondent Frank DiCostanzo has the story. **Page 49**

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British Music Market Broke 1 Billion Pounds In 1995

■ BY JEFF CLARK-MEADS

LONDON—The British music market hit new heights again last year, surpassing the record figures set in 1994.

According to statistics from the British Phonographic Industry, the market at wholesale values last year broke the 1 billion pound (\$1.55 billion) barrier for the first time. The BPI says this was due in large measure to "a deluge of successful new-release albums from the likes of Robson & Jerome, Oasis, Celine Dion, Simply Red, Michael Jackson, Queen, Paul Weller, Blur, Pulp, and many others."

One senior record company executive suggests, though, that at least a portion of the increase is due to the phenomenon of trans-shipment. This is the movement of records across national borders within the European Union's open market.

The executive says that up to 20% of records sold by U.K. record companies may end up in stores on the European continent, drawn there as a result of price differentials between the U.K. and other countries.

BPI figures do not differentiate between records bought by British deal-

ers and those overseas. They tabulate only the volume and value of products sold by record companies.

The BPI figures show, however, that the value of shipments by British record companies rose by 10.7% compared with 1994's total to reach the equivalent of \$1.57 billion. The BPI confirms that record highs have now been set in each of the past two years.

A statement from the organization notes, "The size of the album market now stands at 196 million units—almost 20 million units were added during the course of 1995. The singles market too enjoyed a year of strong sales, with market volume topping 70 million units for the first time in 10 years."

The BPI warns, however, that 1995's gamut of successful album releases will make its totals difficult to surpass this

(Continued on page 55)

Japanese Music Industry Bounced Back In 1995

■ BY STEVE McCLURE

TOKYO—Despite Japan's continuing recession, and after the seven years of uninterrupted growth that came to a halt in 1994, the Japanese record industry bounced back in 1995.

Total production of audio software in 1995 was 460.16 million units, up 12%, with a wholesale value of 566.52 billion yen (\$5.38 billion), up 9%, according to data released by the Recording Industry Assn. of Japan.

The market was boosted by a solid string of million-selling singles and albums. Twenty-one singles and 24 albums sold more than 1 million copies each, while only 12 singles and 13 albums managed to do so in 1994.

In particular, shipments of CD singles strengthened after 1994's disappointing performance, rising 19% in volume and 14% in value.

Total album shipments were 295.58 million, up 10% from 268.75 million units in 1994. CD albums reached 270.11 million units, up 12%, and were worth 443.1 billion yen (\$4.29 billion), up 10%.

Cassettes totaled 25.03 million units, down 16%, with a value of 22 billion yen (\$213 million), down 15%. (Separate figures for singles and albums are not available, but most cassettes sold were albums.)

Vinyl albums were at 534,000 units, down 14%, and were worth 881 million yen (\$8.52 million), down 18%.

CD singles, the only viable single format in the Japanese market, reached 164.58 million units, up 19% from 1994, and were valued at 100.56 billion yen (\$1.07 billion), up 14%.

The industry's solid results for 1995 mask a worrying trend, according to Katsumi Nishimura, executive director of music publisher J-WAVE Music.

(Continued on page 70)

Canadian Retailers To Boycott Junos At Issue Is Record Club Co-Sponsorship

■ BY LARRY LeBLANC

TORONTO—Members of the Retail Music Assn. of Canada are planning to boycott the upcoming Juno Awards because the event is co-sponsored by the Columbia House record club.

Major Canadian retail chains, such as HMV Canada, A&B Sound, Sunrise Records, and Record on Wheels, are refusing to allow in-store balloting for the Juno's entertainer of the year award this year and say that their executives will not attend the event, scheduled for March 10 at the Copps Coliseum in Hamilton, Ontario.

However, retail executives say they will continue to stock product by Juno nominees and will still sell the four-disc boxed set "Oh What A Feeling," produced by the Canadian Academy of Recording Arts and Sciences, which co-produces the Juno awards show

with CBC-TV.

Retailers have traditionally opposed record clubs, maintaining that they cannibalize retail sales and that their low-price introductory offers drive down the perceived values of product.

"I don't see the marriage between the Junos and Columbia House," says Roger Whiteman, VP of product support of HMV Canada. "The Junos celebrate the music of Canadian artists, and the record clubs operate on the basis of [paying] a lesser royalty."

Whiteman says the chain usually sends about 20 people to the Juno awards, but no one from the company will attend this year. "Our 86 store managers, 11 regional managers, and

eight board of directors are unanimous that we do not associate ourselves with the Junos because of the participation of Columbia House."

Protest against this year's Junos from RMAC's 100 members is widespread, according to the association's president, Leonard Kennedy, who is also president of Saturn Distributing Inc.

"The only people I know going to the Junos are the Snidermans," he says. Sam and Jason Sniderman of Roblan Distributors operate the 90-store Sam the Record Man chain.

"I'm going to support the Junos entirely," says Jason Sniderman. "I do not agree with the Juno sponsorship by a record club, but I'd even further disagree with not having the Junos this year. It's also hypocritical [for retailers] to be selling the Juno boxed set and to be boycotting the Junos. The

(Continued on page 70)



Amway Sued By Top Labels Over Copyright Infringement

■ BY TERRI HORAK

NEW YORK—A multimillion-dollar copyright infringement lawsuit has been filed by several top record companies against Amway Corp. and a number of its leading distributors, alleging unauthorized use of recordings by such top artists as the Beach Boys, the Beatles, Michael Jackson, and Whitney Houston in motivational and promotional videotapes.

The suit is the result of a 1½-year investigation by the Recording Industry Assn. of America, which was tipped off to the alleged illegal usage through its anti-piracy hotline, according to Jason Berman, chairman/CEO of the RIAA.

"This is a major undertaking for

us," Berman says. "It's a form of piracy on a massive level. We've estimated that in one particular line of distributors, 150,000 videos were produced."

The RIAA investigation found that the videos were produced and sold by high-level Amway distributors to their subordinates and also used as motivational and promotional vehicles within the Amway distributor ranks.

A spokeswoman for Ada, Mich.-based Amway Corp., which sells a wide range of consumer products through a network of independent distributors, says the company is "aware of the action taken by the recording companies. However, because Amway has not been served, it cannot comment on the suit or its validity."

(Continued on page 55)

Grass Growing Under Alan Meltzer New Owner Rejuvenates Alternative Label

■ BY CHRIS MORRIS

Grass Records, purchased last year by former Alliance Entertainment Corp. president Alan Meltzer, re-enters the marketplace on Tuesday (27) with new releases by New Jersey band the Wrens and Dayton, Ohio-based Omatic.

The alternative rock-oriented label—founded in 1993 as an imprint of New York-based independent distributor Dutch East India Trading Co.—now moves into the major leagues, with a distribution pact with BMG.

The label, which has not released any records since talks between Meltzer and Dutch East began in mid-1995, will mount a hefty 1996 release schedule that will see two or three albums per month moving through BMG.

The operation of Grass represents a sharp left turn for Meltzer, who comes from an independent wholesaling background. He founded Bethel, Conn.-based CD One Stop in 1985; after his

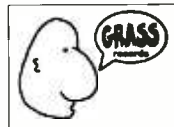
company was acquired by Alliance in 1993, Meltzer became president of Alliance, which rapidly acquired other one-stop and independent-distribution holdings. Meltzer exited the company in early 1995.

Regarding his decision to leave, Meltzer says, "I was so far away from my roots, which are the music. I was running a corporation. There's nothing wrong in that, but there was no music involved."

After his departure from Alliance, Meltzer set his sights on music-business opportunities. He found one in Grass, which was established by Dutch East as a conduit for such indie acts as the Toadies. That band released a single and EP on the imprint before scoring a top 30 hit for Interscope with the album "Rubberneck." (Dutch East still operates the eclectic imprint Homestead Records.)

"When I heard the Grass repertoire, I almost fell down," Meltzer says. "I heard so much good material."

(Continued on page 70)



EMI Music To Stand Alone 'Maxi' Offer Could Spur Sale

LONDON—The projected removal of EMI Music from Thorn EMI's corporate umbrella is official, but the music company will be for sale only if somebody pays "maxi-dollar."

Thorn EMI announced to shareholders Feb. 20 that it intends to demerge—that is, to separate music from its rental operations—subject to receipt of necessary tax and regulatory clearances. The plan also requires shareholders' approval.

However, Thorn EMI chairman Sir Colin Southgate echoes the company's view that this separation will not automatically lead to EMI Music going to a new owner (Billboard, Feb. 17).

Southgate acknowledges his duty to present to shareholders any viable offer for the company, but adds, "nobody has ever made me an offer."

He also warns potential purchasers, "As I've said many times before, they're going to have to pay maxi-, maxi-dollar."

On Feb. 20, Thorn EMI announced its figures for the nine months ending Dec. 31, 1995, in which EMI's sales rose 25.7% to \$3.39 billion. EMI's profits rose by 22.7% to \$479.6 million.

The status of the music company after demerger was explained to shareholders. They were told that, after separation, a new company, the EMI Group, will be formed and will encompass EMI Music, the HMV chain, and the U.K. book retailing chain Dillons. Shares in EMI will continue to be listed on the London Stock Exchange.

Southgate will be chairman of the EMI Group and the new Thorn plc. The company says the management structure beneath Southgate will be unchanged: James Fifield will remain president/CEO of EMI, and Stuart McAllister will continue as CEO of the HMV Group.

Following is the timetable of demerger (subject to necessary clearances and approvals):

- June 11: Thorn EMI announces results for the year to March 31;
 - July 1: formal demerger proposals are sent to shareholders;
 - July 26: Thorn EMI annual general meeting and extraordinary general meeting;
 - July 29: demerger effective.
- In the meantime, the price for EMI

is being raised due to the latest results from the company.

A statement from Thorn EMI says the music division achieved record results for the third quarter—the last three months of 1995—on the strength of the Beatles' "Anthology 1," Queen's "Made In Heaven," Garth Brooks' "Fresh Horses," the Smashing Pumpkins' "Mellon Collie And The Infinite Sadness," the Rolling Stones enhanced CD "Stripped," and Roxette's "Greatest Hits."

The company says that worldwide sales of "Anthology 1" stand at almost 9 million and that the album's impact has given a significant boost to the Beatles' catalog.

"Made In Heaven" has notched 5 million units, "Fresh Horses" more than 4 million, "Mellon Collie" more than 3 million, "Stripped" 3 million,

(Continued on page 81)

Cafaro Promoted To Chairman/CEO Of A&M Records

■ BY CRAIG ROSEN

LOS ANGELES—For the first time in three years, an executive at A&M Records will hold the title of chairman, as PolyGram president/CEO Alain Levy has upped Al Cafaro to chairman/CEO of the label.



CAFARO

Cafaro, who has held the title of president/CEO of A&M since 1990, has spearheaded a commitment to artist development at A&M that has broken such artists as Sheryl Crow, Blues Traveler, Soundgarden, and the Gin Blossoms.

The label's founders, Herb Alpert and Jerry Moss, who jointly last held the chairman title, left A&M in 1993. "Historically, A&M has always had a chairman," says Levy. "In the last three years, Al has really reshaped

(Continued on page 17)

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BoDeans Are 'Closer' To Success TV Show Picks Up Song By Reprise Band

■ BY CRAIG ROSEN

LOS ANGELES—The BoDeans' rollicking 2½-year-old "Closer To Free" seems primed to follow the Rembrandts' "I'll Be There For You" and the Heights' "How Do You Talk To An Angel" as the next TV theme song to become a hit single.

The song, which is the theme of the Golden Globe-winning Fox TV show "Party Of Five," is No. 32 this week on the Hot 100 Airplay chart.

From Feb. 14-21, the song received 1,443 plays on 86 top 40 stations, according to Broadcast Data Systems.

The revived interest in the song has sparked sales of the BoDeans' 1993 Slash/Reprise album, "Go Slow Down," which contains the original version of "Closer To Free."

According to SoundScan, the album has sold more than 156,000 copies, with sales in the last few weeks averaging more than 1,000 units per week.

By comparison, the album was selling only 200-300 copies per week in September 1995.

"Joe Dirt Car," the BoDeans' 1995 2-CD live album, which contains a live



version of the song, has sold more than 75,000 copies, according to SoundScan.

Bob Bell, new-release buyer for the

280-store, Torrance, Calif.-based Wherehouse Entertainment, says the "Party Of Five" exposure gives the BoDeans a valuable opportunity. "It can really bring the band to a whole new audience," he says. "On a smaller level, this could do for the BoDeans what the 'Friends' theme did for the Rembrandts."

However, the story of "Closer To Free" is decidedly different than that of "I'll Be There For You" and "How Do You Talk To An Angel." The latter two songs were written specifically for the NBC hit sitcom "Friends" and the ill-fated Fox series "The Heights," respectively.

"I'll Be There For You" topped the Hot 100 Airplay chart for eight weeks beginning Oct. 7, 1995, while "How Do You Talk To An Angel" was No. 1 on (Continued on page 81)

Bluesman Brownie McGhee, Longtime Terry Partner, Dies

■ BY CHRIS MORRIS

LOS ANGELES—Singer/guitarist Brownie McGhee recorded in just about every style imaginable, from gospel to uptown R&B, and performed everywhere, from juke joints to Broadway stages.

But he will be primarily remembered as one of the great popularizers and conservators of North Carolina's earthy "Piedmont" blues style.

McGhee, who is warmly recalled for his 3½-decade partnership with the late harmonica ace Sonny Terry, died Feb. 16 in Oakland, Calif., of stomach cancer. He was 80.

Born Walter Brown McGhee in Knoxville, Tenn., Nov. 30, 1915, McGhee learned the guitar from his father. His was a musical family: His younger brother was Granville "Sticks" McGhee, who scored a ma-



major R&B hit in 1949, backed by Brownie, the Atlantic single "Drinking Wine, Spo-Dee-O-Dee, Drinking Wine."

As a youth, McGhee toured the South with tent shows and performed with his father's gospel quartet. (Continued on page 20)

Former BMG Exec Starts New Company For Modern Rock Acts

■ BY DON JEFFREY

NEW YORK—A former BMG executive, backed by Wall Street investors, has created a media company, Paradigm Music Entertainment, that includes a label for alternative rock acts.



McPARTLAND

Tom McPartland, chairman/CEO of the New York-based company, says Paradigm will announce its artist roster in the next two months.

"We'll have a limited roster," McPartland says, "very selective." At first, the emphasis will be on modern rock, he adds.

Paradigm also plans to provide services for smaller independent labels that "share our philosophy about the next wave of music," says McPartland. He describes Paradigm as "an interim place between the six majors and the thousands of poorly capitalized smaller labels."

The label's product will be handled by independent distributors and Paradigm itself, according to McPartland. For its new-media production division, which includes enhanced CDs and other multimedia products, "we might be inclined to look at major distribution," he adds.

Paradigm will also focus on "nontraditional music entertainment programming," which, McPartland says, will include a live concert series for radio and online presentations linked to the con- (Continued on page 85)

D.C. Confab Shows Wide Range Of Folk

■ BY BILL HOLLAND

WASHINGTON, D.C.—In recent years, folk music has so expanded



with various subgenres that it almost defies its traditional "folk" label. This was made clear at the eighth annual North American Folk Music and Dance Alliance con- (Continued on page 78)

BMG To Issue Its Own Credit Card MasterCard Will Help Pitch Product

NEW YORK—In what executives believe is a first for a major record company, BMG is issuing a credit card to music consumers to promote its acts and create awareness of new releases and products.

Initial solicitations for the BMG MasterCard were to be mailed out at the end of February to about 1 million consumers. The second phase of the rollout will include "several million" mailings this summer, according to executives. The mailing list has been assembled from such in-house resources as the BMG Record Club.

As incentives, cardholders will receive samplers of tracks from new and established BMG acts and coupons redeemable at retail for music purchases. The coupons will offer discounts on albums from such BMG

labels as Arista, RCA, Zoo, Private Music, and Windham Hill.

BMG's first retail partner is Borders Books & Music, which sells mu-



sic in about 100 superstores. BMG executives say they expect most other major retailers to participate in the summer rollout. (Continued on page 17)



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BMI

1996 GRAMMY NOMINEES

RECORD OF THE YEAR

"One Sweet Day"
Mariah Carey
Boyz II Men

"Gangsta's Paradise"
Doug Rasheed, Producer

"One Of Us"
Joan Osborne

"Kiss From A Rose"
Seal (PRS)
Trevor Horn (PRS), Producer

"Waterfalls"
Organized Noize, Producer

SONG OF THE YEAR

"I Can Love You Like That"
Steve Diamond,
Jennifer Kimball, Songwriters

"Kiss From A Rose"
Seal (PRS), Songwriter

"You Are Not Alone"
R. Kelly, Songwriter

"You Oughta Know"
Alanis Morissette, Songwriter

ALBUM OF THE YEAR

"Daydream"
Mariah Carey

"HIStory Past, Present and
Future Book 1"
Michael Jackson
David Foster,
Janet Jackson, R. Kelly,
Producers

"Jagged Little Pill"
Alanis Morissette

"Relish"
Joan Osborne

BEST NEW ARTIST

Brandy

Alanis Morissette

Joan Osborne

Shania Twain

AND IN 68 OTHER CATEGORIES

6 NOMINATIONS

Mariah Carey
Alanis Morissette



5 NOMINATIONS

Babyface
Joan Osborne



4 NOMINATIONS

Michael Jackson
Shania Twain



3 NOMINATIONS

Vince Gill
Charlie Haden
Janet Jackson
Seal (PRS)



2 NOMINATIONS

All-4-One
The Allman Brothers
Band
Anita Baker
Kenny Barron
Boyz II Men
Brandy
Michael Brecker
The Chieftains (PRS)
Steve Diamond
Dave Grusin
Herbie Hancock
PJ Harvey (PRS)
Flaco Jimenez
R. Kelly

Jennifer Kimball
Alison Krauss
Los Lobos
Martina McBride
The Mavericks
Alan Menken
Joni Mitchell
John Michael
Montgomery
Tom Scott
Shenandoah
Skee-Lo
2Pac
Barry White
Dwight Yoakam



Michael Abene
John Adams
Yolanda Adams
Pete Anderson
Adolfo Angel (SACM)
Gustavo Angel (SACM)
Asleep At The Wheel
Chet Atkins
Jon B.
John Berry
Big Tent Revival
Norman & Nancy Blake
Eddie Blazonczyk's
Versatones
The Blind Boys Of Alabama
Blues Traveler
Booker T & The MG's
Brave Combo
Toni Braxton
Brooks & Dunn
Charles Brown
Clarence
"Gatemouth" Brown
Junior Brown
Burning Spear
Cachao
Steven Curtis Chapman
Billy Childs
Ashley Cleveland
Albert Collins
Don Cook
Chick Corea
Robert Cray
Terence Trent D'Arby (PRS)
D.J. U-Neek
Charlie Daniels Band
Billy Dean
Deep Forest

The Distance
Fred Ebb
Eliane Elias
Kurt Elling
Gloria Estefan
Dionne Farris
Bela Fleck
Foo Fighters
David Foster
Jeff Foxworthy
Lowell Fulson
Kenny G
Peter Gabriel (PRS)
Crystal Gayle
Lenny Gomulka
GRP All-Star Big Band
Buddy Guy
Roy Haynes
Jeff Healey Band (SOCAN)
Jimmy Heath
Joe Henderson
Scott Hendricks
Fred Hersch
John Lee Hooker
Trevor Horn (PRS)
James Ingram
Joe Isaacs
Jars Of Clay
Jobim
George Jones
Michael Kamen
John Kander
John P. Kee
Garrison Keillor
Ali Akbar Khan
King Crimson (PRS)
B.B. King
Kitaro

Larnelle
The Last Real Texas
Blues Band Featuring
Doug Sahm
Abbey Lincoln
Stephen Lipson (PRS)
Charles Lloyd
Joe Lovano
Patty Loveless
Jeremy Lubbock
Claire Lynch
Rose Maddox
Taj Mahal
Raul Malo
Barry Mann
Arif Mardin
George Martin (PRS)
Bobby McFerrin
James McMurtry
Pat Metheny Group
Method Man
The Mighty Clouds Of Joy
Mingus Big Band
Bill Monroe
Van Morrison
The Nashville
Bluegrass Band
Leonard Nimoy
Nirvana
Sinead O'Connor (PRS)
Patrick O'Hearn
Ol' Dirty Bastard
Organized Noize
Walter Ostanek (SOCAN)
Leib Ostrow
Paul Overstreet
Eddie Palmieri
Lee Roy Parnell

Dolly Parton
Patato
Sandi Patty
Petra
Primus
John Prine
Doug Rasheed
Red Hot Chili Peppers
The RZA
The Rembrandts
Roomful Of Blues
Santana
Gunther Schuller
Earl Scruggs
Jon Secada
Thomas Z. Shepard
Ralph Stanley
Sting (PRS)
Jimmy Sturr
Jerry & Tammy Sullivan
Take 6
Temptations
Pam Tillis
Allen Toussaint
The Tractors
McCoy Tyner Trio
Doc Watson
Cynthia Weil
The Gerald Wilson
Orchestra
CeCe Winans
Daniel Winans
George Winston
Yellowjackets
Hans Zimmer (PRS)
Ellen Taaffe Zwilich

LIFETIME ACHIEVEMENT AWARD

Dave Brubeck George Martin (PRS) Jerry Wexler

HALL OF FAME

"Flying Home"

Lionel Hampton & His Orchestra

"Take Five"

Dave Brubeck Quartet

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Universal Studios Florida To House Marley Complex

■ BY ELENA OUMANO

Rita Marley, widow of reggae legend Bob Marley, and Universal Studios Florida are teaming to create "Bob Marley—A Tribute to Freedom." Ground has already been broken for the structure, which will be part of Universal's Orlando, Fla., entertainment complex the E Zone, scheduled to open in early 1998.

"It will reflect the true life and music of this African-Jamaican prophet," says Rita Marley. "We have an agreement that the family



MARLEY

has to give consent and recommendations and will definitely be 100% involved [along with Marley Foundation art director Neville Garrick]. We have to endorse everything—the food, drink, atmosphere, and feeling—so that it's as authentic a replication of the Bob Marley Museum as possible." The museum is on Hope Road in Kingston, Jamaica.

The Hope Road grounds and buildings are "certainly the inspiration for it," says Craig McIntyre, E Zone director of venue development. "The house contains a lot of history from Bob Marley's early beginnings. We're taking the important elements and character of that house and replicating it here to provide the inspiration and the background for telling

(Continued on page 85)

MCA Purchases 50% Of Interscope Gangsta Rap Issue Minimized By Execs

■ BY CHRIS MORRIS

LOS ANGELES—The acquisition of 50% of Interscope Records by MCA Music Entertainment Group will be critical to MCA's development as an "emerging powerhouse" in the industry, according to MCA Music Entertainment Group chairman/CEO Doug Morris.

The purchase, formally announced Feb. 21, had been expected for weeks. Morris and Jimmy Iovine, who owns Interscope with partner Ted Field, declined to discuss details of the deal, but early reports estimated the purchase price at \$200 million.

According to Morris, MCA has the option to purchase the remaining 50% of Interscope at a later date.

Morris took great pains to note that the real value of Interscope, which boasts a roster rich in rock talent, was

wrongly obscured by the politically-tinged debate last year targeting the "objectionable" lyrics of certain rap records released by the Interscope-distributed rap label Death Row Records.



However, the formal announcement of the MCA acquisition noted that MCA has the option not to release any music it deems objectionable; those titles, in which MCA will have no ownership stake or profit interest, may be manufactured and distributed by "unrelated third parties."

The outcry over lyrics by such critics as Senate majority leader and Republi-

can presidential candidate Bob Dole, former Secretary of Education William Bennett, and C. DeLores Tucker of the National Political Congress of Black Women, led Warner Music Group to sell its 50% interest in Interscope back to Iovine and Field last fall (Billboard, Oct. 7, 1995).

Morris, who championed Interscope as chairman/CEO of Warner Music U.S. before his firing last June (Billboard, July 1, 1995), deflected the lyrics issue, focusing instead on the assets that Interscope brings to MCA.

"Every distribution company in the United States tried to get the company," Morris says. "The reason is that most record people realized that the true value of the company was fogged out by the controversy over the rap lyrics. If you take a look at the roster of this company, and you look at Bush

(Continued on page 84)

Meat Loaf Sues Cleveland For Album Royalties; Label Expresses Confusion

■ BY DOUGLAS REECE

In the latest twist in the continuing legal battle over royalties from the sales of Meat Loaf's 1977 blockbuster album "Bat Out Of Hell," the artist filed suit against his former label, Cleveland Entertainment, in a New York court Feb. 9.

The suit follows a Sept. 18, 1995, action in which Cleveland sued Sony Entertainment (formerly CBS Records) for royalties from the 1977 album (Billboard, Oct. 7, 1995).

Cleveland claimed that Sony deliberately misrepresented sales figures and did not make available pursuant records previous to 1985. Cleveland is asking for \$50 million in damages and the master recordings for "Bat." The suit has not been settled.

Meat Loaf's suit claims that the master recordings should revert to the artist, because Cleveland failed to pay back royalties which are owed Meat

Loaf as per the "work for hire" provision of the Copyright Act.

Meat Loaf attorney Don Engel says that the request for the master tapes is "a realistic claim in these cases . . . We believe that record companies and labels who have not paid or underpaid artist royalties are vulnerable for use of the masters."

In his suit, filed in the Southern District of New York, Meat Loaf restates charges made against Sony in Cleveland's suit but alleges that Cleveland acted negligently by not auditing Sony's books until Nov. 24, 1993.

It also alleges that Sony and Cleveland "maintained complete and exclusive knowledge over" and "actively concealed" statements that would have informed the artist of misdoings regarding royalty payments.

Based on a preliminary audit, the suit estimates that Sony, which provided documentation of sales of the al-

(Continued on page 84)

Top 20 Awards Marks Growth Of Video In Asia

■ BY GEOFF BURPEE

TAIPEI, Taiwan—A studio audience here of approximately 1,000 paid heed to the growing power of video for Asia's music marketers at the Chinese Top 20 Video Awards.

The event, held Feb. 10, was the second outing of its kind for STAR TV's pan-Asian music programmer Channel V, which engineered this year's beefed-up version of the annual contest.

Last year, a small gathering of stars and industry executives convened in Taipei for cocktails. This time, a stage, replete with a big, shocking-pink V; assembled fans;

(Continued on page 85)

W.A.R.? Files Suit Against Lisa Loeb Ex-Manager Cites Breach Of Contract

■ BY DOUGLAS REECE

What Are Records?, onetime management company for Geffen recording artist Lisa Loeb, filed suit Feb. 9 in a Boulder, Colo., district court against its former client, alleging breach of contract and unjust enrichment.

The suit states that Loeb entered into a contract with W.A.R.? in May 1994, entitling the company to 15% gross compensation from her next two to three albums.

According to the suit, Loeb fired W.A.R.? president Rob Gordon as her manager at the end of September 1994, refusing to pay W.A.R.?s management fee or incurred expenses.

The total amount W.A.R.? is claiming for these services is estimated in the suit at \$1 million.

According to the suit, during the five months Loeb was represented by W.A.R.?, Gordon and his company performed various functions to pro-

mote the artist. Included in those services were the promotion of Loeb's single "Stay," negotiations with Geffen, and coordination of tour, press, endorsement, and sales matters.

Loeb—who was still unsigned when she contributed the song that would be her first hit single, "Stay," to the "Reality Bites" soundtrack—was represented by Gordon in negotiations with Geffen that resulted in a "multimillion dollar record deal" with the label.

"Stay" reached No. 1 on the Hot 100 Aug. 6, 1994. According to SoundScan, the RCA soundtrack to "Reality Bites" has sold 1.8 million units.

W.A.R.? is asking for additional monies, claiming an equitable lien for the 15% fee on "any proceeds or other consideration received by [Loeb] as a result of transactions which occurred during the course of two to three album cycles."

Loeb's attorney was unavailable for comment at press time.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ryko Corp. in Salem, Mass., promotes Bob Carlton to GM of Rykodisc and names Peter Wright executive manager. They were, respectively, VP of sales and marketing and VP of operations at Mute Records.

Steven P. Ehrlick is picked to head the business affairs department at the Enclave in New York. He was VP of business affairs and human resources at BMG Music Canada.

Faith Raphael is promoted to VP of product management and direct response marketing for Rhino Records in Los Angeles. She was senior director of product management and direct response marketing.

Arista Records in New York appoints Kurt St. Thomas to senior director of A&R and promotes LeTia Bramble to director of urban artist development. They were, respectively, PD at WFNX Boston and associate director of product management.



CARLTON



EHRICK



RAPHAEL



ST. THOMAS



THRASHER



KAEDING



PUZIO



KNITTEL

Virgin Records in Los Angeles names Eric Thrasher senior director of R&B field operations, Brenda Walker director of A&R, and Cindy Greer West Coast director of publicity. They were, respectively, VP of black music at Reprise, director of product management at Virgin, and marketing director at WFOX Atlanta.

Elektra Entertainment Group in New York promotes JoAnn Kaeding to senior director of Elektra/Sire International marketing and appoints Shawn Kilmurray international production manager. They were, respec-

tively, director of international marketing and international production coordinator.

American Recordings in Burbank, Calif., appoints Jean MacDonald senior manager of national publicity and Steven Cohen manager of national publicity. They were, respectively, director of national publicity for World Domination management and director of national publicity for Sonic Images Records.

Walt Disney Records in Burbank promotes Frank Keating and Negin Kamangar to managers of marketing.

They were assistant managers of marketing.

Traci McGregor is named director of media relations at PayDay Records in New York. She was managing editor of Urb magazine.

PUBLISHING. Joseph S. Puzio is promoted to senior VP of corporate finance and strategic planning at EMI Music Publishing in New York. He was VP of corporate finance and strategic planning.

Rop Birkhead is named VP of marketing at McSpadden-Smith Music in

Nashville. He was VP of creative development at Reunion Records.

RELATED FIELDS. Barry Knittel is promoted to senior VP at AEI Music Network in Seattle. He was director of business affairs.

Adam W. Wolf is appointed managing editor, music report, at Breakdown Services in Los Angeles. He was director of development at Nepenthe Films.

Steve Hauser is named senior agent at the William Morris Agency in Nashville. He was president of PACE Concerts Southeast.

MCA's Semisonic Crosses 'Great Divide' Former Trip Shakespeare Members Have New Approach

BY CHRIS MORRIS

LOS ANGELES—There's a good reason the music of Semisonic, whose MCA label debut, "Great Divide," arrives April 9, bears a distinct resemblance to the pixedated pop-rock made by the Twin Cities' Trip Shakespeare: that exalted alternative act's guitarist/vocalist Dan Wilson and bassist John Munson make up the core of the new band.

However, Wilson notes a crucial difference in Semisonic's sound and approach to life by citing an adage from the "I Ching," the Chinese "book of changes."

Wilson says, "Here's the quote: 'Practice non-action. Work without doing. In the universe, the difficult things are done as if they are easy.' OK? [We decided] to live that way, because the last couple of years of Trip Shakespeare had been just plain difficult, and we had done everything the difficult way."

Trip Shakespeare, which also included Wilson's brother Matt, unraveled in 1993 after a number of albums, including two widely praised releases on A&M and a farewell EP put out by



SEMISONIC

indie label Clean/Black Hole. Back home in Minneapolis, Dan Wilson and Munson hooked up with drummer Jacob "Jake" Slichter.

"Jake and John and I had learned a bunch of covers and had started to play out in Minneapolis, just to have fun," Wilson says. "Then we tried a few songs that I had just started to write. They didn't sound at all like Trip Shakespeare, and they sounded great with the new band. It just sorta seemed like the obvious thing to do."

Though the band's bright sound and sharp original material (published by El Good Enough Music, S As In Sam Music, and Munsongs through Warn-

er Tamerlane and BMI) quickly attracted major-label attention, it took a while to get to the studio. Wilson says the trio was signed to Elektra for about six months, but a major staff turnover orphaned the band, and it received a release from its contract.

Semisonic was ultimately signed to MCA and enlisted Paul Fox (XTC, the Sugarcubes, Victoria Williams) to produce. However, the group made its recorded bow last fall with a self-produced EP, "Pleasure," on Boston-based indie CherryDisc.

Wilson says, "We all agreed, 'Let's do something really fast.' And the only way to do things fast, I think, is to do them at that scale. CherryDisc said, 'Get us all the tapes and the art, and we'll put it out in six weeks.'"

"We had a bunch of songs that, for one reason or another, seemed like they

(Continued on next page)



Tearing It Up. Members of the Texas Tornados take a break from recording their new Reprise Records album at Arlyn Studios in Austin, Texas. Shown, back row from left, are Texas Tornado Flaco Jimenez; Reprise Records VP of media relations Bill Bentley; Reprise VP of A&R David Katznelson; band member Augie Meyers; producer Jim Dickinson; musician Louie Ortega; and Texas Tornado Doug Sahm. Kneeling is Texas Tornado Freddy Fender.

Almo Has Cross-Format Hopes For Singer/Songwriter Welch

BY JIM BESSMAN

NEW YORK—Gillian Welch has had songs covered by Emmylou Harris and the Nashville Bluegrass Band. But the Nashville-based artist, whose debut album, "Revival," is being released by Almo Sounds on April 9, will be promoted to country last.



WELCH

The acoustic-oriented disc, which focuses on Welch and fellow guitarist and songwriting/performing partner David Rawlings, is being pitched first to public radio and college formats, then to triple-A and so-called "Americana" stations. Only then may the 28-year-old Los Angeles native and Berklee College of Music alumnus, who established herself in Music City via the bluegrass festival circuit and Bluebird Cafe singer/songwriter route, be taken to

bold country programmers.

"It's really simple: We're not making any assumptions," says Paul Kremen, GM of Almo Sounds, which is marketed and distributed by Geffen Records. "You know the bullshit you constantly hear about not ghettoizing a record or shoving it into a niche—but that's the case here. It's a very naked record, with appeal to very disparate demographics: She should go to college [radio] like any punk band, because there's the same blood-and-guts temperament and unadulterated gritty sonics."

Much of the album, produced by T Bone Burnett, is pared down to just Welch and Rawlings, with some instrumental multitracking and, Welch says, "T Bone making weird organ noises." Some tracks do, however, feature such estimable guests as guitarist James Burton, upright bassist Roy Huskey Jr., pedal steel player John R. Hughey, drummer Jim Keltner, and on one cut, Opry drumming legend Buddy Harman.

(Continued on next page)

Label Executives On The Move; Tours Taking Off In Europe, U.S.

MAKING MOVES: After eight years at Capitol Records, **Tim Divine** is leaving the label in March to go to Columbia Records as senior VP of A&R... Epic VP of A&R **Michael Goldstone** will leave the label when his contract is up in 1997 to go to DreamWorks... Although details are still being worked out, it looks like Capitol Records will be the next home for Matador Records. Matador and Atlantic Records severed their distribution deal Jan. 1 by mutual agreement. Matador co-president **Gerard Cosloy** was not available for comment.

New hirings at the Enclave label include **Julie Gordon** as an A&R exec. Gordon ran an industry tipsheet called "Gordon's Flash"... **Maria Ferrero**, publicist for MegaForce/Crazed Management, has left her position. She can be reached at 908-591-1117.

THIS & THAT: **Swervedriver** is no longer on A&M... **Southern Culture On The Skids** will play at the Kennedy Space Center in Florida March 21, following the launch of the space shuttle Atlantis as part of a special promotion between Geffen/DGC Records, Almo Sounds, and the Cartoon Network's "Space Ghost Coast To Coast" late-night talk show... **Michael Jackson** is serving as co-executive producer of "Sisterella," a new play by **Larry Hart**, which premieres at the Pasadena (Calif.) Playhouse March 17. The musical is based on "Cinderella."

Windham Hill recording artist **Jim Brickman** has signed with Endless Noise for representation in the advertising market... **Stewart Copeland** has inked with the Discovery Channel to compose the score for the channel's first theatrical release, "The Leopard Son"... **Leon Redbone** has scored a new piece for the Feld Ballet, "Paper Tiger," which had its New York premiere Feb. 20. The ballet will run in New York through March 31. Redbone will play following the final performance. His next album, set for release in 1997, will include songs from "Paper Tiger."

In the strange-but-true department, **Rozonda "Chilli" Thomas** from TLC told MTV that she wanted to find her biological father, whom she'd never met. After a six-week search, the "Sally Jessy Raphael" show found him and reunited them. Although the

reunion was private, Chilli appeared with her new-found half-brother and -sister on the show Feb. 22... Pace Entertainment has formed a unit to produce national concert tours. Pace Touring is headed by **John Meglen**... The ATP, the men's international professional tennis circuit, is using Seal's "Bring It On" as part of a two-year commercial campaign to promote the organization.

Emmylou Harris is to receive the Orville Gibson Guitar Lifetime Achievement Award on Tuesday (27)... Although it seems like it's a little late for this,

Disney will begin airing "Bruce Springsteen: Blood Brothers," a new behind-the-scenes look at the **E-Street Band** reunion for Springsteen's 1994 "Greatest Hits" album on March 3... The William Morris Agency is representing the **Jerry Garcia** estate for film, books, television, and interactive projects.

ON THE ROAD: **Joe Satriani** starts his first tour in four years on March 9 in Reno, Nev... **Frank Black** and **Jonny Polonsky** kicked off a tour Feb. 19 in Phoenix... **Savoy Brown** started a 30th-anniversary tour Feb. 14... **Bruce Springsteen** started a new leg of his European tour Feb. 12 in Frankfurt at the Alte Opera Haus.

Natalie Merchant is opening for **Sting** in Europe, starting March 24 in Holland and extending through April 20 in Spain... **The Subdudes** kick off a national tour March 20 in Austin, Texas, to support their new High Street/Windham Hill release "Primitive Streak"... **Vonda Shepard**, who has just released a new album on VesperAlley Records, is on the road opening for **Jackson Browne** Feb. 13-April 4.

Foo Fighters start a theater tour March 22 in Denver... Rykodisc act **Márta Sebestyén** will be on the road with Hungarian folk group **Muzsikás** through March... **Radiohead** returns to U.S. shores, with **David Gray** in tow, for a monthlong club tour starting March 16.

Iron Maiden, with new lead singer **Blaze Bayley**, is on a U.S. club tour through March. **Fear Factory** is supporting... Now that they're back together, they may never stop. **The Eagles** start a European tour July 5 in Dublin.

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Robin Wilson of Gin Blossoms

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'Beautiful Girls' Cut Gives Columbia Head Start With Howlin' Maggie

BY DAVID SPRAGUE

NEW YORK—Having your creativity cramped isn't always a bad thing—at least, that's the conclusion drawn by Howlin' Maggie front man Harold Chichester. The band's Columbia debut, "Honeysuckle Strange," comes out April 9.

"In my old band, I was fairly repressed as a creative force," says Chichester, who spent nearly a decade as the bassist for the Royal Crescent Mob. "I think the feeling of having that lifted is even better than if I were just starting from scratch."

Still, Chichester confirms that his decision to leave the Royal Crescent Mob was a difficult one. He also says that his experiences in that band, which survived numerous career upheavals, actually helped assuage the uncertainties of setting out on his own.

"The Mob had to start over so many times that I really didn't have that much anxiety," he says. "The only thing



HOWLIN' MAGGIE

that was difficult was learning to take care of other people. In the past, I was always one of the coddled children."

Howlin' Maggie has already begun making some noise, thanks to the quartet's contribution to Elektra's recently released "Beautiful Girls" soundtrack. "They've been receiving a good deal

of airplay for 'Easy To Be Stupid,' even though that song isn't being worked [from the soundtrack]," says Jon Leshay, senior VP of special projects at Columbia. "That proves the music is really there, which makes our job much easier."

That support is strongest in the Columbus, Ohio, area, where the band is based.

"Howlin' Maggie has been on our Frontstage local band segment a million times, and we always get an amazing response when they're in the studio," says Jane Purcell, PD of modern rock WWCN Columbus. "With 'Easy To Be Stupid,' we had an even better response—it's been [the No. 1 requested song] for a month now."

Leshay says that Columbia's radio plan for "Honeysuckle Strange" will be "very organic . . . not precious at all." The first single, "Alcohol," will go to college and commercial alternative outlets on March 19, with the album to follow three weeks later. The band is

signed to Columbia worldwide, but the label plans to concentrate its efforts in the States before pursuing other territories.

Chichester believes the key to the quartet's success is its live shows; the band will set out in April as an opening act for the Afghan Whigs, whose "Black Love" album features Chichester's keyboard playing. He'll be pulling double-duty with the Whigs on the tour as well.

"We'll play our set, then, one member at a time, we'll be replaced by the Whigs," says Chichester. "There won't be any break between bands, just this seamless groove."

The rest of Howlin' Maggie is Jim Rico, bass/backup vocals; Jerome Dillon, drums/percussion; and Andy Harrison, guitars/backup vocals.

To ensure that new audiences go home retaining Howlin' Maggie's soul-tinted hard-rock grooves, the label will distribute 20,000 sampler CDs at the shows. Leshay says the two-song discs

will also be used as radio giveaways.

The label's retail plans have an equally grass-roots focus, targeting mom-and-pop stores and small chains. "We're strongly considering the possibility of doing several different seven-inch singles for specific retailers," says Leshay. "These would have the store's label logo and could be given away or sold for, say, 99 cents."

The band, which is managed by Doug Goldstein, explores several styles on "Honeysuckle Strange," from the surly blues-busting of "Rubbing The Industry Raw" to the psychedelic meandering of "You Are." That scope isn't altogether surprising, given Chichester's assessment that Howlin' Maggie started as "an art-rock ensemble."

"It's gotten a lot more focused since then, but we still like to stretch out," he says. "About the only thing I can't write is a song that's totally life-affirming and nice . . . I've tried, and I just end up sounding sarcastic . . . That's why my nickname has always been Happy."

MCA'S SEMISONIC CROSSES 'GREAT DIVIDE'

(Continued from preceding page)

might or might not be on the full-length record. We had some recordings that were already done, like 'The Prize' and 'Wishing Well,' which were demos. We mixed them again and put it together. We had a month of touring half the time and being at home half the time, and we did it all in that short amount of time."

MCA director of product management Jennifer Gross acknowledges that the seven-song EP was a valuable promotional tool for MCA. The label shipped the CherryDisc EP to radio and retail as an introduction to

the band. "The goal of setting up the 'Pleasure' EP was to expand the profile of Semisonic and segue into the full-length release of 'Great Divide.'"

As a further means of promoting the band, MCA has placed three Semisonic songs on a label sampler serviced to 700 Starbucks coffee shops. The group is represented by "Brand New Baby" from "Pleasure"; "Star," which is on both the EP and full-length album; and "Sugar Sugar" from the "Saturday Morning Cartoons" collection.

"Down In Flames," the first single from "Great Divide," goes to triple-A, modern rock, and commercial alternative radio on March 12; a music video will be shot for the track.

The band has already cut a touring swath of its own (it is booked by Monterey Peninsula Artists and managed by Jim Grant in New York) and as an opener for the Freddy Jones Band in a series of December dates. It is currently opening on Aimee Mann's monthlong national trek.

Gross says that MCA has used Mann's tour as an opportunity to build

awareness with the Uni field staff, radio, and retailers before the release of the album.

Of the tour plans, Wilson says, "We have enough action in the Midwest to do a lot of our own shows. The opening

slot is a hard nut to crack, but it's pretty great . . . There's something really great about having to boil down what you do into a shorter period of time and still feel like you can expand musically and let go."

ALMO HAS CROSS-FORMAT HOPES FOR WELCH

(Continued from preceding page)

"The mainstream country market won't embrace it, because it's way too simple and naked, without the whizzers and buzzers ordinarily found in country," Kremen says. "But at some point, we'll address the secondary country programmers, because there are some adventurous ones out there. But it's a far more punk or alternative college record than a country record."

Even though she has performed extensively in front of bluegrass crowds and is managed by Alison Krauss' manager, Denise Stiff, Welch, who cites bluegrass and alternative rock artists among her influences, never expected her debut disc to wind up in country bins. "Maybe some of the people in L.A. did," she says, "but people in Nashville didn't. On the other hand, fans that hear us at the Bluebird hear pedal steel with everything in their heads and think that all the songs could be country. The way Dave and I play stuff live leaves a lot of room for interpretation—I don't think people knew how [the songs] would get fleshed out, and the surprise was that a lot of them didn't get bigger than the two of us."

"Revival" might have landed in the bluegrass bins, Welch adds, had she gone to the Rounder or Sugar Hill labels, both of which were interest-

ed. But Almo Sounds provided her a link with the Almo Irving publishing company, as well as a valued relationship with label co-owner Jerry Moss, who signed her. The result, notes Kremen, will be a press-driven project, with a feature in Request already lined up, as well as upcoming reviews in Spin and Alternative Press.

No single has been chosen yet, since the initial formats targeted aren't single-driven. Album track "One More Dollar," though, has been included on a Geffen label sampler, and, although it's performed with a full band, Welch says, "it's at the heart of the record and indicative of the rest of the album."

Welch notes that while "everyone was sort of toying with the idea of [the album] being cutting-edge country, it kind of flipped over a few inches more into the cutting-edge thing and wasn't really country. The further along things got, it became, 'OK, this is an alternative record or whatever you want to call it.' I don't know. It has stuff in it that I love about country music, like Buddy's drum part on 'Paper Wings'—he knows the really slow country-shuffle style inside-out—and my harmonies with Dave, [but] for what it's worth, I don't think I'm a country act."

Then again, she says, "trying to do something that the Stanley Brothers would have sung is always a good yardstick." And Kremen emphasizes that he doesn't want to alienate any potential market for Welch.

"Denise and [Welch's booker] Keith Case have an amazing array of contacts in the folk and bluegrass worlds, and I need and want them," he says. "This record possesses a lot of aesthetic reasons that a broad community can be approached, which is why we want to make sure she doesn't get pigeonholed."

Advances have gone out to press taste-makers, and radio and retail support will accompany a heavy touring schedule. Last week, Welch showcased at the annual Nashville Extravaganza trade event. According to Stiff, she will play at a WXPN Philadelphia show at the Tin Angel and at a variety of events in Nashville surrounding the album's release. These include a show at the Station Inn bluegrass club, a spot on the "Sam's Place" gospel-oriented syndicated radio show from the Ryman Auditorium, and a Grand Ole Opry slot.

"Just me and Dave are touring this year," Welch says. "It seems like the only sensible thing to do, because we are the live representation of the record."

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METRO BLUE'S LARA: WORLDLY POP BEAT

(Continued from page 1)

than typical radio fare.

"I like the cultural mix in his music, the fact that he's somewhere between pop and ethnic. His voice has a very strong and riveting quality," says Larry Groce, co-producer and host of National Public Radio's "Mountain Stage" syndicated program, which featured Lara in January.

Born in New Jersey to Cuban parents, Lara grew up in Venezuela and moved to Miami when he was in junior high school.

"The first thing I encountered when I moved [to the U.S.] was that disco phenomenon, which I outgrew in about a month," he says. "Then I started listening to other stuff. It was the first time I discovered Led Zepelin or Pink Floyd."

In college, Lara began playing and releasing records as part of a band called KRU. He attended the University of Miami, majoring in electrical engineering with a specialty in microwave analysis, because he figured he would make enough money with his day job to fund his musical hobby.

However, his passion took hold, and soon he was concentrating on his music fulltime while working as a substitute teacher. "A couple of years ago, I decided, 'Hey, this is what I do. I'm not going to wait for anybody,' and I put out two records [independently]," he says.

He was happily plying his trade in Miami when label executives Bruce Lundvall and Gary Gersh read about him in Billboard's Continental Drift column for unsigned bands (Billboard, Feb. 5, 1994) and came calling. Other labels followed, but Lara felt

most comfortable with the avuncular Lundvall.

"Lundvall's not young; he's been around a while. He loves music. He's like a grandpa," Lara says. "I think that's why I like him so much. He reminds me of my father's father. Bruce was there, and then all these other labels jumped on the bandwagon who didn't have a clue as to who I was or what I wanted to do, but Bruce did. Metro Blue is kind of left of center, and so is my music, although I still call it 'popular music.'"

Lara produced the album with Susan Reynolds, who has previously worked with David Byrne, Geggy Tah, and Michael Penn, among others.

"I think all those people take something from Africa, so there's an underlying current that's probably more prevalent coming up in today's music," says Lara, explaining his kinship with Reynolds.

Lara had produced his previous independent efforts, so he looked toward Reynolds to "just play the coach, to keep everything moving forward in the same direction," he says. "We had a blast."

Three of the album's 11 tracks are in Spanish, highlighting Lara's multicultural roots. In addition to the usual rock instruments, the album features Lara playing the *cuatro*, a four-string instrument from Venezuela, and a *tres*, a three-toned Cuban folk instrument.

Capitol has no plans to capitalize on Lara's bilingual abilities by working the Spanish tunes to the Latin market, even though Lara has received

play on MTV Latino and the Box with Spanish videos from earlier albums. "He's not a Latino artist," says Capitol VP of marketing Faith Henschel. "He plays rock songs. His rhythms and music aren't just Latin. He uses African and Cuban. He's influenced more by rock music than by his personal roots. Even though he has played some Latino shows, his crowd in Miami is young college kids."

While the recent chart success of similar world pop artists, such as the Dave Matthews Band and Rusted Root, may eventually help Lara cross over to top 40 radio, Henschel doesn't see any immediate benefit. "Rusted Root and the Dave Matthews Band were out for so long before they had a radio story at anything other than triple-A," she says. "Triple-A is breeding more and more successes. The format is becoming more established."

To reach that audience, Capitol released a sampler to triple-A radio Feb. 14 that contained the songs "Fighting For My Love," "Bleeding," "Baby," and "Money Makes The Monkey Dance." College and NPR stations will receive the complete album.

Groce from "Mountain Stage" predicts good things for Lara, although he knows that the artist's compelling diversity keeps his music from fitting easily into a radio format. "I think he has nowhere to go but up. It's tough to see where he's going to fit in, but he's pop enough to work," says Groce. "In some ways, he's like a Lyle Lovett or k.d. lang, who don't fit anywhere completely, but instead fit into several different areas."

Lara also has supporters at retail. Capitol and the Florida-based Spec's chain are preparing a special disc that will be given away to the first 1,000 buyers of Lara's album.

"I remember him coming here on his bicycle to do things with us," says Jim Baumann, senior buyer at Spec's. "We sold almost 1,000 pieces of his album 'My First Child' in our southern Florida stores, and his EP has sold close to 500 copies. We had him play at our convention two years ago, and he has done in-stores with us."

Spec's will set up a stand at Lara's record release party at a Miami Beach, Fla., club March 18 and will

sell the new album at midnight. Purchasers will receive the special promotional disc, which includes two songs from the album and two sampler-only tracks. Any samplers remaining after the midnight sale will be distributed to area Spec's stores.

Until radio catches on, Capitol expects Lara to build an audience primarily through touring. "We're not counting on the record blowing up," says Henschel. "We're looking at it developing over a long process. I don't think Nil is the kind of artist who wants it to explode. He wants people to know him as an artist, not just for a single." The label hopes to land him a slot on the H.O.R.D.E. tour, figuring that his catchy world roots pop would fit in perfectly with that tour's theme.

For Lara, it's simply a matter of doing what he's been doing for years—but on a national scale. "He was always playing the Eastern

seaboard, but he hasn't concentrated on national touring," says Henschel. "He's going to continue to tour on his own, but we're going to try to get him on other shows."

Dates have included a stop at Capitol Studios on Feb. 20 before a date at Luna Park, a Los Angeles club. Lara is booked by Creative Artists Agency.

In addition to making a name for himself, Henschel believes Lara can give the fledgling Metro Blue imprint an identity. The nascent label scored a top 40 hit last year with Andru Donalds' "Mishale" but has had no real breakthrough yet.

"Metro Blue doesn't mean anything yet to most people," Henschel says. "I think this will change that. This is a pop/rock record, it's on Metro Blue. It's something that's completely accessible that puts the right spin on what Metro Blue is about."

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROD STEWART	CoreStates Spectrum Philadelphia	Feb. 16-17	\$1,123,177 \$50/\$29.50	32,432 33,890, two shows, one sellout	Electric Factory Concerts
AC/DC POOR	Sports Palace Mexico City	Feb. 16-17	\$595,105 (4,463,288 pesos) \$38.67/\$13.33	29,304 31,218, two shows, one sellout	Ocesa Presents
BOB SEGER KEVIN WELCH	Charlotte Coliseum Charlotte, N.C.	Feb. 3	\$539,800 \$30/\$25	18,812 sellout	C&C Concerts Cellar Door
ROD STEWART	Charlotte Coliseum Charlotte, N.C.	Feb. 13	\$503,586 \$39.50/\$27.50	13,990 sellout	C&C Concerts
ROD STEWART	Civic Arena Pittsburgh	Feb. 19	\$445,081 \$40.75/\$25.75 /\$19.75	16,055 sellout	DiCesare-Engler Prods.
AC/DC POOR	Tacoma Dome Tacoma, Wash.	Feb. 10	\$443,469 \$23.50	19,397 sellout	MCA Concerts
ROD STEWART	Pyramid Memphis	Feb. 11	\$414,715 \$32.50/\$25	13,564 18,000	Mid-South Concerts
GEORGE STRAIT TERRI CLARK	Birmingham-Jefferson Civic Center Birmingham, Ala.	Feb. 15	\$387,332 \$22	18,110 sellout	Varnell Enterprises
OZZY OSBOURNE KORN DEFTONES	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 6	\$378,088 \$35/\$27.50	12,832 13,700	Cellar Door Belkin Prods.
OZZY OSBOURNE KORN DEFTONES	Gund Arena Cleveland	Feb. 1	\$372,225 \$27.50/\$22.50	15,575 sellout	Belkin Prods.

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ALLEGRO

BMG CREDIT CARD

(Continued from page 9)

Kevin Conroy, senior VP of marketing for BMG Entertainment North America, says the card is "designed to enhance our existing core business and to establish an even stronger relationship with consumers, particularly music consumers."

Barry Levine, VP of marketing for BMG Distribution, adds, "It's an opportunity to expose new and developing artists, to market established artists, and to drive traffic into retail."

Conroy says that "initially the focus will be music" but that it will be expanded eventually to include home video (BMG Video), video games (BMG Interactive), and merchandise (Nice Man Merchandising).

Incentives will be based on usage rather than the amount charged. The samplers will be sent quarterly to consumers who use the card as infrequently as once a month. Cardholders will also receive a quarterly newsletter, Quarter Note, that provides information on BMG acts and releases.

In their monthly statements, cardholders will also receive information on BMG products.

"We'll make consumers aware of the music, give them an opportunity to sample it, and give them a reason to go to the stores and buy the music," says Conroy.

Quarterly sweepstake offers will include such prizes as audio equipment and free trips to concerts and music award programs. Audio manufacturer Kenwood U.S.A. is one of BMG's initial marketing partners.

The card will be issued through MBNA America Bank, which, BMG says, is the largest issuer of affinity credit cards (more than 3,800) in the U.S.

The five-month introductory interest rate is 5.9%; after that, it will be the prime rate plus 9.9%. The current prime is 8.25%.

DON JEFFREY

CAFARO PROMOTED

(Continued from page 4)

A&M and given it his own vision, and in that sense, he deserves to be made chairman."

While Cafaro's day-to-day duties will not change, he says, his new title is "reaffirmation of the autonomy" that A&M retains.

Levy says Cafaro's title change is not necessarily linked to Polydor's pop, catalog, and country division moving under the A&M umbrella. Nick Gatfield remains president of Polydor Records, and Harold Shedd is president of Polydor Nashville, which recently changed its name to A&M Nashville.

While Cafaro's title change leaves the position of president at A&M vacant, he says he has "no plans in the near to intermediate future" to name someone to the post.

Cafaro's chairman stripes come just as A&M is preparing to launch several major releases.

The label recently released the new Gin Blossoms album, "Congratulations I'm Sorry," and has a Sting title, "Mercury Falling," coming in March. New sets are due from Soundgarden in May, Bryan Adams in May or June, and Sheryl Crow in August or September.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FOR WEEK ENDING MARCH 2, 1996 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan®	
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	27	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98)	TERRI CLARK
2	3	15	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
3	2	15	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
4	4	24	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	JARS OF CLAY
5	—	1	MAD SKILLZ BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98)	FROM WHERE???
6	6	27	GARBAGE ALMO SOUNDS 80004*/Geffen (10.98/16.98)	GARBAGE
7	11	21	JEWEL ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
8	7	3	LINDA DAVIS ARISTA 18804 (9.98/15.98)	SOME THINGS ARE MEANT TO BE
9	9	21	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
10	17	5	LONESTAR BNA 66642/RCA (9.98/15.98)	LONESTAR
11	13	4	STABBING WESTWARD COLUMBIA 66152 (9.98 EQ/15.98)	WITHER BLISTER BURN + PEEL
12	22	5	ENRIQUE IGLESIAS FONOVISA 0506 (9.98/13.98)	ENRIQUE IGLESIAS
13	12	10	JERALD DAEMYON GRP 9829 (9.98/16.98)	THINKING ABOUT YOU
14	15	26	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
15	5	19	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
16	8	8	FOR SQUIRRELS 550 MUSIC 67150/EPIC (7.98 EQ/11.98)	EXAMPLE
17	20	19	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
18	—	1	2 UNLIMITED RADIKAL 15446/CRITIQUE (10.98/15.98)	HITS UNLIMITED
19	14	14	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98)	SOUTHERN GAL
20	16	3	LA MAFIA SONY 81722 (8.98 EQ/13.98)	UN MILLON DE ROSAS

21	37	2	CRISTIAN MELODY 0510/FONOVISA (9.98/13.98)	EL DESEO DE OIR TU VOZ
22	25	8	SON VOLT WARNER BROS. 46010 (10.98/15.98)	TRACE
23	27	9	DOUG SUPERNOW GIANT 24639/WARNER BROS. (10.98/15.98)	YOU STILL GOT ME
24	24	37	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
25	21	18	THE CORRS 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
26	—	9	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
27	—	11	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98)	THE MOFFATTS
28	18	17	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
29	28	6	RUBY CREATION/WORK 67458/COLUMBIA (10.98/15.98)	SALT PETER
30	—	1	LARI WHITE RCA 66742 (10.98/16.98)	DON'T FENCE ME IN
31	35	14	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
32	32	17	MANDY PATINKIN NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE
33	31	16	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98)	PURE SOUL
34	34	2	THE NIXONS MCA 11209* (9.98/15.98)	FOMA
35	26	29	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
36	30	4	FUN FACTORY CURB EDEL 77824/CURB (10.98/15.98)	FUN-TASTIC
37	23	27	EDWIN MCCAIN LAVA 92597/AG (10.98/15.98)	HONOR AMONG THIEVES
38	—	2	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 72131 (9.98/13.98)	A NEW THING-EXPERIENCE THE FULLNESS...
39	—	1	RICOCHE COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHE
40	—	1	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98)	HAPPY NOWHERE

POPULAR UPRIISINGS

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

CUTTING THROUGH: In a roundabout way, **Penelope Houston**, formerly of seminal San Francisco-based punk band the **Avengers**, had to go to Germany in order to attract the attention of a major label in America. It was Houston's solo releases on the German indie label Nor-

days, and, you know, it's real nice to be able to call up your label president directly."

"Cut You" features eight songs rerecorded from her German albums and her independently released U.S. titles—"Birdboys" on Subterranean and "The Whole World" on Heyday. The rest of the album is made up of six new songs. Houston says she was happy to have the chance to beef up the production on some of her older songs, while maintaining her subtle, minimalist approach.

"Sweetheart," the first single for triple-A radio, is getting spins at triple-A KTMN Santa Fe, N.M., and KFOG San Francisco as well as modern rock WEQX Albany, N.Y. The song has been featured on an episode of Fox's "Party Of Five."

The press picture looks good for Houston as well, as Rolling Stone and Ray Gun have already committed to features.

Even with her indie rock following, Gary Briggs, VP of artist development at Reprise, says, "we are reintroducing her to the American marketplace. We have some developing to do here. We hope it will take off at triple-A, followed with hot AC, then top 40."

Houston, with two band members, will embark on a Northeast radio promotion tour March 5, including a March 8 taping of WXPB Philadelphia's syndicated radio show "The World Cafe." Reprise is targeting other nationally syndicated shows as well.



Good Signs. "Town Clowns," the first single from Blameless' U.S. debut album, "The Signs Are All Here," released on Atlantic Feb. 13, is getting a good response at modern rock KITS (Live 105) San Francisco. The song was a top 10 hit in the U.K., where the press has touted the Britpop band as the second coming.

Simenon, aka Bomb The Bass, continues to mesh musical styles on his latest effort, "Clear," which will be Quango Music Group's first artist-oriented release March 12. The album will be released under the name Bomb The Bass.

Titled "Clear" because Simenon says his musical vision is becoming clearer to him, the album transcends traditional pop and R&B and adds a bit of soul and reggae and a lot of ambient.

"I hate being pigeonholed as one style," says Simenon. "Because of that, I've always been a marketing nightmare. But, I think people are accepting it more, with **Portishead**, **Massive Attack**, and **Tricky** [gaining popularity]."

The marketing and promotion folks at Island, which distributes Quango, admit that Bomb The Bass is a marketing challenge.

"This is the kind of thing I'd like everyone to get a taste of," says Alexis Aubrey, associate director of marketing for the Island Independent Labels System. "I can see rock digging it, R&B digging it, adult audiences going for it—audiences more in their mid-20s, early 30s, and college kids—because it's kind of funky."

The first phase of the campaign is to work college radio, including hosting campus parties in key markets and an awareness campaign with fliers, stickers and point-of-purchase materials. "One To One Religion," the first single from the album, will

initially be serviced to record pools, clubs, and acid-jazz and ambient speciality programs. A mix tape of select tracks from the album will also be used as a promotional tool.

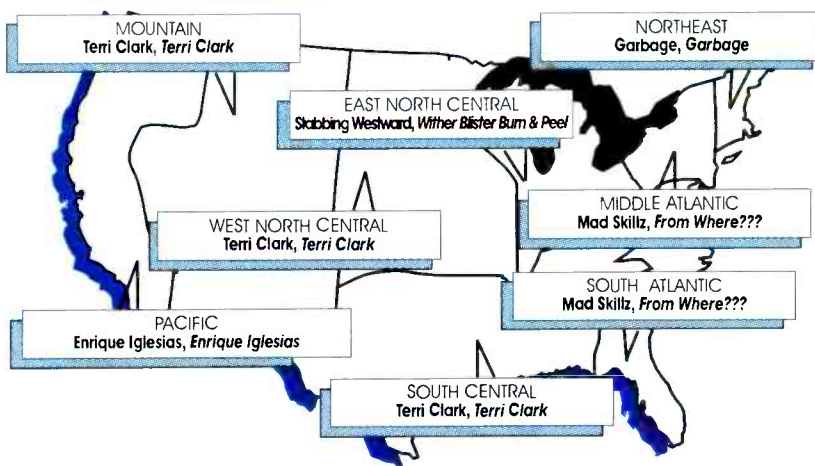
In the second phase of the plan, "One To One Religion" will be worked to jazz/AC, triple-A, and modern rock radio.



Solid Gold. Mojo Music is basking in the speedy takeoff of its first release, "Here In Your Bedroom," the first single from the L.A.-based, ska-influenced punk band Goldfinger. Due to modern rockers KROQ Los Angeles and WXRK New York playing the track heavily, Mojo rushed copies of the band's self-titled, full-length debut to retail in those markets. The album will hit nationwide March 12.

Meanwhile, Simenon is finishing production work on **Depeche Mode's** next album. Simenon's producing and mixing credits are as impressive as his own music. He has worked on Seal's "Crazy," **Neneh Cherry's** "Buffalo Stance," and **Sinéad O'Connor's** "Universal Mother" album, among many others.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Stabbing Westward Wither Blister Burn + Peel	1. Mad Skillz From Where???
2. Kenny Wayne Shepherd Ledbetter Heights	2. Kilo Get This Party Started
3. 3T Brotherhood	3. Jerald Daemyon Thinking About You
4. Terri Clark Terri Clark	4. Cristian El Deseo De Oir Tu Voz
5. Linda Davis Some Things Are Meant To Be	5. Terri Clark Terri Clark
6. Jerald Daemyon Thinking About You	6. 3T Brotherhood
7. Garbage Garbage	7. Jewel Pieces Of You
8. Jewel Pieces Of You	8. Deborah Cox Deborah Cox
9. Mystikal Mind Of Mystikal	9. Enrique Iglesias Enrique Iglesias
10. Fun Factory Fun-Tastic	10. Terry Ellis Southern Gal

The singer is touring in Europe through Monday (26), where she's visiting German radio and press. She'll tour there March 11-April 2 and return for

some European festival dates June 18-July 15. U.S. touring should begin in early April.

SEEING CLEARLY: Tim

mal that got her signed to WEA Germany, thus attracting the interest of Reprise in the States, which is releasing her major-label debut, "Cut You," March 5.

"When they signed me over there, they said they couldn't guarantee an American major label," says Houston, who now lives in Oakland, Calif. "But, **Howie Klein**, president of Reprise, knew me from my early



Royal Trio. Royal Fam member Timbo King, right, stands with Capitol A&R senior director Tracy Waples, left, and video director Stephen Ashley following the production of "Summin' Gots To Give," the Capitol rap act's first video. The clip is from "Black Castle," the crew's debut project, which is scheduled for release in April.

Power Jam Focus On Self-Improvement R&B Execs Discuss Broadening Business Contacts

■ BY J.R. REYNOLDS

PALM SPRINGS, Calif.—Exploring methods of improving the way business is conducted was a main concern among registrants of Urban Network's Power Jam 7, which was held Feb. 14-17 at the Riviera Resort and Racquet Club here.

Unlike last year's participants, who mulled over the lack of creativity among recording acts, this year's registrants focused on self-improvement.

Atlantic promotion VP Paris Eley said that most R&B music executives are not doing enough to broaden their realm of

business contacts. "We're too incestuous and tend to do business with the same people over and over again, which can become crippling to a person's career," he said.

Eley said that more needs to be done to broaden R&B executives' career perspectives. "In an environment where politics, as much as job performance, has a bearing on holding a position, one of the first things that executives must think about when they take on a new job is their exit strategy."

RCA black music promotion VP Michael Johnson said that cross-training is a must in the current business environment. "Today's promotion person has to tap into the various technologies available [such as BDS and computers], and needs to know that marketing to be effective," he said. "The days of a promotion man just giving a PD a tape are over."

One of the carry-over topics among veteran label executives from last year's confab was the need for young executives to team with their tenured counterparts to avoid stumbling blocks.

"There are still a lot of young execs

who are in these joint-venture set-ups that aren't reaching their full potential because of their short-term perspective and lack of respect for creating and maintaining solid business plans," said former Columbia senior VP Tony Anderson, who currently consults for Rowdy Records.

Epic promotion VP Dwayne Cunningham agreed with Anderson's assessment and said that during his 22 years in the business, he has observed a decline of many economic gains in music.

"There has to be more unity of purpose [among executives], because we've been slowly reverting to the pre-civil rights days and losing everything that we worked so hard to obtain," Cunningham said.

A highlight for registrants was guest speaker Lana Ruffin, who returned to the conference for a second year to conduct a behavioral-analysis workshop.

Power Jam 7 boasted its largest turnout of programmers and retailers yet, according to Urban Network president Miller London. "We moved the conference to Palm Springs last year

(Continued on page 21)

Atlanta: Hotbed Of The R&B Industry? Urban Network's Performance Powerhouse

LUNCHROOM DEBATE: Could Atlanta emerge as R&B's Nashville? It's certainly possible, says attorney **Vernon Slaughter**. "Atlanta has the potential to become a Mecca for R&B because of all the new talent and music businesses there," he says.

Among the record companies making noise in Atlanta are LaFace, Ichiban, So So Def, Rowdy, Intersound, and Savvy Records. Recording studios there include LaCoco, Dallas Austin Recording Projects, Doppler, Purple Dragon, and Curton. Management or production companies include **Pebbles'** Pebbitone, Johnson Management, Organized Noize Productions, and **Daryl Simmons'** Silent Partner. Then you've got Tribal Communications, a video production company, and Slaughter's law firm, Katz, Smith & Cohen.

The fact that there's no trademark sound originating from Atlanta—like those out of Philadelphia, Memphis, Detroit, and Minneapolis, back in the day—makes Atlanta that much more attractive as a home base for the R&B community.

Imagine the possibilities associated with having all of the black-music divisions of major record labels in one market. Think of the clout, the independence, the centralized power base—not to mention the collective economic force that would be developed in the region.

Is it realistic to think that the majors would embrace such a concept?

Probably not. However, given certain conditions, they might not have a choice but to acquiesce.

Slaughter says, "We already have the creative talent here with writers, artists, and producers. What we have to do now is 'institutionalize' Atlanta's music base. Warner and Elektra already have A&R reps here, and Motown is considering it. But we have to get more accountants, lawyers, managers, graphic artists, and other [music] support entities established. And that will take Atlanta to the next level."

POWER JAMMING: Urban Network's Power Jam 7 in Palm Beach, Calif. (see story, this page), featured a few of the industry's most promising artists. The most welcome element of the weekend was the effort put into many of the performances. It appears that A&R and artist-development departments are paying closer attention to quality control.

One of the more entertaining presentations was the poolside cocktail party hosted by Vertex/GRP that featured debut rapper **Shorty-Mac**. Also on the bill was R&B act **Colour Club**, which featured the dynamic chops of **Lisa Taylor**, who delivered a skillful concert

performance.

During a dinner concert that it hosted, MCA and its associated labels put the "show" back into show business. Gasoline Alley's R&B trio **II D Extreme** took the stage and radiated with personality and stage presence, which roused industry diners from their slumber.

Silas' **Jesse Powell** followed, delivering a solid performance that belied his status as a debut artist. Backed by a hip-hop dance trio and a sultry female escort, Powell demonstrated his broad-ranging vocal talent, from "All I Need," his catchy first single, to a cover of the 1977 **Enchantment** classic "Gloria."

Back at poolside, Blue Moon artist **Randy Crawford** delivered a heartfelt series of tunes. And during the conference award dinner, Elektra artist **Terry Ellis** managed a polished performance, despite battling the flu.

But the most fun to be had by conferencegoers was the after-hours old-school party sponsored by Rhino Records. The fete was packed, hot, and sweaty. Spirited guests rolled through sporting afro wigs, bell bottoms, and other '70s-styled fashions.

Rocking the evening was his hip-hop highness emeritus **Kurtis Blow**, who stimulated the standing-room-only crowd to an even higher valence level with his classic raps.

CECIL B. WOULD BE PROUD: Despite its predictability, **R. Kelly's** videoclip for "Down Low (Nobody Has To Know)" has an embracing charm. The clip's big budget is apparent from its clean, high-gloss production—rare for traditionally shallow R&B budgets.

About two albums ago, Kelly said he wanted to do big-ticket videos and take things a creative step further than the typical R&B clip. Well, this one certainly qualifies as more than one small step.

Featured in the mini-movie is **the Isley Brothers' Ronald Isley**, who is perfectly cast as a dapper, Bugsy-styled kingpin.

Backing the clip is the extended-play, music and spoken-word It's A Long Story remix of "Down Low," which fleshes out the tale woven from the clip and the original single. A hip-hop hurrah to Kelly for pushing the envelope on entertainment.

HISTORIC NOTES: Columbia/Legacy has released "The Final Chapter: The Complete Recordings Vol. 5," of blues legend **Bessie Smith**. The two-disc, 19-track boxed set serves up the six Columbia and Okeh tracks not found on the previous volumes, along with five previously unissued alternative takes. The set also includes the complete "St. Louis Blues" soundtrack.



by J. R. Reynolds



Loose Cannon Ready To Lob Multi-Ethnic Bass Is Base

■ BY DOUGLAS REECE

LOS ANGELES—Toronto act Bass Is Base hopes to import some of its Canadian success when Loose Cannon/Island releases "Memories Of The SoulShack Survivors" in the U.S. April 16.

Back home, the pop/soul trio took home a Juno (the Canadian equivalent of a Grammy) award for their indie-released set, "First Impressions For The Bottom Jigglers," which has sold more than 20,000 copies in Canada (Billboard, Oct. 7).

The act is managed in Canada by Toronto's Ba-Sik Entertainment.

"Memories Of The SoulShack Survivors" includes six tracks from the Bass Is Base's Canadian set that were rerecorded and produced by Dignable Planets and De La Soul gurus Shane Faber and Mike Mangini.

Loose Cannon president Lisa Cortes describes the band's live act as one of its strongest selling points, and says Bass Is Base will play a number of showcase performances in support of its album release.

Bassist/vocalist Chin Injeti says, "A big part of the reason we were signed is because of our live performance. A lot of urban acts cannot do a live show that duplicates what they do in a studio. We need to get out there and perform, just like back in the day."

Together with rapper/percussionist MC Mystic (his original name is Roger Mooking) and keyboardist/vocalist Ivana Santilli, Bass Is Base draws on such influences as classic soul, straight-ahead rock, and hip-hop.

Cortes compares the look of the multi-ethnic band to the "United Col-

ors of Benetton," and says the act's dynamic image should help draw a mainstream audience.

"What people like about this band is that they play very upbeat music, they are a great live band, they have a groovy image, and they're very interesting people," says Cortes.

Loose Cannon is using a three-pronged strategy, which began last fall, to introduce Bass Is Base to U.S. consumers.

On Sept. 4, the label began servicing a 12-inch vinyl sampler—containing "Funkmobile," the group's Canadian



BASS IS BASE

hit, "Floating," and "Wild And Mellow"—to mix shows, clubs, and select college stations.

To follow up, the band performed at a New York showcase hosted by Details magazine Nov. 16.

On Nov. 20, Loose Cannon released the video for "Floating." Cortes says 80 local and regional stations have played the clip.

"I Cry," the clip for the first single, is airing on BET and several local shows.

The label begins servicing "I Cry" to top 40 stations Feb. 20. The record will also be serviced to jazz, hot AC, (Continued on page 21)

Billboard TOP R&B ALBUMS

FOR WEEK ENDING MARCH 2, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★						
1	68	—	2	2PAC DEATH ROW/INTERSCOPE 24204/ISLAND (10.98/24.98) 1 week at No. 1	ALL EYEZ ON ME	1
★ ★ ★ Hot Shot Debut ★ ★ ★						
2	NEW	1	1	FUGEES RUFFHOUSE 67147*/COLUMBIA (10.98/15.98)	SCORE	2
3	1	2	14	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
4	NEW	1	1	TOTAL BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
5	3	3	14	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
6	4	7	33	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
7	2	1	3	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	1
8	8	8	20	MARIAH CAREY ▲ COLUMBIA 66700 (10.98/16.98)	DAYDREAM	1
9	7	6	13	LL COOL J ▲ DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	4
10	5	5	6	KRIS KROSS RUFFHOUSE 67441*/COLUMBIA (9.98/15.98)	YOUNG, RICH AND DANGEROUS	2
11	6	4	6	SOUNDTRACK ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	3
12	10	11	23	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	10
13	11	12	15	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
14	9	10	17	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
15	NEW	1	1	SOUNDTRACK JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	15
16	12	13	31	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
17	15	16	31	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98/15.98)	OFF THE HOOK	3
18	NEW	1	1	MAD SKILLZ BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98) HS	FROM WHERE???	18
19	16	15	25	FAITH EVANS ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
20	13	14	15	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
21	17	21	26	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
22	19	24	21	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
23	24	31	5	THE TONY RICH PROJECT LAFACE 26022/ARISTA (10.98/15.98)	WORDS	23
24	23	22	15	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
25	20	17	31	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
26	22	19	66	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
27	14	9	4	THE D.O.C. GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	5
28	18	18	16	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
29	25	26	11	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
30	31	28	15	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
31	30	33	17	GROOVE THEORY EPIC 57421* (10.98/16.98)	GROOVE THEORY	14
32	28	27	31	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
33	21	20	15	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
34	27	25	16	GENIUS/GZA ● GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
35	26	23	50	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
36	35	34	16	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
37	34	36	28	BRIAN MCKNIGHT ● MERCURY 528280 (10.98/16.98)	I REMEMBER YOU	4
38	29	29	14	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
39	37	49	15	WILL DOWNING MERCURY 528755 (10.98/16.98)	MOODS	23
40	38	43	8	JERALD DAEMYON GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
41	39	39	73	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
42	41	42	29	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
43	45	45	64	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
★ ★ ★ PACESETTER ★ ★ ★						
44	63	61	77	BOYZ II MEN ▲ MOTOWN 530323 (10.98/16.98)		1
45	32	32	19	JANET JACKSON ▲ A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4

46	53	53	67	SADE ▲ EPIC 66686* (10.98/16.98)	THE BEST OF SADE	7
47	36	38	15	PHYLLIS HYMAN PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	12
48	46	40	18	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
49	44	41	16	ERICK SERMON DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	6
50	65	55	63	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
51	47	46	4	VARIOUS ARTISTS RHINO 71863 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 5	45
52	40	35	16	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
53	42	37	29	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINK...	2
54	49	48	14	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	27
55	64	69	18	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	33
56	33	30	11	SPICE 1 JIVE 41583 (10.98/15.98)	1990 SICK	3
57	43	47	4	VARIOUS ARTISTS RHINO 71865 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 7	43
58	52	58	49	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
59	50	56	17	FAT JOE VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
60	55	63	14	THE PHARCYDE DELICIOUS VINYL 85102*/CAPITOL (9.98/15.98)	LABCABIN/CALIFORNIA	17
61	61	59	15	BOYZ II MEN MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	15
62	80	80	19	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
63	56	66	16	INTRO ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE	16
64	69	82	6	KILO WRAP 8147/ICHIBAN (10.98/15.98) HS	GET THIS PARTY STARTED	64
65	75	74	30	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
66	82	70	36	WILLIAM BECTON & FRIENDS WEB 9145/INTER SOUND (9.98/13.98) HS	BROKEN	25
67	51	50	15	TOP AUTHORITY TRAK 72668/SOLAR (10.98/16.98)	RATED G	16
68	88	86	170	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
69	59	60	45	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
70	83	81	15	3T MJJ/550 MUSIC 57450/EPIC (10.98/15.98) HS	BROTHERHOOD	65
71	48	52	13	VARIOUS ARTISTS DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23
72	78	79	13	VARIOUS ARTISTS TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	46
73	66	68	75	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
74	67	57	4	MAZE FEATURING FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
75	58	51	21	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
76	62	44	13	GROUP HOME PAYDAY/FFRR 124079*/ISLAND (10.98/16.98) HS	LIVIN' PROOF	34
77	57	—	2	RICHIE RICH SHOT 8000 (9.98/14.98)	HALF THANG	57
78	60	54	12	EAZY-E RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	19
79	70	65	108	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
80	71	73	4	VARIOUS ARTISTS RHINO 71864 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 6	71
81	85	96	40	VARIOUS ARTISTS RHINO 71859 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
82	99	92	5	GHETTO TWINZ BIG BOY 20 (9.98/14.98)	SURROUNDED BY CRIMINALS	66
83	96	—	52	BARRY WHITE MERCURY 522459 (10.98/16.98)	ALL TIME GREATEST HITS	70
84	97	—	31	VARIOUS ARTISTS RHINO 71860 (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
85	RE-ENTRY	30	30	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
86	RE-ENTRY	17	17	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43
87	84	71	33	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
88	98	—	64	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
89	74	67	28	SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	1
90	95	89	28	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
91	RE-ENTRY	91	91	ZAPP & ROGER ● REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
92	92	83	15	AL GREEN MCA 11350 (10.98/16.98)	YOUR HEART'S IN GOOD HANDS	57
93	77	76	35	MICHAEL JACKSON ▲ EPIC 59000* (23.98/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
94	54	62	14	5TH WARD BOYZ RAP-A-LOT 40758/VIRGIN (9.98/15.98)	RATED G	35
95	86	—	2	VARIOUS ARTISTS THE RIGHT STUFF 36995/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 5	86
96	91	98	31	AFTER 7 ● VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
97	79	75	19	AZ EMI 32631* (10.98/15.98)	DOE OR DIE	1
98	94	91	30	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/14.98) HS	TIL SHILOH	27
99	RE-ENTRY	22	22	VARIOUS ARTISTS RHINO 71862 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
100	72	64	17	ONYX JMJ/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US	2

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

BLUESMAN BROWNIE MCGHEE DIES

(Continued from page 9)

tet. In the late '30s, he arrived in Durham, N.C., where he met Blind Boy Fuller, the local bluesman whose intricate finger-picked guitar style virtually defined the Piedmont sound.

At around the same time, he met harp player Terry, who had served as an accompanist on some of Fuller's recordings for Vocalion and ARC.

Under the aegis of Fuller's manager, J.B. Long, McGhee cut a session for OKeh Records in Chicago in 1940; appropriately enough, given his great debt to the Carolina singer's style, he debuted with a version of Fuller's classic

"Step It Up And Go."

Relocating to New York, McGhee began collaborating with Terry, who favored a primitive "whooping" harmonica style; their oft-acrimonious partnership would continue through the mid-'70s.

In New York, the pair met Lead Belly; the folk/blues titan helped secure dates for the duo at the left-leaning musical gatherings of the day, where they shared stages with Josh White and Woody Guthrie.

Though the pair recorded prolifically in a down-home blues style throughout the '40s, McGhee also cut several sophis-

ticated R&B sides that benefited from his smooth voice and complex guitar style. Denon has reissued "Climbin' Up," an album of McGhee's R&B material cut for Herman Lubinsky's Savoy label.

During the '50s, McGhee and Terry were among the most-recorded traditional bluesmen. Their stature helped them attain prominent roles in the Broadway productions of Tennessee Williams' "Cat On A Hot Tin Roof" and Langston Hughes' "Simply Heaven."

The blues boom of the late '50s and early '60s, which found young white fans

flocking to the traditional sound, boosted McGhee and Terry's fame even further; they recorded tirelessly for a number of folk labels and appeared regularly at festivals and on college campuses.

By 1975, however, the lengthy partnership was on the rocks; it was not uncommon to find McGhee and Terry in separate dressing rooms backstage, refusing to speak to each other. After the duo split, they continued to record separately. Terry died in 1986.

In later years, McGhee continued to excel on the concert stage and in other media; he had a featured role in the 1987

film "Angel Heart." He founded the Blues is Truth Foundation, a charitable organization not unlike Willie Dixon's Blues Heaven Foundation, which supplies scholarships for young musicians.

McGhee's work, both as a solo act and with Terry, has been widely reissued by such labels as Fantasy and Smithsonian-Folkways. Last year, several McGhee/Terry sessions were issued on two packages in the inaugural release of the Capitol Blues Collection.

McGhee is survived by three daughters, three sons, 16 grandchildren, and 22 great-grandchildren.

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

Table of R&B Singles A-Z listing titles, artists, and chart positions. Includes entries like '5 O'CLOCK', 'AIN'T NOBODY', 'BABY, BABY, BABY, BABY...', 'BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT', etc.

Hot R&B Singles Sales

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



Table of Hot R&B Singles Sales listing titles, artists, and sales data. Includes entries like 'NOT GON' CRY', 'SITTIN' UP IN MY ROOM', 'DOWN LOW (NOBODY HAS TO KNOW)', etc.

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

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 88 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table of Hot R&B Airplay listing titles, artists, and airplay data. Includes entries like 'NOT GON' CRY', 'SITTIN' UP IN MY ROOM', 'DOWN LOW (NOBODY HAS TO KNOW)', etc.

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

HOT R&B RECURRENT AIRPLAY

Table of Hot R&B Recurrent Airplay listing titles, artists, and recurrent airplay data. Includes entries like 'ONE MORE CHANCE/STAY WITH ME', 'WATERFALLS', 'ALREADY MISSING YOU', etc.

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

UPCOMING

Billboard®



LASER/ KARAOKE

ISSUE DATE: MAR. 23

AD CLOSE: FEB. 27

Coming off of a successful 1995, the laserdisc/karaoke market is the focus of **Billboard's** March 23 spotlight. This special issue brings readers up to date on available special editions, hardware, software and the emergence of DVD. There will also be a piece on karaoke music/instrument stores and speciality shops.

Contact

Jodie Francisco
213-525-2304



NARM

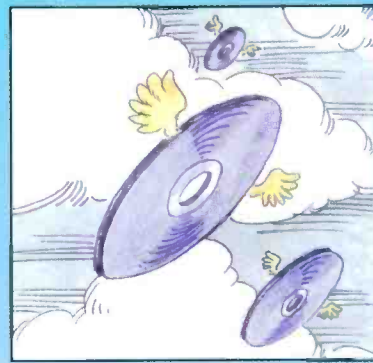
ISSUE DATE: MAR. 30

AD CLOSE: MAR. 5

NARM's just around the corner and **Billboard's** March 30th supersection takes an all-encompassing look at this year's conference and the current issues facing retailers. Editorial coverage will include reports on the confab's seminars, events and hot topics slated for discussion. The spotlight will also examine the marketing of various multimedia formats, video sell-through and include a guide on how to succeed in indie retail.

Contact

Robin Friedman
213-525-2302



INDIES

ISSUE DATE: MAR. 30

AD CLOSE: MAR. 5

The independent label market continues to grow, prosper and embrace newcomers into its successful niche within the music industry. **Billboard's** March 30th issue will contain an annual review of the state of the indie market, highlighting their current/future roles and recapping the indie label charts of the year. Other spotlight coverage will explore how indies obtain the attention of retail and radio.

Contact

Ken Piotrowski
212-536-5223



SOUTH AFRICA

ISSUE DATE: APRIL 6

AD CLOSE: MAR. 12

In the magazine's first-ever spotlight on South Africa, **Billboard** correspondent Arthur Goldstuck reports on the "new" music industry movement and its growth. This special April 6th issue explores the principle radio outlets in South Africa, major venues, upcoming tours and the creative makeup of the market - including capsule reports on the diversity of genres and companies active in this exciting territory!

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WORLDWIDE SPECIALS & DIRECTORIES 1996



NEW AGE

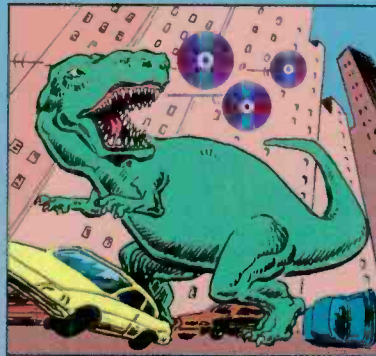
ISSUE DATE: APRIL 6

AD CLOSE: MAR. 12

New Age Music continues to expand and blur into other musical genres and styles such as world, ambient and vocals. **Billboard** spotlights this music's direction and surveys the growing number of radio programs that are helping New Age artists attract larger audiences. This special will also contain short portfolios on some of the genre's most successful artists and labels.

Contact

Lezle Stein
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VITAL REISSUES

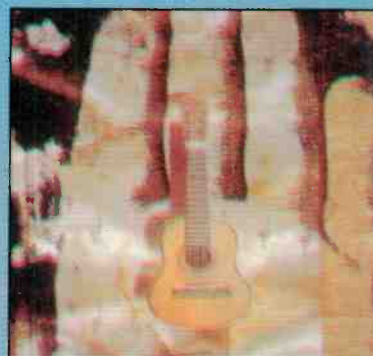
ISSUE DATE: APRIL 13

AD CLOSE: MAR. 19

Billboard's senior writer Chris Morris takes the pulse of the 1996 reissues market in our April 13th issue. This Spotlight will include reporting on the market's current state, trends and new directions. Editorial coverage will also focus on reissues activity in the UK, while containing **Billboard's** most ambitious guide ever to forthcoming domestic and foreign product releases.

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NASHVILLE 615/COUNTRY MUSIC SOURCEBOOK

PUBLICATION

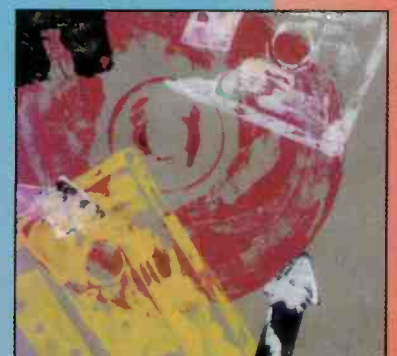
DATE: MAY 8

AD CLOSE: MAR. 15

Nashville 615/Country Music Sourcebook is the most inclusive, informative directory of business-to-business listings for the Nashville region and worldwide country music market. Reach top record executives, music publishers, venue and hotel personnel in the Nashville area, and agents throughout the world, who turn to this directory for guidance in making important decisions every day. Call today and reserve your space!

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INTERNATIONAL TAPE/DISC DIRECTORY

PUBLICATION

DATE: MAY 22

AD CLOSE: MAR. 29

With over 4,000 editorial listings from 60 countries, **Billboard's 1996 International Tape/Disc Directory** is referenced every day by industry executives responsible for choosing the replicators and duplicators of pre-recorded music, video product and packagers of entertainment software. Exposure includes thousands of production managers, purchasing agents, business managers and major/indie buyers worldwide. Call now to reserve space!

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LIDIA BONGUARDO

Vibe Turns Over A Renamed Leaf As Music Plant

WHAT'S IN A NAME? It is the start of a new era at Chicago's famed Vibe Music. The successful independent label/production house is christening a new name, Music Plant, as well as a forceful new approach toward the business of dance music.

"It's all about coming hardcore this year," says **Connie Varvitsiotis**, the company's artist manager. "We refuse to be at the mercy of this business, not that we ever really were. But we have learned over the past year or so that you need to be aggressive and unwavering in your goals—whether that means demanding proper respect and support for your music from the majors or formulating different ways of getting material across to radio."

The name change comes at the end of a long legal wrangle between the company and Miami-based industry veteran **Tim Olfie** over use of the name. An extended period of mediation resulted in the Chicago clique relinquishing the Vibe moniker. "We would have liked to keep the Vibe name," says Music Plant's co-president **George Andros**, who also records for the label under the name **Georgie Porgie**. "But after awhile, it came down to deciding if it was worth the legal expense to hang onto a name."

In the end, a company like this has to be more than a clever name. It has to be the sum of its musical parts and overall vision. And this company still sports a roster of dynamic divas and forward-reaching producers that will continue to draw the positive interest of the worldwide dance music community, regardless of its banner.

Speaking of drawing interest, the Music Plant label storms into March with several hit-bound new singles. **D'Bora** bows with "Good Love Real Love," a fitting follow-up to last year's "Goin' Round" with its spunky pop/house rhythms and vampish vocal. **Meechie** follows her No. 1 smash, "You Bring Me Joy," with "You'll Never Find," a soulful kicker that is driven by a performance with far more confidence and flexibility than revealed on her past recordings. **Porgie** gets his turn at bat with "I'm In Love," which



by Larry Flick

aims to be more lyrically substantial than last year's chanty, festive "Everybody Must Party."

March also sees Music Plant's resident legend, **Maurice Joshua** (who is also **Andros'** partner in running the company), reaffirm his untouchable skills with "House 102," an excursion that combines cutting-edge rhythms with retro flavor. We would love to see this butt-wigglin' gem meet with mainstream success similar to **Kenny "Dope" Gonzalez's** disco-bending efforts under his well-known **Bucketheads** moniker.

The final remnants of the Vibe Music era is the forthcoming "Mixx Vibes: The Final Chapter," the fourth and last installment in its acclaimed series of dub-happy compilations. The series will be reborn this spring as **Plant Works** and will continue to boast the underground wares of **Joshua**, **Porgie**, **Joey "The Don" Donatello**, and the **UBQ Posse**, among others.

TIME TO THINK: Last week, we told you about half of the lengthy European battle of dueling dance covers of **Celine Dion's** international hit ballad "Think Twice." Following **QPM/Profile's** first shot in the stateside war with its version by **Heartbeat Featuring Lauraine**, **Next Plateau** throws a hefty counterpunch with ingenue **Alana Dante's** interpretation of the song.

Produced by **Peter Neels**, the song skittles along at a reggae-spiked pace à la **Ace Of Base**, and **Dante's** chirpy, youthful exuberance suits the track's rhythmic tone. A heady, highly programmable house groove is woven into the remix by **Markus Schulz** and **C.L. McSpadden**.

So which cover is better? Well... both are quite strong in different ways

and provide a pair of deserving young artists with a high-profile vehicle. The truth is, however, that neither version—regardless of either cut's musical strength or formidable hit potential—is as good as the original recording. Ultimately, "Think Twice" is a song that should have stayed a ballad.

IN THE MIX: The fine folks at **AM:PM**, the club-oriented subsidiary of **A&M Records U.K.**, continue to show a sharp ear for smashing house music anthems with the release of

"What You Want" by **Future Force**. Chicago-based producer **Mark Picchiotti** was at the helm of this playful strut into the realm of fuzzy strings and percolating rhythms. **Picchiotti** has advanced light-years ahead of his early, techno-fueled work, showing an aptitude for proper song construction and a tangible gift of soul.

We do have a quibble with this record, though. We would love to wax poetic about the delightful performance of its lead singer—but her name is nowhere to be found on the record. Sure, we could call the label for identification. But we thought about it long

and hard and wondered how **AM:PM** plans to market a wonderfully commercial record without attaching a name and face to its distinctive lead voice. Should every person in the world interested in this artist call the label to find out the name of this singer? Of course, **Picchiotti's** name appears on every side of the single's double-pack. Certainly, there was room for mention *somewhere*. Tsk, tsk...

Vanessa Daou's brilliant "Zipless" album gets a shot at revived interest with the onset of the single "Sunday" (Continued on next page)

Cerrone Dives Back Into The 'C' Of Love

Remixed Disco Hit Finds Fresh Dancefloor Generation

BY MICHAEL PAOLETTA

NEW YORK—It was 20 years ago that **Cerrone** first set the dancefloors of the world in serious motion with the lush "Love In 'C' Minor." Clocking in at a staggering 15 minutes, the epic recording broke new musical ground with its melange of synthesizers, strings, brass, and big drums. And while the song snagged a Grammy for best instrumental, it almost never saw the light of day. This is how a recent conversation with the legendary producer/composer—who is watching a new pressing of the song on **Pure** records reach a new generation of clubgoers—began.

In **Cerrone's** homeland of France, seven labels turned down the project. According to **Cerrone**, the companies felt it was not radio-friendly but rather a record strictly for the clubs. "But that was my objective," he says.

In London, however, **Cerrone** discovered that **Island Records** was interested in the record. "Island pressed up 5,000 copies, and I sold the records myself directly to the clubs," he says. "Everyone wanted this record that wasn't yet available in stores. There was such interest surrounding it just from being played in the clubs."

Eventually, **Atlantic Records** released the record stateside, and it zoomed to the top of the **Billboard Club Play** chart—which was then known as the **Dance/Disco Top 80**—and eventually sold more than 3 million copies worldwide, according to the producer.

In 1977, **Cerrone** released two albums: "Cerrone's Paradise" and the landmark 8 million-selling global smash "Supernature," which earned five Grammy awards. Since then, he has released an additional 15 albums, with cumulative worldwide sales exceeding 25 million. In addition, he has produced such musically diverse acts as pop rock band **Toto** and dance artist **Colonel Abrams** and has staged and produced dance pop operas in Paris, Tokyo, and New York.

Over the years, **Cerrone's** innovative sounds have done more than simply propel a whole generation of clubgoers onto dancefloors around the globe. As a songwriter, producer, and drummer, **Cerrone** raised the production standard of dance music to an art

form. Now, with the late-April release of "Best... Cerrone" on **Pure** his music is being taken to a different level.

His first stateside release in more than a decade, "Best... Cerrone" is more than a greatest-hits compilation. It features 10 classic **Cerrone** tracks remixed for the '90s by some of clubland's most respected producers. "I wanted to hear what my melodies and compositions would sound like today in the hands of other people," says **Cerrone**. "Also, I wanted the remixes to shake people up, to wake them up. And I feel we've succeeded."

Contributors to this project include **Frankie Knuckles**, **David Morales**, **Justin Robertson**, and **DJ Duke**, who supply fresh, invigorating grooves to "Give Me Love," "Love In 'C' Minor," "Cerrone's Paradise," and "You Are The One," respectively.

All the remixers/producers involved in the project say they were directly influenced by **Cerrone's** music. Many were working as club DJs when the music was first released, making them even more familiar with it. "Best... Cerrone" gives them the opportunity to pay respects to a man who pioneered dance music universally—from disco to house.

"Cerrone was a major influence on me and my early days as a disc jockey," says **Knuckles**. "Having worked on the album makes me feel as though my career in music has come full circle."

The set's first single, "Love In 'C' Minor," with restructuring by both **Morales** and **Mike Dunn**, is currently nestled in the top 20 of the **Club Play** chart. This fact excites **Arma Andon**, co-owner of **Pure**. "What's not to be happy about? We are top 20 without any radio play as yet," says **Andon**. "But hopefully, we will get radio play with the new edit that we just mailed out to stations. We are actively promoting this single to radio because we truly believe in its commercial appeal."

"Furthermore," he adds, "there is a vast audience of people—in the 30- to 45-year-old range—being overlooked

in today's market. Many of these people are familiar with **Cerrone** [from the disco era], which makes our job of re-acquainting this particular audience to his music that much easier."

The label already is gearing up for the second single, "Supernature," which will sport remixes by **William Orbit**, **Mike Dunn**, **Candy Girls**, and **Vinny Vero**. In July, **Pure** will release "Human Nature," an album of brand-new material by **Cerrone** that fuses Western and Tibetan musical themes and features liner notes from the **Dalai Lama** (**Cerrone** is a devout Buddhist). **Cerrone** also will turn "Human Nature" into a live experience on July 4th with an outdoor extravaganza in Nice, France. "I want to explain to the world what Buddhism is and to spread a little love and peace around the globe," he says.

For the moment, though, **Cerrone** is enjoying the renewed interest in the song he recorded two decades ago. "Try to imagine how I feel when I see 'Love In 'C' Minor' in the **Billboard** dance charts 20 years after it was first released. It's so great. It's such a big present... again."



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CLUB PLAY

1. HYPER-BALLAD BJORK ELEKTRA
2. WHAT A SENSATION KENLOU MAW
3. FIND OUR WAY (BREAKAWAY) KEY TO LIFE SUB-URBAN
4. LAND OF DREAMING MASTERBOY CLUB ZONE IMPORT
5. OOH BOY REAL MCCOY ARISTA

MAXI-SINGLES SALES

1. LET YOUR SOUL BE YOUR PILOT STING A&M
2. KEEP IT REAL JAMAL ROWDY
3. LA FAMILIA FROST RUTHLESS
4. LOVE HAS NO NAME BABBLE REPRISE
5. SKATTLE COMBO RICKY GENERAL ROSS

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
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 *** 1 week at No. 1					
1	3	8	6	WHO DO U LOVE ARISTA 1-2943	DEBORAH COX
2	4	11	6	THE NEW ANTHEM LOGIC 59034	N-JOI FEAT. MARK FRANKLIN AND NIGEL CHAMPION
3	2	3	8	ENERGY AQUA BOOGIE/WING 852637/MERCURY	DEVONE
4	5	6	11	FREEDOM (MAKE IT FUNKY) STRICTLY RHYTHM 12420	BLACK MAGIC
5	8	13	6	THE WINDING SONG SIRE 66019/EEG	DOUBLEPLUSGOOD
6	1	2	12	DAY BY DAY CAJUAL 234	DAJAE
7	7	7	9	CATERPILLAR MOONSHINE MUSIC 88419	KEOKI
8	6	1	12	THE LOVER THAT YOU ARE JELLYBEAN 2506	PULSE FEATURING ANTOINETTE ROBERSON
9	12	20	5	MUSICA ES MI VIDA (ROBI-ROB'S BORIQUA ANTHEM PT.II) MCA IMPORT	C+C MUSIC FACTORY
10	18	27	4	TRES DESEOS (THREE WISHES) EPIC PROMO	GLORIA ESTEFAN
11	21	29	3	LUCKY LOVE ARISTA 1-2980	ACE OF BASE
12	11	15	8	UNLEARN WAX TRAX! 8728/TVT	PSYKOSONIK
13	9	4	12	WHEN COLUMBIA IMPORT	SUNSCREAM
14	13	16	7	DREAM COME TRUE GROOVILICIOUS 006/STRICTLY RHYTHM	ANGELA LEWIS
15	19	25	5	SET ME FREE ICHIBAN 24880	MIISA
16	24	31	5	GIV ME LUV YOSHITOSHI 005	ALCATRAZ
17	10	5	11	TREAT ME RIGHT ONE PLANET 10302	TEMPLE OF THE GROOVE
18	23	32	4	AIN'T NOBODY WORK 78229/COLUMBIA	DIANA KING
19	28	37	3	SALVA MEA (SAVE ME) CHEEKY 008/CHAMPION	FAITHLESS
20	26	33	4	IMITATION OF LIFE SIRE 66049/EEG	BILLIE RAY MARTIN
21	16	10	11	TOMA DIGITAL DUNGEON 1208	EL CANTOR
22	27	30	5	LET THERE BE LIGHT REPRISE 43561	MIKE OLDFIELD
23	15	9	13	SHOOT ME WITH YOUR LOVE SIRE 66085/EEG	D.REAM
24	30	36	4	LIGHT YEARS WORK 78077/COLUMBIA	JAMIROQUAI
*** Power Pick ***					
25	34	42	3	RUMOUR LAVA 95649/ATLANTIC	BEL CANTO
26	20	18	8	THIS TIME AROUND EPIC PROMO	MICHAEL JACKSON
27	22	19	9	CHILDREN OF THE WORLD LIGHTYEAR 54166	SOUNDS OF BLACKNESS
28	35	41	3	CARNIVAL CUTTING 364	2 IN A ROOM
29	14	14	14	I FOUND IT MAXI 2030	DAPHNE
30	40	48	3	GEORGY PORGY TRISTAR 36771	3*D
31	25	17	11	PASSION OF THE NIGHT LOGIC 59031	CLUBZONE
32	39	45	3	MOVIN' UP RCA 64479	DREAMWORLD
33	31	26	7	SHUT UP (AND SLEEP WITH ME) LOGIC 59033	SIN WITH SEBASTIAN
34	29	24	7	LOVE IN C MINOR PURE 2251	CERRONE
35	17	12	13	GOT MYSELF TOGETHER HENRY STREET/BIG BEAT 95697/ATLANTIC	THE BUCKETHEADS
36	45	—	2	UNTIL WE MEET AGAIN KING STREET 1036	URBAN SOUL
37	43	—	2	THIS IS THE WAY STOCKHOLM IMPORT	E-TYPE
38	38	43	4	TAKE A LOOK HOLLYWOOD 66002	J'SON
39	37	35	7	HAPPY MAXI 2032	JUDY ALBANESE
40	33	22	13	FINGERS & THUMBS (COLD SUMMER'S DAY) MUTE/ELEKTRA 66053/EEG	ERASURE
41	32	21	12	PEOPLE DEEPER 0002	DEEPER FEATURING KAREN POLLARD
42	49	—	2	DON'T STOP (WIGGLE WIGGLE) AUREUS 1200	THE OUTHERE BROTHERS
43	47	—	2	DON'T FALL IN LOVE NERVOUS 20146	BYRON STINGILY
*** Hot Shot Debut ***					
44	NEW	—	1	FEELS SO GOOD (SHOW ME YOUR LOVE) UNIVERSAL 56004	LINA SANTIAGO
45	44	—	2	BIG YELLOW TAXI REPRISE 43600	JONI MITCHELL
46	NEW	—	1	JUSTIFY STRICTLY RHYTHM 12407	THE GIRL NEXT DOOR
47	NEW	—	1	LIFT ME UP EIGHT BALL 79	CONNIE & JUNIOR
48	NEW	—	1	I DON'T WANT TO TALK ABOUT IT HANDS ON IMPORT	GEOFFREY WILLIAMS
49	NEW	—	1	GIVE ME THE NIGHT BLUEMOON 95660/ATLANTIC	RANDY CRAWFORD
50	41	38	7	EARTH SONG EPIC PROMO	MICHAEL JACKSON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
*** No. 1/Hot Shot Debut *** 1 week at No. 1					
1	NEW	—	1	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	R. KELLY FEAT. RONALD ISLEY
2	1	1	13	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9049/ARISTA	FAITH EVANS
3	4	18	23	SET U FREE (T) (X) STRICTLY RHYTHM 12428	PLANET SOUL
4	NEW	—	1	LUCKY LOVE (M) (T) (X) ARISTA 1-2980	ACE OF BASE
5	3	3	10	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	FUGEES
6	2	2	3	SITTIN' UP IN MY ROOM (M) (T) (X) ARISTA 1-2974	BRANDY
7	5	6	25	MISSING (T) (X) ATLANTIC 85620/AG	EVERYTHING BUT THE GIRL
8	11	12	10	COLD WORLD (T) GEFEN 22210	GENIUS/GZA FEATURING INSPEKTAH DECK
9	7	11	17	BE MY LOVER (T) (X) RCA 64445	LA BOUCHE
10	6	5	3	MICROPHONE MASTER (T) (X) EASTWEST 66020/EEG	DAS EFX (FEATURING MOBB DEEP)
11	9	17	10	STAYIN' ALIVE (T) (X) RADIKAL 15562/AVEX-CRITIQUE	N-TRANCE
12	14	14	3	CAN'T BE WASTING MY TIME (T) ISLAND 854539	MONA LISA FEATURING LOST BOYZ
13	12	10	9	FUNKORAMA (M) (T) INTERSCOPE 95691/AG	REDMAN
*** Greatest Gainer ***					
14	31	—	2	NO LOVE WITHOUT HATE (M) (T) (X) WU-TANG 009	SUNZ OF MAN
15	15	9	5	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	DEBORAH COX
16	10	8	6	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) UNIVERSAL 56004	LINA SANTIAGO
17	33	—	2	PHYSICAL FUNK (M) (T) OUTBURST/RAL 577795/ISLAND	DOMINO
18	17	—	2	OOH BOY/SLEEPING WITH AN ANGEL (M) (T) (X) ARISTA 1-2983	REAL MCCOY
19	8	7	5	EVERYDAY & EVERYNIGHT (T) LOUD 64450/RCA	YVETTE MICHELLE
20	13	4	22	DANGER (T) (X) FADER 120081/MERCURY	BLAHZAY BLAHZAY
21	NEW	—	1	I WILL SURVIVE (T) (X) RCA 64491	CHANTAY SAVAGE
22	18	20	22	EVERYBODY BE SOMEBODY (T) (X) MAW 007/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
23	35	25	23	FANTASY (M) (T) (X) COLUMBIA 78044	MARIAH CAREY
24	NEW	—	1	5 O'CLOCK (T) MCA 55076	NONCHALANT
25	20	22	12	GET MONEY/ I NEED YOU TONIGHT (T) UNDEAS/BIG BEAT 95694/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
26	19	16	19	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (M) (T) (X) ROWDY 3-5057/ARISTA	MONICA
27	25	—	2	CATERPILLAR (T) (X) MOONSHINE MUSIC 88419	KEOKI
28	29	39	14	ONE SWEET DAY (M) (T) (X) COLUMBIA 78075	MARIAH CAREY & BOYZ II MEN
29	38	26	15	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	ACE OF BASE
30	26	28	12	NO ONE ELSE (M) (T) BAD BOY 7-9043/ARISTA	TOTAL
31	32	45	18	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	MONIFAH
32	37	13	4	WELCOME (T) DEF JAM/RAL 577791/ISLAND	ERICK SERMON
33	43	38	20	CELL THERAPY (M) (T) LAFACE 2-4114/ARISTA	GOODIE MOB
34	23	30	9	ENERGY (T) AQUA BOOGIE/WING 852637/MERCURY	DEVONE
35	36	23	17	HEY LOVER (M) (T) DEF JAM/RAL 577495/ISLAND	LL COOL J
36	24	21	16	WREKONIZE/SOUND BWOY BUREILL (M) (T) (X) WRECK 20161/NERVOUS	SMIF-N-WESSUN
37	16	34	3	WHAT A SENSATION (T) MAW 0005/STRICTLY RHYTHM	KENLOU
38	48	—	2	LIGHT YEARS (T) (X) WORK 78077/COLUMBIA	JAMIROQUAI
39	RE-ENTRY	—	2	GEORGY PORGY (T) TRISTAR 36771	3*D
40	NEW	—	1	IMITATION OF LIFE (T) (X) SIRE 66049/EEG	BILLIE RAY MARTIN
41	39	24	22	TELL ME (T) (X) EPIC 78068	GROOVE THEORY
42	NEW	—	1	MUST STAY PAID (T) WRECK 20168/NERVOUS	BROADWAY
43	NEW	—	1	NOT GON' CRY (M) (T) ARISTA 1-2989	MARY J. BLIGE
44	44	33	6	WONDERWALL (X) EPIC 78204	OASIS
45	27	27	14	LEFLAUR LEFLAH ESKKUSHKA/BLAH (T) DUCK DOWN 53223/PRIORITY	HELTAEH SKELTAH AND O.G.C. AS THE FAB 5
46	30	29	13	TONITE'S THA NIGHT (M) (T) RUFFHOUSE 78093/COLUMBIA	KRIS KROSS
47	21	15	6	UKNOWHOWWEDU (M) (T) (X) CHRYSALIS 58511/EMI	BAHAMADIA
48	RE-ENTRY	—	4	FOR REAL (T) (X) UNION 189/WARLOCK	JACKAL THE BEAR
49	45	44	3	AIN'T NOBODY (T) (X) WORK 78229/COLUMBIA	DIANA KING
50	RE-ENTRY	—	4	CHILDREN OF THE WORLD (T) LIGHTYEAR 54166	SOUNDS OF BLACKNESS

○ 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.

DANCE TRAX

(Continued from preceding page)

Afternoon," a seductive slice of romance laced into a languid acid-funk groove concocted by hubby **Peter Daou**. A sprawling double-pack of remixes smartly courts house and acid-jazz enthusiasts, reinterpreting the melody without diminishing Daou's unique vocal presence. **Danny Tenaglia's** mega 12-plus-minute version is essential turntable fodder, while **DJ Chillfreeze** serves a laid-back vibe that is perfect for relaxing or amorous swaying. A winning release on **Krasnow Entertainment/MCA**.
And now for an odd, utterly satisfy-

ing meeting of seemingly incongruous concepts. Portions of **Yoko Ono's** fall 1995 collaboration with **IMA**, "Rising," have been refashioned for clubs in a six-cut EP titled "Rising Mixes." The set features four cuts from the album interpreted by dance and alterna-rock luminaries. The best of the batch is **Cibo Matto's** version of "Talking To The Universe" and **Tricky's** reconstructions of "Where Do We Go From Here." This is a package that provides nourishment for adventurous punters.

ON THE LEFT SIDE: It is impor-

tant to remember that not all dance music hangs in the standard house or hi-NRG range. In fact, we often welcome the opportunity to cleanse our palette with easier-paced fare that allows us to maintain a good hair day and enjoy a good ol' shimmy across the floor. Among the best bands to accomplish such a feat is **Loose Cannon/Island** act **Bass Is Base**, a Toronto troupe that serves up an amalgamation of old-school soul, hip-hop, and psychedelic-pop.

Making its stateside debut in April with the album "Memories Of The

SoulShack Survivors," **Bass Is Base** succeeds in weaving thoughtful, intelligent singing and rapping into super-tight live instrumentation. Please don't get lazy and call this acid jazz, 'cause this is far more adventurous and commercially accessible than that. Clock cuts like the single, "I Cry," nicely remixed by **Eric "E-Smoove" Miller**," and the saucy "Funkmobile" and draw your own conclusions.

Occasionally more rapid in pace, but equally adventurous and tough to categorize is "Places" by techno veteran **Joey Beltram**. The set flirts with the

kind of props that have been bestowed upon **Moby**, given its rambunctious, razor-like keyboards and mild alterna-rock sensibilities. And yet, jams like the summer '95 hit "Game Form" and the new single, "Instant," are undisputedly danceable.

New York-born Beltram will continue his ever-plush career as a DJ while promoting this disc, due in March. A nice progression from the simple, invigorating 1990 single "Energy Flash," this album only nicks at the surface of a creative mind from which the world needs to hear more.

Brooks & Dunn Cross New Borders Fourth Arista Set Breaks No-Covers Rule

BY CHET FLIPPO

NASHVILLE—For their first-ever cover song, Brooks & Dunn came up with a real sleeper—B.W. Stevenson's "My Maria," a pop hit from 1973.

That will be the first single from their fourth album, "Borderline," set for release April 16. The single ships March 18.

"I didn't want to do the song at first," says Ronnie Dunn, who sings lead on the single. "I didn't want to start doing cover songs, because we didn't play cover songs when we were a bar band."

"We always prided ourselves on that," says Kix Brooks.

"The bar owners want you to play covers, but once we got a toehold in the business, we said we'd never play covers again," Dunn says.

So, how did this happen? "[Producer] Don Cook brought the song in," says Dunn. "He said, 'Listen to this.' We did, and I said, 'No way am I going to cut that song. It's too high profile a song to cover. Then [Arista Nashville president] Tim DuBois came in



BROOKS & DUNN

saying, 'Man, this is the reason I came to Nashville.' So I said, 'Great, Tim, yousing it. They finally worked me over 'til I went in and cut it. It's a pretty easy song. It's not all that hard to sing, but the falsetto thing throws people off."

"One thing about that song," Brooks adds, "a lot of people will remember it but there's a whole new young audience that's never heard it."

DuBois says he's "tremendously excited by the album and the single. This album is a real step up for the guys. You know, their first three albums are still on the Billboard [Top Country Albums]

chart. 'Brand New Man' has been on there 235 weeks, but I think 'Borderline' can outdo that. I could almost become evangelical. There's ballads here and the necessary honky-tonk songs, but this shows off their writing skills as well as the fact that they've mastered the studio. And 'My Maria'—it sounds like B.W. wrote it for Ronnie."

Arista VP for development and promotion Jack Weston concurs. "The B.W. version sounds like a demo for Ronnie. I think 'My Maria' will be an absolute smash on radio, and I think the album is a real step forward—they keep maturing. They're stepping away from just doing the honky-tonk thing. We've got the music. I think all we need to do is just lay it out there and let people hear it. We're

(Continued on page 30)



Keeping The Faith. All the players got together at Nashville's Cafe 123 to celebrate Faith Hill's No. 1 single "It Matters To Me." Shown, from left, are songwriter Mark D. Sanders of Starstruck Writers Group, Ron Stuve of AMR/New Haven Music, producer Scott Hendricks, Hill (who co-produced), Karen Conrad of AMR/New Haven Music, and songwriter Ed Hill of AMR/New Haven Music.

Rejuvenated Billy Dean Returns From A Hiatus With Capitol Set

BY DEBORAH EVANS PRICE

NASHVILLE—After taking a year's hiatus from the music business to welcome his second child, give his vocal chords a rest, and recharge his battery, Billy Dean is back with a hit single, "It's What I Do"; a new album by the same name, due April 2; new management; and an opening slot on the Reba McEntire tour.



DEAN

"There were several things going on," Dean says of his decision to take a break. "First of all, we were having a baby in February [1995], and I knew I was going to take three or four months [off]."

Around the same time, there was upheaval at his label. President Jimmy Bowen retired from Liberty. Scott Hendricks became president and changed the name from Liberty back to Capitol. "They were going through a change of guard, and when that happened, everything sort of slowed down," Dean says. "And the album before this one didn't do as well as I wanted it to do."

"I felt like it was a combination of reasons. The music wasn't right, first of all, and the label was going through this change. And quite honestly, I was feeling burned out. I'd been on the road for quite a while, and I wasn't having much fun doing it. I knew something was wrong. So the six months [I was taking off] turned out to be a year."

Dean says the time off made a difference. "I wanted to try to find that enthusiasm again that got me into the business in the first place," Dean says. "I realized during that time off that I'm passionate about songwriting and I really am passionate about music in general. I found that again through the time off."

"During that time off, I did some

acoustic dates—just me and a guitar, the audience and the songs. That really helped me quite a bit. I just found the love of playing again. After I found that, everything else seemed to fall in place."

Dean says not everyone in the industry felt that taking time off was a smart move, because there was the risk that radio, retail, and consumers would forget him amid the onslaught of new faces. "I was really scared about that," he admits. "It was kind of a roll of the dice, and I'm really happy it landed like it did."

Not leaving Dean's re-entrance in the market strictly to luck, Capitol paved the way for his return to country radio with a series of regional showcases in Nashville, Reno, Nev., and Jacksonville, Fla. Walt Wilson, Capitol GM/executive VP, says the label invited about 30 people to each show to introduce the new album.

"For the past year or so, the biggest question was, 'Where's Billy Dean?'" Wilson says. "When you talk about Billy, everybody says he has the potential to be a big superstar, he just never really hit it. When we tell them the full story about his association with Starstruck and [manager] Narvel Blackstock, getting the Reba tour, and playing the music for them, everybody says, 'Yes this is it.'"

"So it hasn't been a hard push to convince radio or retail to accept Billy, because all along they've been wanting to. They've been waiting to see where Billy was going to go next, and he and [producer] Tom Shapiro really delivered on this album."

Shapiro co-produced the first two Dean albums, which spawned such hits as "Only Here For A Little While" and "Somewhere In My Broken Heart," which won song of the year honors in 1992 from the Academy of Country Music. "Tom Shapiro is a very focused producer and very focused songwriter,"

(Continued on page 30)

Krauss, Gill Lead Winners At Nashville Music Awards; Streaker On The Row

ALISON KRAUSS just keeps on collecting those kudos. At the Nashville Music Awards show held Feb. 21 at the Ryman Auditorium, she was named female vocalist of the year and also took home the bluegrass/old-time album of the year honor.

Vince Gill also took home two awards. His "Go Rest High On That Mountain" was named song of the year, and he was named male vocalist of the year. Alan Jackson was picked as artist/songwriter of the year, and the feisty BR5-49 earned group of the year. Video of the year was Martina McBride's "Safe In The Arms Of Love," which was directed by Steven Goldman of High Five Productions.

Other album awards: Tracy Nelson, "I Feel So Good" (Rounder), for the blues category; Ashley Cleveland, "Lessons Of Love" (Reunion), contemporary Christian; Christ Church Choir, "Lift Him Higher" (Landmark/Vision), traditional gospel; Emmylou Harris, "Wrecking Ball" (Asylum), folk; Martina McBride, "Wild Angels" (RCA), country; Béla Fleck, "Tales From The Acoustic Planet" (Reprise), jazz/instrumental; Fleming & John, "Delusions Of Grandeur" (R.E.X.), rock; Al Kooper, "Soul Of A Man: Live" (Music Masters), R&B; and Count Bass D, "Pre-Life Crisis" (Hoppoh/Work Group/Sony), rap.

John Prine and Michael W. Smith tied for pop album of the year with "Lost Dogs And Mixed Blessings" (Oh Boy) and "I'll Lead You Home" (Reunion), respectively.

Other award winners and their respective categories included Stone Deep, unsigned artist; Gretchen Peters, songwriter; Jonell Mosser, background vocalist; Eddie Bayers, drummer/percussionist; Kenny Greenberg, guitarist; Victor Wooten, bassist; Matt Rollings, pianist/keyboardist; banjo player Béla Fleck, miscellaneous instrumentalist; Emory Gordy Jr., producer; and John Van Ethen, audio engineer.

The awards, created by Leadership Music, are voted on by the public. Profits from the show will go to the W.O. Smith/Nashville Community School and Nashville Institute for the Arts.

ON THE ROW: Elvis Costello has been in town recording with the Fairfield Four . . . Four police cars converged on MCA/Nashville the other day to apprehend a streaker on Music Row. The culprit, an aspiring young singer/song-

writer named Kristi Lockwood (stage name Dusty Welsh) apparently decided that the best way to get MCA/Nashville president Tony Brown's attention was to jog by his window wearing only a smile, a cowboy hat, and boots. Police counseled her and took her home. No charges were filed. We hear she got a six-album deal . . . Tanya Tucker was tapped by CBS Sports to be the featured artist in the theme song and video for the network's NASCAR broadcasts this year. The song—written by Tucker, Quentin Powers, and Dan Zellars—debuted on the Daytona 500 broadcast Feb. 18. Tucker is a longtime racing fan, and her salsa company is a co-sponsor of Geoff Bodine's Supertruck and Winston Cup car.



by Chet Flippo

I was browsing through the America Online music areas the other night and came upon a TNN Programming folder that hadn't been there the day before. There were 192 posted messages related to recent programming changes at the network and, brother, let me tell you, there are some people

who are pretty worked up about what's going on at TNN. After reading all 192 posts and finding only one that I could say was positive, I have to conclude that a very vocal segment of country music fans are very upset with what they're getting on their country TV.

The main areas of complaint: They don't like the new "Prime Time Country" show with Tom Wopat; they don't like "Country News" being bumped to a later time slot; and they sure as hell don't like "Dukes Of Hazzard" reruns being crammed down their throats twice a day.

GARTH BROOKS continues to break records. After selling 80,000 tickets in 2½ hours for his tour kick-off dates in Atlanta March 13-17, he sold more than 79,000 tickets in four hours for his March 20-23 dates at Cleveland's Gund Arena. That broke the venue's previous sell-out record, set by Jimmy Page and Robert Plant in 1995. George Strait's upcoming Out of the Box tour will be sponsored by Chevrolet Trucks, which plans an extensive tie-in promotion campaign with a video, truck displays at the venues, tour banners and signage, and local dealer events . . . Waylon Jennings has formed a new management firm, Dreamcatcher Entertainment Inc., in conjunction with his son, Terry, and his manager/publicist, Schatzi Hageman. Waylon and Shawn Jones are the initial clients.

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MARCH 2, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	54	SHANIA TWAIN ▲ [®] MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	17 weeks at No. 1 THE WOMAN IN ME	1
*** Hot Shot Debut ***						
2	NEW ►		1	WYNONNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
3	2	2	17	ALAN JACKSON ▲ [®] ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
4	3	3	13	GARTH BROOKS ▲ [®] CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
*** Greatest Gainer ***						
5	4		2	NEIL DIAMOND COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	4
6	6	6	13	VINCE GILL ▲ [®] MCA 11394 (10.98/16.98)	SOUVENIRS	3
7	5	4	25	FAITH HILL ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
8	8	7	62	GARTH BROOKS ▲ [®] CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
9	7	5	4	TRACY LAWRENCE ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	5
10	10	9	22	TIM MCGRAW ▲ [®] CURB 77800 (10.98/16.98)	ALL I WANT	1
11	9	8	20	REBA MCENTIRE ▲ [®] MCA 11264 (10.98/16.98)	STARTING OVER	1
12	11	14	18	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	11
13	12	13	26	COLLIN RAY ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
14	17	16	23	GEORGE STRAIT ▲ [®] MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
15	13	10	4	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
16	15	11	47	JOHN MICHAEL MONTGOMERY ▲ [®] ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
17	14	12	31	JEFF FOXWORTHY ▲ [®] WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
18	16	15	23	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
19	18	17	40	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
20	22	21	28	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	20
21	23	22	21	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
22	20	19	89	VINCE GILL ▲ [®] MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
23	24	20	54	ALISON KRAUSS ▲ [®] ROUNDERS 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
24	21	18	35	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
25	27	24	21	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	17
26	29	25	17	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	12
27	25	23	23	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
28	30	26	100	TIM MCGRAW ▲ [®] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
29	28	27	59	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
30	31	29	34	LORRIE MORGAN ● BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
31	33	31	11	JOE DIFFIE EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28
32	26	28	3	LINDA DAVIS ARISTA 18804 (9.98/15.98) HS	SOME THINGS ARE MEANT TO BE	26
33	19	40	6	VARIOUS ARTISTS DECCA 11260/MCA (10.98/16.98)	NOT FADE AWAY (REMEMBERING BUDDY HOLLY)	19
34	32	33	179	GEORGE STRAIT ▲ [®] MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
35	39	46	5	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	35
36	37	35	89	TRACY BYRD ▲ [®] MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	36	37	21	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
38	34	32	73	ALABAMA ▲ [®] RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
39	35	30	16	DWIGHT YOAKAM ● REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
40	43	39	31	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
41	38	34	110	JEFF FOXWORTHY ▲ [®] WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
42	42	36	21	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
43	41	38	27	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
44	40	47	3	JOHN ANDERSON BNA 66810/RCA (10.98/16.98)	PARADISE	40
45	44	42	125	REBA MCENTIRE ▲ [®] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
46	46	44	8	DOUG SUPERNAW GIANT 24639/WARNER BROS. (10.98/15.98) HS	YOU STILL GOT ME	42
47	45	48	51	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	45
48	48	41	73	BROOKS & DUNN ▲ [®] ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
49	53	53	15	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
50	56	62	19	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	50
*** Pacesetter ***						
51	60		22	THE MOFFATTS POLYDOR NASHVILLE 527373 (10.98/14.98) HS	THE MOFFATTS	44
52	47	45	95	REBA MCENTIRE ▲ [®] MCA 10994 (10.98/15.98)	READ MY MIND	2
53	NEW ►		1	LARI WHITE RCA 66742 (10.98/15.98) HS	DON'T FENCE ME IN	53
54	54	49	50	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
55	51	51	21	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	50
56	50	50	109	FAITH HILL ▲ [®] WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
57	55	54	107	BLACKHAWK ▲ [®] ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
58	52	52	107	THE MAVERICKS ▲ [®] MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
59	58	58	108	JOHN MICHAEL MONTGOMERY ▲ [®] ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
60	57	56	83	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
61	NEW ►		1	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98)	RICOCHET	61
62	65	61	67	GEORGE STRAIT ▲ [®] MCA 11092 (10.98/15.98)	LEAD ON	1
63	59	67	16	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	54
64	62	60	236	BROOKS & DUNN ▲ [®] ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
65	66	63	78	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
66	63	55	34	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) HS	JEFF CARSON	22
67	NEW ►		1	VARIOUS ARTISTS COLUMBIA 67510/SONY (10.98 EQ/15.98)	NASCAR: HOTTER THAN ASPHALT	67
68	61	65	189	MARY CHAPIN CARPENTER ▲ [®] COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	6
69	64	57	66	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
70	49	43	42	TY HERNDON EPIC 66397/SONY (9.98 EQ/15.98) HS	WHAT MATTERED MOST	9
71	74		49	NEAL MCCOY ● ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
72	71	71	79	THE TRACTORS ▲ [®] ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
73	70	68	74	TRACY LAWRENCE ▲ [®] ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
74	69		19	VARIOUS ARTISTS SPARROW 51445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
75	73	73	145	BROOKS & DUNN ▲ [®] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2

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

Billboard Top Country Catalog Albums

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

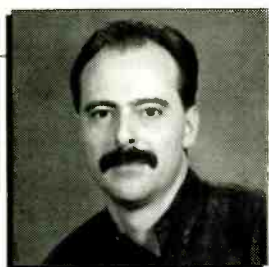
FOR WEEK ENDING MARCH 2, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ [®] MCA 12* (7.98/12.98)	210 weeks at No. 1 GREATEST HITS	250
2	2	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	31
3	3	REBA MCENTIRE ▲ [®] MCA 4979* (7.98/12.98)	GREATEST HITS	248
4	5	GEORGE STRAIT ▲ [®] MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	248
5	6	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	62
6	7	GEORGE JONES ▲ [®] EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	229
7	4	HANK WILLIAMS ▲ [®] MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	49
8	9	THE CHARLIE DANIELS BAND ▲ [®] EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	246
9	15	JOHN MICHAEL MONTGOMERY ▲ [®] ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	12
10	10	GEORGE STRAIT ▲ [®] MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	244
11	8	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	75
12	14	KEITH WHITLEY ▲ [®] RCA 2277 (9.98/13.98)	GREATEST HITS	96
13	11	BILLY RAY CYRUS ▲ [®] MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	40

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	GARTH BROOKS ▲ [®] CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	15
15	12	MARTINA MCBRIDE ▲ [®] RCA 66288 (9.98/15.98)	THE WAY THAT I AM	14
16	17	WYNONNA ▲ [®] CURB 10529/MCA (10.98/15.98)	WYNONNA	26
17	18	GARTH BROOKS ▲ [®] CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	12
18	21	WAYLON JENNINGS ▲ [®] RCA 8506* (8.98)	GREATEST HITS	113
19	19	ALABAMA ▲ [®] RCA 6825 (7.98/11.98)	ALABAMA LIVE	111
20	16	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	6
21	25	ALABAMA ▲ [®] RCA 61040 (9.98/13.98)	GREATEST HITS VOL. II	61
22	22	DWIGHT YOAKAM ▲ [®] REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	6
23	20	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	48
24	—	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	74
25	23	GARTH BROOKS ▲ [®] CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	8

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

COUNTRY CORNER



by Wade Jessen

THAT'S ALL RIGHT, MAMA: Wynonna enters Billboard's Top Country Albums at No. 2 and The Billboard 200 at No. 9 with "Revelations," her third Curb/MCA set. While the title moved more than 79,000 units, it fell short of a No. 1 country debut by more than 17,000 pieces. Shania Twain's "The Woman In Me" (Mercury/Nashville) defended its spot at the top of the page with more than 97,000 units, an increase of 13,000 from prior-week sales.

Wynonna's two earlier sets each debuted at No. 1 on the country list. The first, a self-titled package, showed first-week sales of more than 121,000 units in April '92, while the follow-up, "Tell Me Why," entered with 56,500 units in May '93. This week, "Wynonna" rises 17-16 on Top Country Catalog Albums. Dave Wiegand, sales VP at MCA/Nashville, says he is pleased with the debut but expects bulging sales figures to follow an upcoming one-hour special on CBS. Meanwhile, "To Be Loved By You," the lead single from the new set, rises 11-10 on Billboard's Hot Country Singles & Tracks.

JUMP SHOT: Neil Diamond's country collection, "Tennessee Moon" (Columbia), wins Greatest Gainer honors on Top Country Albums for a hike of more than 20,000 units (85%), but is pushed back 4-5 due to Wynonna's strong debut. His sales were helped by a big TV push (see Between the Bullets, page 84) and will probably jump again after ABC airs the "Under A Tennessee Moon" special Saturday (24) and CMT broadcasts its own own feature. Meanwhile, CMT is airing the video for the album's lead single, "One Good Love."

Our Pacesetter award goes to the Moffatts for their self-titled debut disc on Polydor Nashville. That set increases 60%, jumping 60-51 on Top Country Albums, and re-enters the Heatseekers list at No. 28, after a Feb. 9 appearance on "Sally Jessy Raphael" and subsequent exposure on E!'s "Talk Soup."

ANGEL WINGS: Martina McBride (RCA) scores her first No. 1 on Hot Country Singles & Tracks with "Wild Angels" (2-1), the title cut from her third project, which rises 27-25 on Top Country Albums with a 30% increase. That song also moves up 22-21 on Top Country Singles Sales, increasing by more than 10%. McBride's new set features a sassy reading of Emmylou Harris' hit "Two More Bottles Of Wine," which topped Hot Country Singles & Tracks in June '78.

SADDLE UP: Terri Clark (Mercury/Nashville) sits at No. 1 on the Heatseekers chart for a second straight week with sales of more than 10,000 units. Her self-titled debut also jumps 130-122 on The Billboard 200 and 22-20 on the country scorecard, based on a sales hike of more than 25%. Meanwhile, the third single, "If I Were You," is just arriving at country radio and should debut next week on Hot Country Singles & Tracks.

FOUR SCORE: Four titles qualify for Airpower stripes on Hot Country Singles & Tracks: "Too Much Fun," by Darcy Singletary (Giant/Reprise), 20-14; "You Gotta Love That," by Neal McCoy (Atlantic), 21-18; "No News," by Lonestar (BNA), 24-19; and "She Said Yes," by Rhett Akins (Decca), 22-20. With the average increase for the four songs being slightly more than 350 detections, the Lonestar tune was the greatest gainer, turning in a 500-spin jump.

BROOKS & DUNN CROSS NEW BORDERS

(Continued from page 28)

going to do one thing out of the norm for established artists like this. We're going to have a series of listening parties, for radio, retail, and media. We'll also have 'win it before you buy it' contests on radio, and of course we'll push it at [Country Radio Seminar]."

Ron Delaney, PD at WLLR Davenport, Iowa, says he's intrigued by the notion of a Brooks & Dunn cover of "My Maria."

"That seems a natural," he says. "That'll do well here; they sell out here and their singles always do well. They combine so many elements of country music, and they're hip."

Arista senior VP for sales and marketing Mike Dungan says the label is gearing up for a big push. "We'll do the usual heavy in-store positioning," he says. "We'll use every program available to us, and we'll go for maximum in-store visibility. We'll have life-sized standups of the guys, and we'll take advantage of every light-box position we can buy."

Dungan says Arista will also place extensive consumer ads on CMT and TNN. "We're also talking with a New York agency about placement in the non-country marketplace, but that's not final yet. Plus, we'll do an extensive consumer print campaign."

Dungan says Arista also has a secret weapon: Brooks & Dunn will appear on

20 million boxes of Kellogg's Corn Flakes. "They'll be on the front and back of each box, as well as on the sides," he says. "Kellogg's had previously offered another cereal to one of our artists, but we were holding out for Corn Flakes. They finally agreed." He adds that Kellogg's will also be a tour sponsor.

"Through Anderson Merchandisers, we'll coordinate a display in 1,500 Wal-Mart's to coincide with the ACM [Academy of Country Music] Awards," he says. "Brooks & Dunn will be the focal point of the ACM display. We'll also have a dance club promotion; we're putting together a five-song Brooks & Dunn dance CD, and we'll do a presentation at the country dance seminar in April."

Stephanie Wagner, country buyer for Tower Records in Nashville, says she's ready to buy "big quantities" of the album. "They do tremendously well here," she says. "All three of their previous albums are still selling here. I'm really looking forward to this."

DuBois says that, even though previous Brooks & Dunn albums still sell well, Arista will still be aggressive in promoting "Borderline." "From a marketing standpoint," he says, "we're not taking anything for granted. We'll work it real hard. We have a wonderful video that they shot on the Mexican border. It con-

tinues their Southwest theme. And we have some surprises yet to come."

Besides "My Maria," the album contains two other covers: "My Love Will Follow You" by Buddy Miller and Julie Miller and "I Am That Man" by Terry McBride and Monty Powell.

Of the latter, Dunn says, "It was a demo that I pulled out of the pile when we were almost finished. Terry [formerly of McBride & the Ride] sang the demo, and I loved it. It's a terrific ballad."

"My Love Will Follow You," says Brooks, who sings lead on it, was one they had been listening to for a long time. "It's just a great song." They wrote or co-wrote the other eight cuts.

Of the album as a whole, Dunn says, "It didn't really feel like a departure for us, but I guess it is. We made a conscious effort to pick outside material and give it a bit of a turn. We wanted to get away from every CD sounding the same."

"Still," says Brooks, "we're scared to death of alienating the people who like us. When I buy a Clapton album, I expect to hear some guitar playing. People started buying our records for a reason and if you go full-tilt in the opposite direction—as some artists have done—you can just kill it. I think at this point we're still into the music we started with, but we're getting more of a focus."

REJUVENATED BILLY DEAN RETURNS FROM A HIATUS WITH CAPITOL SET

(Continued from page 28)

Dean says. "I think both he and Scott Hendricks have an innate ability to find a song that is not only radio-friendly, but also has the passion and the heart to be real and possibly touch somebody."

Dean says the content of the album is more reflective of his life right now. "I really connect with all the songs on this album," he says. "Country music has a great young following. [But] I feel like there are some 25-year-old-plus or 30-year-old-plus people that might have a hard time relating to some of the music."

"I didn't really plan to target that audience, but so many people are going through the same things I go through. I really put my heart on my sleeve with this album. I'm singing from a different place now. And that's really important. I noticed a change from where I was drawing my inspiration from, and it was coming from much deeper within me."

On the new album, Dean co-wrote "When Our Backs Are Against The Wall" and "Play Something We Can

Dance To" and turned to some of Nashville's other hit songwriters for the remaining cuts. Among them are Gary Burr's "Down To Your Last One More," Mike Reid and Rory Michael Bouke's "I Wouldn't Be A Man" (which was a hit for Don Williams in 1987), and the Pat Bunch/Pam Rose/Mary Ann Kennedy tune "Leavin' Line," which Dean performs as a duet with Linda Davis.

Fans will have a chance to hear the new tunes when Dean hits the road March 5 with Reba McEntire in Louisville, Ky. "He is a perfect marriage for the Reba show," Blackstock says. "He is a class performer. He is a great singer, and it will be a chance for Billy to re-acquaint himself in a great environment."

Another environment Dean is exploring is acting. On Feb. 18 he made a guest appearance on the ABC television series "Lois & Clark," where he portrayed a plumber coming to Lois Lane's rescue. In the course of the show, he actually has a fight with Superman.

Dean says his friend Crystal Bernard (who plays Helen on the TV series "Wings") gave him some acting tips in exchange for songwriting advice.

Blackstock sees acting as another important facet in Dean's career. "I think for an artist's career you have to use all the tools that are out there," he says. "You can never do it without country radio, but once you have that base... I think it helps the entire industry to be able to expose the music and the artist to people that normally don't listen to country music or read a country magazine. So we will be trying to expose Billy and country music in every way we can."

To continue the momentum established by the first single, Wilson says, Capitol plans a world premiere radio special April 1 that will center on the album. There will also be "win it before you can buy it" radio contests before the album's release, as well as special promotions at retail that are still being developed.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.) Sheet Music Dist.	TITLE	(Publisher - Licensing Org.) Sheet Music Dist.
50 1969	(Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Denny Henson, ASCAP) WB	43 EVERY TIME MY HEART CALLS YOUR NAME	(EMI Tower Street, BMI/EMI Blackwood, BMI) HL
53 ALL I WANT IS A LIFE	(G.I.D., ASCAP/Royalhaven, BMI) WB	52 GONE	(That'll Be Me) (Coat Dust West, BMI/Warner-Tamerlane, BMI) WB
67 ALL OVER BUT THE SHOUTIN'	(EMI, ASCAP/Princeton Street, ASCAP/EMI April, ASCAP/OJ Music, ASCAP)	44 GRANDPA TOLD ME SO	(Murray, BMI/Tom Collins, BMI) WB
33 ALL YOU EVER DO IS BRING ME DOWN	(Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/AI Andersons, BMI) HL	59 HANGIN' ON	(Magnatone, ASCAP/Moraine, ASCAP)
47 ALMOST A MEMORY NOW	(Mark Bright)	41 HEADS CAROLINA, TAILS CALIFORNIA	(EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
65 ALWAYS HAVE, ALWAYS WILL	(Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/WB, ASCAP) HL/WB	23 HEART'S DESIRE	(Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Parrell, BMI) HL
3 THE BEACHES OF CHEYENNE	(Old Boots, ASCAP/EMI April, ASCAP/Rope And Daily, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM/HL	32 HEAVEN IN MY WOMAN'S EYES	(Glitterfish, BMI/Carpad, BMI) HL
6 BIGGER THAN THE BEATLES	(Timbuk One, ASCAP/MRBI, ASCAP/Chickasaw Roan, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP) WB	71 HOLDIN' ON TO SOMETHING	(Kicking Bird, BMI/Thomashawk, BMI/Hamstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI)
46 COUNTRY CRAZY	(Square West, ASCAP/Howlin' Hits, ASCAP/Longest Day, ASCAP/Great Cumberland, BMI/Fugue, BMI) WB	11 HYPNOTIZE THE MOON	(Galewood, BMI/Ensign, BMI/Zena, ASCAP) WBM/HL
68 C-O-U-N-T-R-Y	(New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP)	75 IF I HAD ANY PRIDE LEFT AT ALL	(WB, ASCAP/East 64 th Street, ASCAP/Warner-Tamerlane, BMI/Yasa, BMI/Major Bob, ASCAP) WB
29 COWBOY LOVE	(EMI Tower Street, BMI/EMI Blackwood, BMI) HL	9 IF YOU LOVED ME	(Sony/ATV Tree, BMI/Terilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM/HL
45 EVEN IF I TRIED	(Tom Collins, BMI/AMR, ASCAP/Sierra Home, ASCAP) WB	16 IF YOU'RE NOT IN IT FOR LOVE I'M OUTTA HERE!	(Loon Echo, BMI/Zomba, ASCAP) WB
		7 I KNOW SHE STILL LOVES ME	(O-Tex, BMI/Hit Street, BMI/Malaco, BMI) HL

2 I'LL TRY	(WB, ASCAP/Yee Haw, ASCAP) WB	37 STANDING TALL	(EMI Blackwood, BMI/Ben Peters, BMI) HL
61 I'M NOT SUPPOSED TO LOVE YOU ANYMORE	(Acuff-Rose, BMI)	34 TALL, TALL TREES	(Trio, BMI/Fort Knox, BMI) WBM/HL
22 IT MATTERS TO ME	(Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WB/HL	54 TEN THOUSAND ANGELS	(Island Bound, ASCAP/Famous, ASCAP/Pier Five, BMI) HL
70 IT'S MIDNIGHT CINDERELLA	(Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, BMI/A Hard Day's Write, BMI) WB/HL	10 TO BE LOVED BY YOU	(MCA, ASCAP/Gary Burr, ASCAP/Aimo, ASCAP/Brio Blues, ASCAP) WB/HL
38 IT'S WHAT I DO	(Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) WB	14 TOO MUCH FUN	(Hamstein Stroudvarious, ASCAP/Curtis Wright, ASCAP/Maypop, BMI/Wildcountry, BMI) WB
25 IT WORKS	(Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WB/HL	12 WALKIN' AWAY	(AIMO, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WB
21 IT WOULDN'T HURT TO HAVE WINGS	(Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WB	44 WHAT DO I KNOW	(Starstruck Angel, BMI/EMI Blackwood, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) WB/HL
55 LET YOUR HEART LEAD YOUR MIND	(Smokin' Armadillo, BMI)	5 WHAT I MEANT TO SAY	(Sony/ATV Tree, BMI/Don Cook, BMI/Katy's Rainbow, BMI/Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP) HL
27 LIKE THERE AIN'T NO YESTERDAY	(Rick Hall, ASCAP/Waterford, ASCAP/Fame, BMI) WB	35 WHEN BOY MEETS GIRL	(Great Cumberland, BMI/Diamond Struck, BMI/Sony/ATV Tree, BMI/Tom Shapiro, BMI) WB/HL
57 LONG AS I LIVE	(Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Wonderland, BMI/Will Robinsons, BMI)	51 WHO'S THAT GIRL	(Careers-BMG, BMI/Zomba, BMI/G.I.D., ASCAP) WB/HL
60 THE LOVE THAT WE LOST	(MCA, ASCAP/Gary Burr, ASCAP/Acuff-Rose, BMI) WB/HL	1 WILD ANGELS	(Longitude, BMI/August Wind, BMI/Great Broad, BMI/Sony/ATV Tree, BMI) WB/HL
72 LOVE TO BURN	(EMI April, ASCAP/My Pug, ASCAP/I.R.S., BMI/Bugle, BMI/Irving, BMI)	30 WITHOUT YOUR LOVE	(Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI/Aimo, ASCAP) WB
74 MY WIFE THINKS YOU'RE DEAD	(Mike Curb, BMI/Jameson Brown, BMI) WB	63 YEARS FROM HERE	(Zomba, ASCAP/Dixie Stars, ASCAP/Zomba, BMI/Tuneover, BMI) WB/HL
19 NO NEWS	(Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL	8 YOU CAN FEEL BAD	(Longitude, BMI/August Wind, BMI/Diamond Struck, BMI/Mighty Nice, BMI/Blue Water, BMI) WB/HL
15 NOT ENOUGH HOURS IN THE NIGHT	(Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Hit Street, BMI) HL	69 YOU'D THINK HE'D KNOW ME BETTER	(Lonesome Dove, BMI/Ensign, BMI)
4 NOT THAT DIFFERENT	(W.B.M., SESAC/K.T. Good,	18 YOU GOTTA LOVE THAT	(Aimo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybaria, BMI) WB
		31 YOU WIN MY LOVE	(Zomba, ASCAP) WB

Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING MARCH 2, 1996

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 150 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
				*** No. 1 ***		
1	2	6	14	WILD ANGELS 1 week at No. 1 M.MCBRIDE, P.WORLEY, E.SEAY (M.BERG, G.HARRISON, H.STINSON)	MARTINA MCBRIDE (C) (V) RCA 64437	1
2	4	8	10	I'LL TRY K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA 1-2941	2
3	6	12	13	THE BEACHES OF CHEYENNE A.REYNOLDS (D.ROBERTS, B.KENNEDY, G.BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 19022	3
4	3	5	16	NOT THAT DIFFERENT P.WORLEY, E.SEAY, J.HOBBS (K.GOOD, J.SCOTT)	COLLIN RAYE (C) (V) EPIC 78189	3
5	5	7	19	WHAT I MEANT TO SAY D.COOK (D.COOK, S.HOGIN, J.MCBRIDE)	WADE HAYES (C) (V) COLUMBIA 78087	5
6	1	1	14	BIGGER THAN THE BEATLES J.SLATE, J.DIFFIE (J.S.ANDERSON, S.DUKES)	JOE DIFFIE (C) (V) EPIC 78202	1
7	8	13	11	I KNOW SHE STILL LOVES ME T.BROWN, G.STRAIT (A.BARKER, M.HOLMES)	GEORGE STRAIT (V) MCA 55163	7
8	9	14	10	YOU CAN FEEL BAD E.GORDY, JR. (M.BERG, T.KREKEL)	PATTY LOVELESS (C) (V) EPIC 78209	8
9	12	17	12	IF YOU LOVED ME D.COOK (P.NELSON, T.SHAPIO)	TRACY LAWRENCE ATLANTIC ALBUM CUT	9
10	11	15	9	TO BE LOVED BY YOU T.BROWN (G.BURR, M.REID)	WYONNNA (C) (V) CURB 55084/MCA	10
11	13	18	8	HYPNOTIZE THE MOON J.STROUD (S.DORFF, E.KAZ)	CLAY WALKER (C) (V) GIANT 17704/REPRISE	11
12	15	19	12	WALKIN' AWAY M.D.CLUTE, T.DUBOIS, DIAMOND RIO (A.ROBOFF, C.WISEMAN)	DIAMOND RIO (C) (V) ARISTA 1-2934	12
13	14	16	15	OUT WITH A BANG T.BROWN (D.L.MURPHY, K.TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	13
				*** AIRPOWER ***		
14	20	24	13	TOO MUCH FUN J.STROUD, R.TRAVIS, D.MALLOY (C.WRIGHT, T.J.KNIGHT)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	14
15	10	4	21	NOT ENOUGH HOURS IN THE NIGHT R.LANDIS (A.BARKER, R.HARBIN, K.WILLIAMS)	DOUG SUPERNOW (C) (V) GIANT 17764/REPRISE	3
16	7	2	16	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! R.J.LANGE (S.TWAIN, R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852206	1
17	17	21	14	SOME THINGS ARE MEANT TO BE J.GUESS (M.GARVIN, G.PAYNE)	LINDA DAVIS (C) (V) ARISTA 1-2896	17
				*** AIRPOWER ***		
18	21	27	9	YOU GOTTA LOVE THAT B.BECKETT (J.BROWN, B.JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	18
				*** AIRPOWER ***		
19	24	28	8	NO NEWS D.COOK, W.WILSON (S.HOGIN, P.BARNHART, M.D.SANDERS)	LONESTAR (C) (V) BNA 64386	19
				*** AIRPOWER ***		
20	22	25	20	SHE SAID YES M.WRIGHT (J.DOYLE, R.AKINS)	RHETT AKINS (V) DECCA 55085	20
21	23	29	10	IT WOULDN'T HURT TO HAVE WINGS T.BROWN (J.FOSTER, R.LAVOIE, J.MORRIS)	MARK CHESNUTT (V) DECCA 55164	21
22	18	11	17	IT MATTERS TO ME S.HENDRICKS, F.HILL (M.D.SANDERS, E.HILL)	FAITH HILL (C) (V) WARNER BROS. 17718	1
23	28	34	7	HEART'S DESIRE S.HENDRICKS (C.MOORE, L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	23
24	29	31	13	WHAT DO I KNOW R.CHANCEY, E.SEAY (S.RUSS, C.MAJESKI, S.SMITH)	RICOCHET (C) (V) COLUMBIA 78088	24
25	30	32	8	IT WORKS E.GORDY, JR., ALABAMA (M.CATES, A.SPRINGER)	ALABAMA (C) (V) RCA 64473	25
26	27	26	13	PARADISE J.STROUD, J.ANDERSON (B.MCDILL, R.MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	26
27	16	3	17	LIKE THERE AIN'T NO YESTERDAY M.BRIGHT (W.ALDRIDGE, M.NARMORE)	BLACKHAWK (C) (V) ARISTA 1-2897	3
28	33	36	12	READY, WILLING AND ABLE J.LEO, L.WHITE (J.LEARY, J.A.SWEET)	LARI WHITE (C) (V) RCA 64455	28
29	26	10	16	COWBOY LOVE S.HENDRICKS (B.DOUGLAS, J.WOOD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
30	38	41	5	WITHOUT YOUR LOVE S.GIBSON (A.ANDERSON, C.WISEMAN)	AARON TIPPIN (C) (V) RCA 64471	30
31	47	—	2	YOU WIN MY LOVE R.J.LANGE (R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	31
32	39	47	5	HEAVEN IN MY WOMAN'S EYES T.BROWN (M.NESLER)	TRACY BYRD (V) MCA 55155	32
33	37	40	7	ALL YOU EVER DO IS BRING ME DOWN D.COOK, R.MALO (R.MALO, A.ANDERSON)	THE MAVERICKS (FEATURING FLACO JIMENEZ) (V) MCA 55154	33
34	34	35	20	TALL, TALL TREES K.STEGALL (G.JONES, R.MILLER)	ALAN JACKSON (V) ARISTA 1-2879	1
35	31	22	19	WHEN BOY MEETS GIRL K.STEGALL, C.WATERS (T.SHAPIO, T.CLARK, C.WATERS)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852388	3
36	41	44	6	THE RIVER AND THE HIGHWAY P.TILLIS (G.HOUSE, D.SCHLITZ)	PAM TILLIS (V) ARISTA 1-2958	36
37	36	38	11	STANDING TALL J.STROUD (L.BUTLER, B.PETERS)	LORRIE MORGAN (C) (V) BNA 64354	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
38	43	49	5	IT'S WHAT I DO T.SHAPIO (C.JONES, T.SHAPIO)	BILLY DEAN (C) CAPITOL NASHVILLE 58526	38
39	19	9	17	RING ON HER FINGER, TIME ON HER HANDS T.BROWN, R.MCINTIRE (D.GODDMAN, P.ROSE, M.KENNEDY)	REBA MCENTIRE (V) MCA 55161	9
40	42	43	12	SHE'S GOT A MIND OF HER OWN D.JOHNSON (B.LIVSEY, D.SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	40
41	45	50	6	HEADS CAROLINA, TAILS CALIFORNIA B.GALLIMORE, T.MCGRAW (T.NICHOLS, M.D.SANDERS)	JODEE MESSINA (C) (D) (V) CURB 76982	41
42	25	20	15	'ROUND HERE M.A.MILLER, M.MCANALLY (M.A.MILLER, S.EMERICK, G.HUBBARD)	SAWYER BROWN (C) (D) (V) CURB 76975	19
43	49	62	3	EVERY TIME MY HEART CALLS YOUR NAME J.BOWEN, C.HOWARD (G.HAYDE, J.B.RUDD)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	43
44	35	23	17	GRANDPA TOLD ME SO B.BECKETT (M.A.SPRINGER, J.D.HICKS)	KENNY CHESNEY (C) (V) BNA 64352	23
45	46	48	7	EVEN IF I TRIED B.BECKETT (C.FAULK, N.MUSIC, B.REGAN)	EMILIO (C) CAPITOL NASHVILLE 58507	45
46	44	46	10	COUNTRY CRAZY C.DINAPOLI, D.GRAU, LITTLE TEXAS (P.HOWELL, C.JONES)	LITTLE TEXAS (V) WARNER BROS. 17770	44
47	61	—	2	ALMOST A MEMORY NOW M.BRIGHT (D.OLIVER, D.ROBBINS, V.STEPHENSON)	BLACKHAWK (C) (V) ARISTA 1-2975	47
48	50	52	8	NOW THAT'S ALL RIGHT WITH ME B.SCHNEE, K.LEHNING (KOSTAS, T.PEREZ)	MANDY BARNETT (C) (V) ASYLUM 64308	48
49	66	—	2	SOMEONE ELSE'S DREAM S.HENDRICKS, F.HILL (C.WISEMAN, T.BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	49
50	54	55	6	1969 K.STEGALL, J.KELTON, C.CHAMBERLAIN (K.STEGALL, G.HARRISON, D.HENSON)	KEITH STEGALL (C) (V) MERCURY NASHVILLE 852618	50
51	55	59	5	WHO'S THAT GIRL T.WILKES, P.WORLEY (S.BENTLEY, G.TEREN, D.PFRIMMER)	STEPHANIE BENTLEY (C) (V) EPIC 78234	51
52	51	54	5	GONE (THAT'LL BE ME) P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM (V) REPRISE 17734	51
53	56	57	8	ALL I WANT IS A LIFE J.STROUD, B.GALLIMORE (T.MULLINS, S.MUNSEY, D.PFRIMMER)	TIM MCGRAW CURB ALBUM CUT	53
54	58	60	5	TEN THOUSAND ANGELS D.MALLOY, N.WILSON (S.D.JONES, B.HENDERSON)	MINDY MCCREARY (C) (V) BNA 64470	54
55	53	53	8	LET YOUR HEART LEAD YOUR MIND C.HOWARD (S.MEEKS)	SMOKIN' ARMADILLOS (C) (D) (V) MCG CURB 76976	53
56	52	51	7	ONLY YOU (AND YOU ALONE) G.BROWN, T. TRITT (B.RAM, A.RAM)	TRAVIS TRITT (V) WARNER BROS. 17792	51
				*** Hot Shot Debut ***		
57	NEW		1	LONG AS I LIVE S.HENDRICKS (R.BOWLES, W.ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	57
58	57	58	7	ripples B.CANNON, L.SHELL (T.HASELDEN)	4 RUNNER (C) (V) POLYDOR NASHVILLE 57730	57
59	60	61	6	HANGIN' ON B.D.MAHER (M.MCCREARY, B.D.MAHER, K.HURLEY, D.INGRAM)	RICH MCCREARY (C) MAGNATONE 1104	59
60	59	63	4	THE LOVE THAT WE LOST E.SEAY, H.SHEDD (G.BURR, M.POWELL)	CHELY WRIGHT (C) (V) POLYDOR NASHVILLE 577936	59
61	NEW		1	I'M NOT SUPPOSED TO LOVE YOU ANYMORE B.J.WALKER, JR., K.LEHNING (S. EWING, D.KEES)	BRYAN WHITE (C) (V) ASYLUM 64313	61
62	62	65	4	SHE GOT WHAT SHE DESERVES M.WRIGHT (J.WATTS, B.FISCHER, C.BLACK)	FRAZIER RIVER (V) DECCA 55173	62
63	67	66	4	YEARS FROM HERE N.LARKIN, M.HOLLANDSWORTH (G.BAKER, F.MYERS, J.WILLIAMS)	BAKER & MYERS (C) (V) MCG CURB 76967	63
64	64	—	2	REDNECK SON G.FUNDIS (R.THOMAS, B.CARLISLE)	TY ENGLAND (V) RCA 64496	64
65	63	56	18	ALWAYS HAVE, ALWAYS WILL D.COOK (P.NELSON, L.BOONE, W.LEE)	SHENANDOAH (V) CAPITOL NASHVILLE 18903	40
66	69	75	3	REMEMBER THE RIDE C.BROOKS (K.WILLIAMS, M.HARRELL)	PERFECT STRANGER (C) (D) (V) CURB 76978	66
67	71	—	2	ALL OVER BUT THE SHOUTIN' D.COOK (M.SMOTHERMAN, R.FAGAN)	SHENANDOAH (C) CAPITOL NASHVILLE 58545	67
68	NEW		1	C-O-U-N-T-R-Y J.SLATE, J.DIFFIE (E.HILL, R.HARBIN, D.DRAKE)	JOE DIFFIE (V) EPIC 78246	68
69	NEW		1	YOU'D THINK HE'D KNOW ME BETTER B.BECKETT, T.BROWN (B.CRYNER)	BOBBIE CRYNER (V) MCA 55167	69
70	73	73	6	IT'S MIDNIGHT CINDERELLA A.REYNOLDS (K.WILLIAMS, K.BLAZY, G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	69
71	NEW		1	HOLDIN' ON TO SOMETHING C.HOWARD (T.MCHUGH, T.SHAPIO)	JEFF CARSON (C) (D) (V) MCG CURB 76970	71
72	74	—	2	LOVE TO BURN B.CHANCEY, J.STROUD (M.KENNEDY, R.WAYLAND, B.MCDERMOTT)	MARK COLLIE (V) COLUMBIA 78236	72
73	75	72	14	SOLID GROUND R.SKAGGS (G.OWENS)	RICKY SKAGGS ATLANTIC ALBUM CUT	57
74	68	70	3	MY WIFE THINKS YOU'RE DEAD J.BROWN (J.BROWN)	JUNIOR BROWN (D) (V) MCG CURB 76983	68
75	RE-ENTRY		19	IF I HAD ANY PRIDE LEFT AT ALL J.BOWEN, C.HOWARD (J.GREENEBAUM, T.SEALS, E.SETSER)	JOHN BERRY (C) (V) CAPITOL NASHVILLE 58465	25

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

Billboard Top Country Singles Sales

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



FOR WEEK ENDING MARCH 2, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				*** No. 1 ***	
1	1	1	14	IT MATTERS TO ME WARNER BROS. 17718 6 weeks at No. 1	FAITH HILL
2	2	2	28	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
3	4	5	6	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
4	6	4	14	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
5	5	6	12	NOT THAT DIFFERENT EPIC 78189/SONY	COLLIN RAYE
6	3	3	21	I'M OUTTA HERE!/THE WOMAN IN ME MERCURY NASHVILLE 852206	SHANIA TWAIN
7	7	7	15	WHAT I MEANT TO SAY COLUMBIA 78087/SONY	WADE HAYES
8	8	11	18	TEQUILA TALKIN' BNA 64386/RCA	LONESTAR
9	9	8	16	REBECCA LYNN ASYLUM 64360/EEG	BRYAN WHITE
10	15	15	36	WHEN YOU SAY NOTHING AT ALL BNA 64329/RCA	ALISON KRAUSS & UNION STATION
11	12	9	36	ANGELS AMONG US RCA 62643	ALABAMA
12	11	13	9	BIGGER THAN THE BEATLES EPIC 78202/SONY	JOE DIFFIE
13	NEW		1	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
14	10	10	11	HEART HALF EMPTY EPIC 78073/SONY	TY HERNDON FEAT. STEPHANIE BENTLEY
15	13	16	6	NOT ENOUGH HOURS IN THE NIGHT GIANT 17764/WARNER BROS.	DOUG SUPERNOW
16	14	12	15	THE CAR MCG CURB 76970/CURB	JEFF CARSON
17	16	19	4	EVEN IF I TRIED CAPITOL NASHVILLE 58507	EMILIO
18	19	20	3	SOME THINGS ARE MEANT TO BE ARISTA 1-2896	LINDA DAVIS
19	18	18	36	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
20	21	25	4	YOU CAN FEEL BAD EPIC 78209/SONY	PATTY LOVELESS
21	22	22	3	WILD ANGELS RCA 64437	MARTINA MCBRIDE
22	17	14	11	WHEN BOY MEETS GIRL MERCURY NASHVILLE 852388	TERRI CLARK
23	20	21	29	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
24	RE-ENTRY		20	WHO NEEDS YOU BABY GIANT 17771/WARNER BROS.	CLAY WALKER
25	23	24	24	NO MAN'S LAND ATLANTIC 87105/AG	JOHN MICHAEL MONTGOMERY

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

'Hot Classical Rotations' And Other Radio Strategies

SEE YOU ON THE RADIO: The Music Personnel Conference of the Assn. of Music Personnel in Public Radio drew 168 attendees to San Francisco in early February to contemplate everything from the crisis in the classical music world to foreign language pronunciation.

Jonathan Palevsky of WBJC Baltimore, AMPPR's president, chaired the conference's fourth annual Record Company Roundtable. Palevsky says that in the last several years he has seen a new understanding developing between radio stations and record companies.

"We've established enough common ground so that we can work together," he says. "Radio stations are doing more of what record companies want and vice versa. Stations are doing more promotions with retail, more artist interviews, while labels are sending stations product at minimal or no cost. Next year, we're going to invite retailers, so that we can really get a tripartite, holistic approach to how the business works."

Notable speakers included composer **Morton Gould**, San Francisco Symphony head **Peter Pastreich**, and consultant **Bob Goldfarb**, dubbed "the official Voice of Doom." Goldfarb pointed out that classical music gets mass media attention only when an artist who is deemed "classical but not boring" (i.e., Vanessa Mae) is being breathlessly touted.

In the definitely not boring category, a showcase by the **Harp Consort**, led by **Andrew Lawrence King**, fired conference enthusiasm with its infectious performance. The showcase continued unchecked well over its allotted time, bumping the last session of the day. Palevsky was certain that the group's "Spanish Dances," newly released on Deutsche Harmonia Mundi, would get quite a bit of airplay as a result.

Another big showcase event, put on by Sony Classical, was a hi-tech presentation by **Richard Einhorn**, composer of the oratorio "Voices Of Light," which was inspired by the film "The Passion Of Joan Of Arc." Sony showed clips of the film, and Einhorn explained and demonstrated how he created the score with a battery of synchronization and synthesizer equipment. The CD, released in October 1995, debuted on the Top Classical Albums chart at No. 11 for the week ending Feb. 10.

Sony is hoping for continuing station support through promotions and other activities to accompany the screening of the film. With live performances of "Voices Of Light," "The Passion Of Joan Of Arc" will be screened in the U.S. and internationally beginning this summer at Wolf Trap in Vienna, Va.

Wende Persons, Deutsche Grammophon's radio expert, also offered a provocative idea for radio programmers. Borrowing an idea from popular music stations, she suggested putting new releases into "hot rotation."

"We've adopted so many things—less talk and more music, upbeat announcers, weather and traffic information—from popular radio, but not the key thing," Persons says. "How about 'What's hot and happen-



by Heidi Waleson

ing in classical music' for a positioning statement?"

Persons dates the birth of her theory from a national survey by Coleman Research (Billboard, May 20, 1995) that found that 17% of respondents in a survey of 50 major markets said they had an appreciation of classical music. "It's up to the stations to harness that interest," Persons says. Unobtrusive, inoffensive "wallpaper" music is not the answer; Persons believes that when listeners

say they want to know more about classical music, they are really asking to hear the piece again so they can get to know it. She suggests that stations devote two-thirds of their programming to new releases, chosen track by track by discerning programmers and played more frequently—basically, treating them like singles.

When do you take a track out of rotation? "When the phone stops ringing," Persons says.

Despite the fact that the **Górecki Third Symphony** phenomenon was in part the result of heavy airplay, Persons believes that radio personnel

still do not realize their power to be trendsetters. "The 'timeless music' attitude of radio stations is a problem," Persons says. "We've got to pay attention to our living, breathing musicians."

Patrick Neas of KXTR in Kansas City, Mo., has already had a good response to "hot rotation" experiments. He returned home from the conference with a new CD, "Adiemus: Songs Of Sanctuary" from Caroline Records. Performed by singer **Miriam Stockley** and the **London Philharmonic**, the music is described by Neas as a blend of "medieval, big orchestra, and South African tribal music—pretty mass appeal."

He started playing tracks from it four times a day and reports that his phones are "ringing off the wall" and that the local retailers have sold all their copies.

A Hip-Hop Label Swings Into Jazz

WELCOME: Profile Records, which deals largely in hip-hop releases, is starting a new jazz imprint called Astor Place. The label's first two titles, both already recorded, are by pianist **Cedar Walton** and saxophonist **David Murray**. Plans are to release 12-16 discs in the first year, according to **Steve Plotnicki**, president of both Profile and Astor Place. "We haven't staffed-up yet," he says, "but we're already rolling."

Plotnicki is a longtime jazz fan, but he fell away from the music for an extended period. "Jazz is close to my heart," Plotnicki says. "I tell people that I'm old enough to have been able to take the F train in from Queens when I was 15 to see **Thelonious Monk** at the Vanguard. So I know the music, the players—grew up with it basically. What got me away from it was **Return To Forever** and the **Mahavishnu Orchestra** back in the '70s—I gave it up."

Plotnicki says the **Stephen Sondheim** tribute record "Color In Light" inspired his return to jazz. He describes the record as "just beautiful."

Astor Place's impetus is to stay mainstream, stay swinging, and inject a bit of variety as far as material goes. "Jazz needs new tunes," Plotnicki says. "How many versions of 'My Funny Valentine' can you have?"

He says he thinks there is some commercial future for mainstream jazz. "Of course, you've got to record it correctly and present it in a different way than it's been presented for the last 25 years," he says. "My whole thing is figuring out how to stretch the repertoire. We're thinking of a tango jazz project and other ideas. The thrust of Astor Place is to sign a lot of younger guys, have a couple of established guys like Cedar, and do some repertoire-based projects that stretch how you define jazz."

"Really, it will be a progressive adult label that appeals to jazz fans. You've got to figure they might not buy hundreds of thousands, but I think you can get people to buy tens of thousands."

The Walton session, yet titled, includes saxists **Ralph Moore** and **Vincent Herring**, trumpeter **Roy Hargrove**, drummer **Victor Lewis**, and bassist **Christian**



by Jim Macnie

McBride. Murray's project is an octet performing **Grateful Dead** tunes, a real extension of jazz's usual songbook. A mid-May release date is scheduled for both.

HIPPIE JAZZ: If a record can document the vibe of a scene, then "White Elephant," an upcoming release on the NYC Records label, does so. You can almost smell a little incense and patchouli in the air as vibraphonist **Mike Manieri** and pals make jazz-rock noises with plenty of leeway in both directions.

The music was recorded between 1969 and 1972, when leeway was a noble cause. Players that came and went from the **White Elephant Big Band** (which grew from a **Jeremy Steig** ensemble called the

Satyr) included **Steve Gadd**, **Michael and Randy Brecker**, **Warren Bernhardt**, **Jon Faddis**, **Tony Levin**, and **Joe Beck**.

The double disc "White Elephant" was released in Japan 1995, earning compilation of the year honors from Adlib magazine.

MAY 21 IS THE SCHEDULED street date for the next pair of releases from Gramavision's new jazz series. San Francisco-based composer/saxophonist **Peter Apfelbaum's** "Luminous Charms" moves him away from the orchestra sounds of his longstanding **Hyroglyphics Ensemble** while sustaining a progressive demeanor. The core group on "Luminous Charms" is a sextet.

Also due is **Ron Miles' "My Cruel Heart."** The Colorado trumpet player is part of guitarist **Bill Frisell's** new, drummerless quartet. "The record varies between trio and sextet, at some points using additional musicians," says Gramavision's label director, **Hans Wendl**. Wendl also produced "Luminous Charms."

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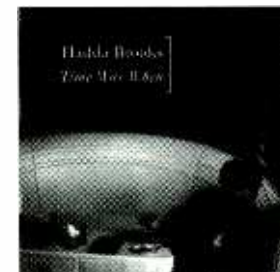
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Grammy™ nomination
Best Contemporary
Blues Album



Albert Collins
And The Icebreakers

Live '92/'93
Grammy™ nomination
Best Contemporary
Blues Album

Roots. Blues. Soul.

pointblank

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TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
★★ NO. 1 ★★				
1	1	47	BEST OF NONESUCH 79358/AG 20 weeks at No. 1	GIPSY KINGS
2	NEW		FILM CUTS RCA VICTOR 68438/RCA	THE CHIEFTAINS
3	4	56	THE LONG BLACK VEIL ● RCA VICTOR 62702/RCA	THE CHIEFTAINS
4	2	66	THE MASK AND MIRROR WARNER BROS. 45420 [RS]	LOREENA MCKENITT
5	3	2	THE CELTIC MINSTREL RCA VICTOR 68393/RCA	JAMES GALWAY
6	5	52	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
7	6	28	CESARIA EVORA NONESUCH 79379/AG [RS]	CESARIA EVORA
8	7	15	HEAT OF THE SUN SELVA 1001	STRUNZ & FARAH
9	10	25	CELTIC VOICES: WOMEN OF SONG NARADA 63921	VARIOUS ARTISTS
10	9	22	CELTIC TWILIGHT 2 HEARTS OF SPACE 11106	VARIOUS ARTISTS
11	8	13	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
12	11	48	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
13	12	50	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
14	14	24	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
15	13	12	LEI HALI'A PUNAHOLE 0003 [RS]	KEALI'I REICHEL

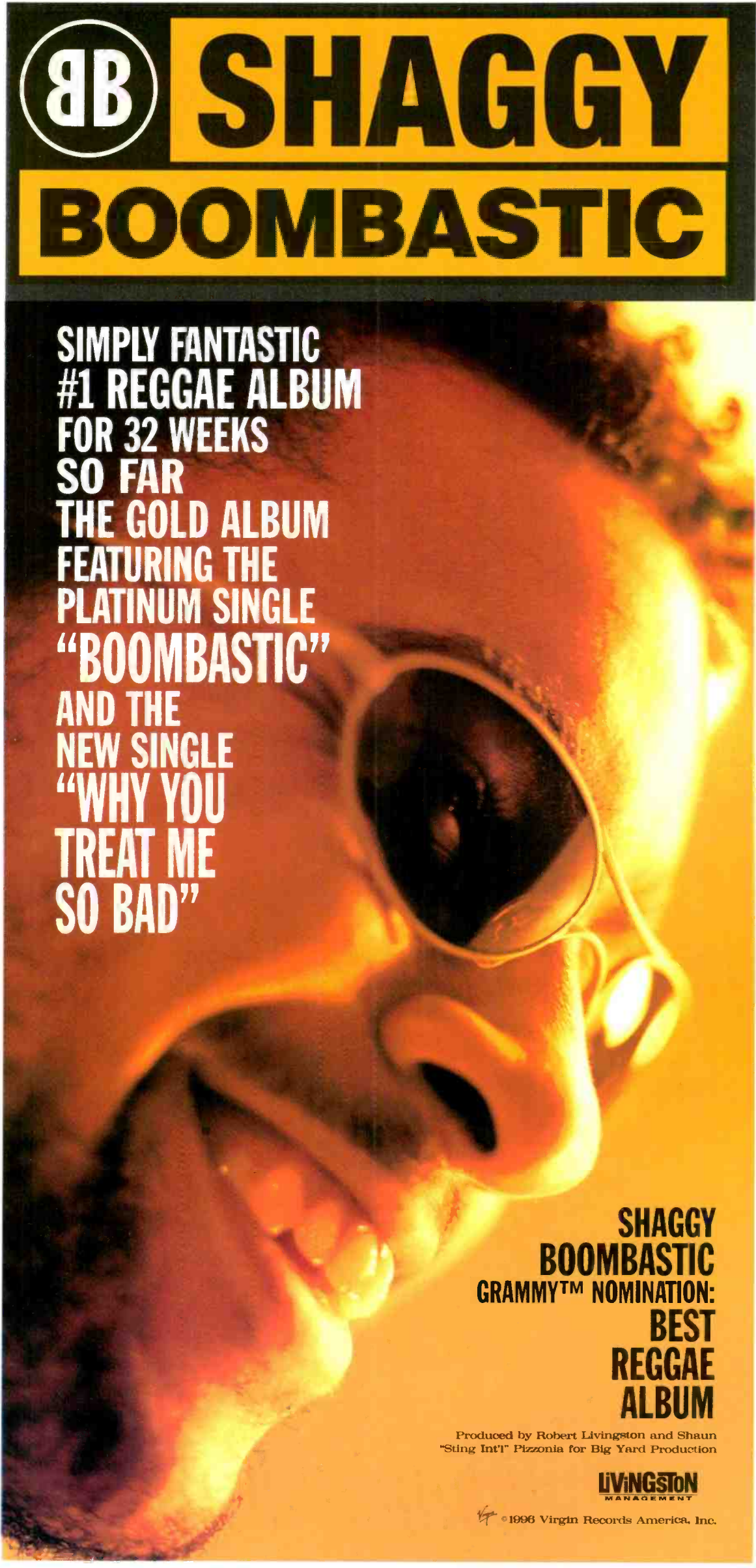
TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★				
1	1	16	GREATEST HITS EPIC 66217* 16 weeks at No. 1	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
2	2	15	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. [RS]	KENNY WAYNE SHEPHERD
3	3	27	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
4	4	27	BLUES MCA 11060	JIMI HENDRIX
5	8	17	TURN IT ON! TURN IT UP! BULLSEYE BLUES 9566/ROUNDER	ROOMFUL OF BLUES
6	7	27	SOME RAINY MORNING MERCURY 526867	ROBERT CRAY
7	6	4	DUKE'S BLUES POINTBLANK 41344/VIRGIN	THE DUKE ROBILLARD BAND
8	9	23	HANDFUL OF BLUES BLUE THUMB 7004/GRP [RS]	ROBBEN FORD AND THE BLUE LINE
9	5	27	KEB' MO' OKEH 57863/EPIC	KEB' MO'
10	10	4	FOUND TRUE LOVE POINTBLANK 40655/VIRGIN	JOHN HAMMOND
11	14	14	ONE FOOT IN THE BLUES WARNER BROS. 45815	ZZ TOP
12	12	27	CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
13	11	11	SAD STREET MALACO 7478	BOBBY "BLUE" BLAND
14	13	26	COVER TO COVER ARISTA 18770	THE JEFF HEALEY BAND
15	RE-ENTRY		ESSENTIAL BLUES HOUSE OF BLUES 1149	VARIOUS ARTISTS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★				
1	1	32	BOOMBASTIC ● VIRGIN 40158* 32 weeks at No. 1	SHAGGY
2	3	15	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
3	6	39	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
4	4	3	RESISTANCE GIANT 24633/WARNER BROS. [RS]	BIG MOUNTAIN
5	7	14	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
6	2	31	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [RS]	BUJU BANTON
7	5	15	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND	CAPLETON
8	8	27	SCENT OF ATTRACTION 550 MUSIC 67094* [RS]	PATRA
9	9	35	TOUGHER THAN LOVE ● WORK 64189*/COLUMBIA [RS]	DIANA KING
10	10	109	BAD BOYS ● BIG BEAT 92261/AG	INNER CIRCLE
11	11	32	FREE LIKE WE WANT 2 B ZIGGY MARLEY AND THE MELODY MAKERS ELEKTRA 61702*/EEG	
12	13	5	STRICTLY THE BEST VOLUME 15 VP 1459*	VARIOUS ARTISTS
13	15	2	DANCEHALL KINGS VOLUME II BLUNT 6310/TVT	VARIOUS ARTISTS
14	14	27	THE STRUGGLE CONTINUES COLUMBIA 64197* [RS]	SUPER CAT
15	RE-ENTRY		BLESSED ISLAND JAMAICA 539950*/ISLAND	BENIEE MAN

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



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SO FAR
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FEATURING THE
PLATINUM SINGLE
"BOOMBASTIC"
AND THE
NEW SINGLE
"WHY YOU
TREAT ME
SO BAD"**

**SHAGGY
BOOMBASTIC
GRAMMY™ NOMINATION:
BEST
REGGAE
ALBUM**

Produced by Robert Livingston and Shaun "Sting Int'l" Pizzonia for Big Yard Production

LIVINGSTON
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COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 96 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
				★★★ No. 1 ★★★	
				◆ AMOR	
1	1	1	7	CRISTIAN MELODY/FONOVISA	5 weeks at No. 1 D.FREIBERG (C.CASTRO)
2	2	2	7	LA MAFIA SONY	◆ UN MILLON DE ROSAS M.LICHTENBERGER JR. (A.LARRINAGA, B.LARRINAGA)
3	4	5	20	PETE ASTUDILLO EMI LATIN	◆ COMO TE EXTRANO A.B.QUINTANILLA III (A.S.QUINTANILLA III,PASTUDILLO,J.OJEDA)
4	10	11	4	ENRIQUE IGLESIAS FONOVISA	◆ EXPERIENCIA RELIGIOSA R.PEREZ-BOTIJA (C.GARCIA ALONSO)
5	6	9	5	LA TROPA F EMI LATIN	◆ JUAN SABOR J.FARIAS,J.FARIAS (J.FARIAS)
6	3	3	12	LUIS MIGUEL WEA LATINA	AMANECI EN TUS BRAZOS I.MIGUEL,K.CIBRIAN (J.A.JIMENEZ)
7	9	18	4	ANA BARBARA FONOVISA	ME ASUSTA PERO ME GUSTA A.PASTOR (J.NAZARI)
8	5	6	12	LIBERACION FONOVISA	◆ ENAMORADO DE UN FANTASMA LIBERACION (H.PONY GONZALEZ)
9	8	8	6	M. A. SOLIS Y LOS BUKIS FONOVISA	POR AMOR A MI PUEBLO M.A.SOLIS (M.A.SOLIS,M.MARROQUIN)
				★★★ AIRPOWER ★★★	
10	24	31	3	VICTOR MANUELLE SONY	HAY QUE PONER EL ALMA S.GEORGE (G.ALFRANCO)
11	14	19	4	LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN	◆ MUNDO DE AMOR G.FELIX (M.QUINTERO,LA RAY)
12	12	12	5	JON SECADA SBK/EMI LATIN	◆ ES POR TI E.ESTEFAN JR. J.SECADA (K.SANTANDER)
13	7	7	11	PEDRO FERNANDEZ POLYGRAM LATINO	◆ QUIEN H.PATRON (E.MOGUEL)
				★★★ AIRPOWER ★★★	
14	31	—	2	BRONCO FONOVISA	ANIMAL BRONCO (J.G.ESPARZA)
15	18	14	6	PESADO FONOVISA	ESO ME GUSTA J.ALVARO (J.G.ESPARZA)
				★★★ AIRPOWER ★★★	
16	20	24	4	INDUSTRIA DEL AMOR FONOVISA	MALA MUJER A.MITCHELL (A.RAMIREZ,R.VERDUZCO)
17	13	10	7	GIRO SDI/SONY	MI FORMA DE SENTIR C.SOTO (J.M.DEL CAMPO)
				★★★ AIRPOWER ★★★	
18	28	23	5	BOBBY PULIDO EMI LATIN	◆ DESVELADO E.ELIZONDO (J.AVENA)
19	11	4	21	ENRIQUE IGLESIAS FONOVISA	◆ SI TU TE VAS R.PEREZ-BOTIJA (E.IGLESIAS,R.MORALES)
20	21	21	9	INTOCABLE EMI LATIN	◆ COQUETA J.L.AYALA (L.PADILLA)
21	19	15	6	THE BARRIO BOZZ SBK/EMI LATIN	◆ ERES ASI K.C.PORTER (M.FLORES)
22	15	13	5	MARC ANTHONY RMM	TE AMARE S.GEORGE,M.ANTHONY (A.RAMIREZ JR.,E.STAWTICH)
23	26	22	4	JOSE MANUEL FIGUEROA FONOVISA	◆ QUIERO Y NECESITO I.SEBASTIAN (J.SEBASTIAN)
24	23	20	13	LOS TIGRES DEL NORTE FONOVISA	◆ NO PUEDO MAS TN.INC. (T.BELLO)
25	22	27	14	MICHAEL SALGADO JOEY	◆ SI QUISIERAS J.S.LOPEZ (F.MENDEZ,R.ORTIZGA,CONTRERAS)
26	33	35	4	LOS REHENES FONOVISA	◆ NO PUDE DETENER MI LLANTO NOT LISTED (J.LOPEZ,S.GUZMAN)
27	25	17	5	SPARX FONOVISA	◆ MANDAME FLORES (AY, AY, AY) T.MORRIS (L.ANTONIO)
28	17	16	4	MAZZ EMI LATIN	◆ MAS Y MAS J.GONZALEZ (J.ROPER)
29	NEW ►	1	1	MANDINGO FONOVISA	◆ VAMOS AMARLA LOS DOS J.GUADALUPE ESPARZA (J.G.ESPARZA)
30	35	30	11	FAMA SONY	◆ LAGRIMAS DE ALEGRIA O.GALVAN,J.GALVAN (J.GALVAN)
31	30	26	25	CRISTIAN MELODY/FONOVISA	◆ VUELVEME A QUERER J.AVENDANO (L.UHRB)
32	27	32	6	JUAN GABRIEL ARIOLA/BMG	◆ MI BENDITA TIERRA JUAN GABRIEL (JUAN GABRIEL)
33	NEW ►	1	1	GISSELLE RCA/BMG	◆ YA SE QUE ES EL FINAL B.CEPEDA (M.BLATTI,L.GOTTIERO)
34	16	25	4	PIMPINELA POLYGRAM LATINO	◆ SE VA SE VA J.GALAN (J.GALAN,L.GALAN)
35	32	33	4	EZEQUIEL PENA FONOVISA	◆ CUANDO EL DESTINO SE COBRA M.A.SOLIS (M.E.CASTRO)
36	29	29	20	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN	◆ TONTA D.L.GARZA,T.GONZALEZ (J.RODRIGUEZ,M.CISNEROS)
37	39	—	22	LUIS MIGUEL WEA LATINA	◆ SI NOS DEJAN I.MIGUEL,K.CIBRIAN (J.A.JIMENEZ)
38	NEW ►	1	1	LOS TIRANOS DEL NORTE FONOVISA	◆ NADA CONTIGO (LA BANQUETA) J.MARTINEZ (E.CORCHADO,E.RAMBAL)
39	NEW ►	1	1	JULIO IGLESIAS SONY	◆ LA CARRETERA R.ARCUSA (R.L.VI.B.FERRER)
40	NEW ►	1	1	DOMINGO QUINONES RMM	◆ TU COMO ESTAS C.SOTO,D.QUINONES (G.MARQUEZ)

for U.S. cigarette manufacturer Marlboro. The first event is "Marlboro Music's Carnival Of The Stars," scheduled for March 3 in Miami Beach, Fla. Headlining the multi-artist tropical fest is RMM star **Marc Anthony**.

Rounding out the bill are **Rey Ruiz**, **Jossie Esteban Y La Patrulla 15**, **Orquesta Guayacán**, **Hansel Y Raúl**, and **Gaby Gabriel**.

DISORDERLY DELIGHT: In a vindication of sorts, **Desorden Público** returned triumphantly to play before 3,000 ska-hungry fans Feb. 10, three months after a botched appearance at a Latin rock festival.

"We got that monkey—that uncomfortable monkey—off our back," said the band's lead singer, **Horacio Blanco**, in reference to the ska/reggae group's aborted set during the World Festival of Latin Pop/Rock. The event was marred by delays and disorganization.

The Venezuelan crew's contagious ska and reggae rhythms enthralled the throng during "Canto Popular De La Vida Y Muerte," the title track of the band's latest SDI/Sony album, and during earlier hits "Ska De Acá" and "Esto Es Ska."

The generous three-hour show epitomized the 10-man band's philosophy of reaching its audience through music with politically symbolic overtones.

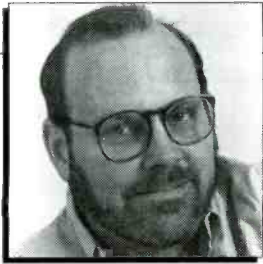
Blanco, who wore a black T-shirt emblazoned with the tricolor flag of Puerto Rico and the silhouette of a deceased activist, waved and kissed the flags of Puerto Rico and Venezuela to the standing ovation of concertgoers.

During a break in "Tiembla" (It's Shaking), Blanco intoned the lyrics of a local folksong: "I want my Borinquen [Puerto Rico] to be free and sovereign, because the star on my flag does not fit on the American one."

Blanco later invited several raging fans on stage to sing the punk-rooted "¿Donde Está El Futuro?" (Where Is The Future?) The open-mike session mesmerized the already-

(Continued on next page)

Latin Notas™



by John Lannert

PEER TO KEYNOTE: **Ralph Peer II**, president/CEO of music publishing giant **peer music**, has been confirmed to give the keynote address at **Billboard's** seventh annual International Latin Music Conference, scheduled for April 29-May 1. Peer's address is set for April 30.

The three-day conference will feature two panels and two evening showcases. Capping the event will be **Billboard's** third annual Latin Music Awards, slated for May 1 at the Gusman Center for the Performing Arts in Miami.

Two recording artists have already been confirmed to perform showcase sets: Arista/Texas ranchera artist **Nydia Rojas** and BMG Colombia rock act **Aterciopelados**.

One of the two panels will focus on the Tejano market; the other will examine contracts and negotiations in the Latin music industry.

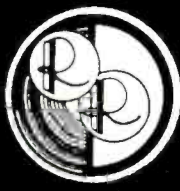
And this year, for the first time, there will be an acoustic songwriter session, "Writers In The Round." The set will feature several prominent tunesmiths speaking briefly about their material, after which they will perform their songs with only guitar accompaniment. RCA/BMG star **Víctor Víctor**, Warner/Chappell's **Fernando Osorio**, and **peer music's** **Mary Lauret** have been confirmed.

ROADWORK: **Soraya**, a promising PolyGram Latino/Island artist, is on a two-month U.S. tour as an opening act for Elektra star **Natalie Merchant**... **Cárdenas/Fernández** will produce a series of shows this year

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

LATIN NOTAS

(Continued from preceding page)

exhilarated crowd, which chanted in unison, "Tiembla, tiembla."

Earlier, fans were treated to **Bohemia Suburbana**, a five-member rock band from Guatemala that offered a fresh, suave contrast to Desorden Público's zesty beat.

Front man **Giovanni Pinzón** enticed the multitude with a 45-minute repertoire, including "Peces E Iguasnas" and "Obersol," two spirited, mellifluous songs from the group's Radio Vox album "Mil Palabras Con Sus Dientes."

VOLTAGE ALERT: Tejano imprint Voltage/Sony has juiced up its activities in February. On Feb. 13, the label's superstar Tejano act **Fama**, the Make-A-Wish Foundation, Guitar Center of Houston, Callaghan School of Music, and Pro Mark drum sticks presented a drum kit worth \$2,800 to **Fortunato "Freddy" Martínez**, a 14 year-old Houston boy with a rare blood disorder. Make-A-Wish is a nonprofit organization that grants wishes to children suffering from terminal or life-threatening illnesses.

In other Fama news, the group is negotiating a representation deal with the William Morris Agency. Also, the band has just taped a segment on the syndicated television show "Tejano Country."

Juan P. Moreno has put out his latest album, "Dichoso Soy." The first single, the title track, is a duet with Moreno and Sony Tejano star **Jay Pérez**. . . **Elida Y Avante** have finished recording their album "Algo Entero." The group's second Voltage record is due out April 9.

LA CASTAÑEDA FALTERS: Mexico City's avant-garde rock band **La Castañeda** fell short of the high expectations for the concert extravaganza that introduced its second BMG album, "Globo Negro," to rabid Los Angeles fans. The group's self-produced performance was meant to replicate its earlier theatrical concerts that visually explore themes of insanity brought on by modern life.

(Continued on page 37)

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	31	SELENA ▲	EMI LATIN/EMI 34123/EMI LATIN	31 weeks at No. 1 DREAMING OF YOU
★ ★ ★ No. 1 ★ ★ ★					
2	5	16	ENRIQUE IGLESIAS	FONOVISIA 0506 HS	ENRIQUE IGLESIAS
★ ★ ★ GREATEST GAINER ★ ★ ★					
3	2	3	LA MAFIA	SONY 81722 HS	UN MILLON DE ROSAS
4	6	4	CRISTIAN	MELODY 0510/FONOVISIA HS	EL DESEO DE OIR TU VOZ
5	4	47	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
6	3	21	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
7	7	18	LUIS MIGUEL ●	WEA LATINA 11212	EL CONCIERTO
8	8	100	SELENA ▲	EMI LATIN 28803 HS	AMOR PROHIBIDO
9	11	34	JULIO IGLESIAS	SONY 81604	LA CARRETERA
10	9	6	LA TROPA F	EMI LATIN 36463	A UN NUEVO NIVEL
11	10	33	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
12	12	15	PETE ASTUDILLO	EMI LATIN 32263 HS	COMO TE EXTRANO
13	17	10	PEDRO FERNANDEZ	POLYGRAM LATINO 528 671	PEDRO FERNANDEZ
14	14	19	JON SECADA	SBK 35468/EMI LATIN	AMOR
15	13	22	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
16	16	78	LUIS MIGUEL ▲	WEA LATINA 97234	SEGUNDO ROMANCE
17	31	13	JOSE JOSE	ARIOLA 30422/BMG	MUJERIEGO
18	20	139	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
19	15	23	THALIA	EMI LATIN 35217	EN EXTASIS
20	23	38	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
21	21	23	MAZZ	EMI LATIN 30913 HS	SOLO PARA TI
22	22	139	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
23	18	13	LOS TUCANES DE TIJUANA	ALACRAN 34975/EMI LATIN	14 TUCANAZOS BIEN PESADOS
24	19	139	SOUNDTRACK ●	ELEKTRA 961240/EEG	THE MAMBO KINGS
25	36	15	DI BLASIO	ARIOLA 31945/BMG	LATINO
26	26	38	MARC ANTHONY	RMM 81582 HS	TODO A SU TIEMPO
27	29	43	LOS TIGRES DEL NORTE	FONOVISIA 6030	EL EJEMPLO
28	37	39	PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
29	35	3	VARIOUS ARTISTS	NELSON 7001/SONY	FIESTA MIX USA
30	25	17	ANA GABRIEL	SONY 81678	JOYAS DE DOS SIGLOS
31	33	60	SELENA	EMI LATIN 30907	12 SUPER EXITOS
32	24	28	CARLOS VIVES	POLYGRAM LATINO 528531	LA TIERRA DEL OLVIDO
33	38	5	BOBBY PULIDO	EMI LATIN 34166	DESVELADO
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
34	NEW		LOS HURACANES DEL NORTE	FONOVISIA 6043	CORRIDOS
35	28	13	LOS TEMERARIOS	AFG SIGMA 3014	CAMINO DEL AMOR
36	34	5	PROYECTO I J&N	28857/EMI LATIN	IN DA HOUSE
37	27	33	JUAN LUIS GUERRA 440	KAREN 29418/BMG	GRANDES EXITOS
38	32	9	MICHAEL SALGADO	JOEY 3427	EN CONCIERTO
39	43	138	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
40	42	14	ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ
41	40	11	OLGA TANON	WEA LATINA 13090	EXITOS Y MAS
42	39	118	SELENA ●	EMI LATIN 42770	LIVE!
43	41	5	LOS TUCANES DE TIJUANA	ALACRAN 36384/EMI LATIN	MUNDO DE AMOR
44	45	43	MANA	WEA LATINA 99707 HS	CUANDO LOS ANGELES LLORAN
45	44	18	ROCIO DURCAL	ARIOLA 27228/BMG	HAY AMORES Y AMORES
46	46	12	FAMA	SONY 81718	LAGRIMAS DE ALEGRIA
47	30	3	EZEQUIEL PENA	FONOVISIA 6046	ORGULLO RANCHERO
48	NEW		RICARDO MONTANER	EMI LATIN 35513	VIENE DEL ALMA
49	RE-ENTRY		KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE
50	48	132	GIPSY KINGS ▲	ELEKTRA 60845/EEG	GIPSY KINGS

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LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 6 AMANECI EN TUS BRAZOS (BMG Songs, ASCAP)
- 1 AMOR (Fonometric, SESAC)
- 14 ANIMAL (Vander, ASCAP)
- 3 COMO TE EXTRANO (A.Q.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
- 20 COQUETA (Copyright Control)
- 35 CUANDO EL DESTINO SE COBRA (Copyright Control)
- 18 DESVELADO (Copyright Control)
- 8 ENAMORADO DE UN FANTASMA (Edimonsa, ASCAP)
- 21 ERES ASI (Famous, ASCAP/Insignia, ASCAP)
- 15 ESO ME GUSTA (Vander, ASCAP)
- 12 ES POR TI (FIPP, BMI)
- 4 EXPERIENCIA RELIGIOSA (Unimusic, ASCAP/Fonometric, SESAC)
- 10 HAY QUE PONER EL ALMA (EMOA, ASCAP)
- 5 JUAN SABOR (J Faries, BMI)
- 39 LA CARRETERA (Copyright Control)
- 30 LAGRIMAS DE ALEGRIA (Sony Latin, BMI)
- 16 MALA MUJER (Solmar Music, SESAC)
- 27 MANDAME FLORES (AY, AY, AY) (Striking, BMI)
- 28 MAS Y MAS (Zomba Golden Sands, ASCAP)
- 7 ME ASUSTA PERO ME GUSTA (Copyright Control)
- 32 MI BENDITA TIERRA (BMG Songs, ASCAP)
- 17 MI FORMA DE SENTIR (Fonometric, SESAC)
- 11 MUNDO DE AMOR (Zomba Golden Sands, ASCAP)
- 38 NADA CONTIGO (LA BANQUETA) (Vander, ASCAP)
- 26 NO PUDE DETENER MI LLANTO (Edimonsa, ASCAP)
- 24 NO PUEDO MAS (Jam Entertainment, BMI)
- 9 POR AMOR A MI PUEBLO (Mas Latin, SESAC)
- 13 QUIEN (Copyright Control)
- 23 QUIERO Y NECESITO (Vander, ASCAP)
- 34 SE VA SE VA (Firstper, ASCAP)
- 37 SI NOS DEJAN (BMG Songs, ASCAP)
- 25 SI QUISIERAS (Copyright Control)
- 19 SI TU TE VAS (Fonovisa, SESAC/Unimusic, ASCAP)
- 22 TE AMARE (Rhinestone Jacket, ASCAP/Ramirez C.A.R., ASCAP/Ettiene Music, ASCAP/Schoshi, ASCAP)
- 36 TONTA (San Antonio Music, BMI)
- 40 TU COMO ESTAS (Copyright Control)
- 2 UN MILLON DE ROSAS (Mafiola, ASCAP/Larrinaga, ASCAP)
- 29 VAMOS AMARLA LOS DOS (Vander, ASCAP)
- 31 VUELVE A QUERER (Fonovisa, SESAC)
- 33 YA SE QUE ES EL FINAL (FOREVER BY YOUR SIDE) (Copyright Control)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SELENA EMI LATIN/EMI LATIN	1 GLORIA ESTEFAN EPIC/SONY	1 LA MAFIA SONY
2 ENRIQUE IGLESIAS FONOVISA	2 GLORIA ESTEFAN EPIC/SONY	2 SELENA EMI LATIN
3 CRISTIAN MELODY/FONOVISIA	3 SOUNDTRACK ELEKTRA/EEG	3 LA TROPA F EMI LATIN
4 GIPSY KINGS NONESUCH/AG	4 MARC ANTHONY RMM	4 PETE ASTUDILLO EMI LATIN
5 LUIS MIGUEL WEA LATINA	5 CARLOS VIVES POLYGRAM LATINO	5 PEDRO FERNANDEZ POLYGRAM
6 JULIO IGLESIAS SONY	6 JUAN LUIS GUERRA 440	6 INTOCABLE EMI LATIN
7 VARIOUS ARTISTS	7 OLGA TANON WEA LATINA	7 MAZZ EMI LATIN
8 JON SECADA SBK/EMI LATIN	8 KAREN/BMG GRANDES EXITOS	8 LOS TUCANES DE TIJUANA
9 RICKY MARTIN SONY	8 OLGA TANON WEA LATINA	8 ALACRAN/EMI LATIN 14
10 LUIS MIGUEL WEA LATINA	9 VARIOUS ARTISTS POLYGRAM	9 LOS TIGRES DEL NORTE
11 JOSE JOSE ARIOLA/BMG	9 A MEDIO VIVIR	9 FONOVISIA EL EJEMPLO
12 LUIS MIGUEL WEA LATINA	10 GISELLE RCA/BMG GISELLE	10 PEDRO FERNANDEZ POLYGRAM
13 THALIA EMI LATIN EN EXTASIS	10 GISELLE RCA/BMG GISELLE	10 LATINO MI FORMA DE SENTIR
14 DI BLASIO ARIOLA/BMG	11 VICTOR MANUELLE SONY	11 ANA GABRIEL SONY
15 VARIOUS ARTISTS	11 VICTOR MANUELLE SONY	11 JOYAS DE DOS SIGLOS
NELSON/SONY	12 MILLIE Y LOS VECINOS TROPICALSUN/SONY EN TUS MANOS	12 SELENA EMI LATIN
FIESTA MIX USA	12 SUPER EXITOS	12 12 SUPER EXITOS
	13 VARIOUS ARTISTS J&N/EMI LATIN	13 BOBBY PULIDO EMI LATIN
	13 MANTENIENDO LA PASION	13 DESVELADO
	14 VARIOUS ARTISTS MAX/SONY	14 LOS HURACANES DEL
	SALSA MIX 2	NORTE FONOVISA CORRIDOS
	15 MANNY MANUEL MEREANGA-ZORRERO/REY DE CORAZONES	15 LOS TEMERARIOS AFG
		SIGMA CAMINO DEL AMOR

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

Top Gospel Albums

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
①	2	35	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW [S] 3 weeks at No. 1	BIBLE STORIES
2	1	137	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 [S]	KIRK FRANKLIN AND THE FAMILY
3	3	38	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND [S]	BROKEN
④	RE-ENTRY		FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 72131 [S] A NEW THING-EXPERIENCE THE FULLNESS...	
5	5	55	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 [S]	SHOW UP!
6	4	71	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
⑦	6	34	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 [S]	LIVE IN NEW YORK BY ANY MEANS...
⑧	8	33	YOLANDA ADAMS TRIBUTE 3592 [S]	MORE THAN A MELODY
⑨	14	17	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
⑩	18	35	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
⑪	40	6	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
⑫	33	22	EDDIE JAMES & THE PHOENIX MASS CHOIR FRESH WINE 001	"HIGHER"
⑬	11	17	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
⑭	17	93	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
15	10	19	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
16	15	3	GERALD THOMPSON & THE TENNESSEE FULL GOSPEL MASS CHOIR ATLANTA INT'L 10215	LET THE CHURCH SAY AMEN
17	13	30	SHIRLEY CAESAR WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
18	21	54	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
19	20	17	THE WINANS QWEST 45888/WARNER BROS.	HEART & SOUL
20	16	5	B. CHASE WILLIAMS & THE SHABACH CHOIR INTERSOUND 9162	TAKE A TRIP
21	22	15	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130	KIRK FRANKLIN AND THE FAMILY CHRISTMAS
22	12	4	THE NEW JERSEY MASS CHOIR INTERSOUND 9161	SEND YOUR RAIN
23	25	77	HELEN BAYLOR WORD 66443/EPIC [S]	THE LIVE EXPERIENCE
24	32	145	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
25	31	49	ANOINTED WORD 67051/EPIC	THE CALL
26	23	17	DONALD LAWRENCE PRESENTS RODNEY POSEY SPARROW 51470	LIVE IN PRAISE AND WORSHIP WITH THE WHITFIELD COMPANY
27	7	15	THE RANCE ALLEN GROUP BELLMARK 70008	YOU MAKE ME WANNA DANCE
28	35	21	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67303/EPIC	SHOUT
29	19	9	COGIC INTERNATIONAL MASS CHOIR BELLMARK 70007	HE'LL BRING YOU OUT!
30	39	5	RADICAL FOR CHRIST INTEGRITY 08792	PRAISE IN THE HOUSE WITH RADICAL FOR CHRIST
31	29	11	VARIOUS ARTISTS VERITY 43013	VERITY RECORDS PRESENTS: A TRIBUTE TO ROSA PARKS
32	30	141	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
33	27	5	EDWIN HAWKINS BELLMARK 70009	ALL THINGS ARE POSSIBLE
34	9	22	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1008	EXCITED
③⑤	RE-ENTRY		GEORGIA MASS CHOIR SAVOY 7117/MALACO	LORD, TAKE ME THROUGH
③⑥	RE-ENTRY		NEW BIRTH CHOIR STARSONG 0087	GIFTS OF PRAISE
37	24	11	DOUG WILLIAMS BLACKBERRY 1612	HEARTSONGS
38	38	8	GMWA PHILADELPHIA MASS CHOIR VECTRON 2180	FOR THE GOOD OF THEM
③⑨	RE-ENTRY		JAMES HALL & WORSHIP & PRAISE INTERSOUND 7571	KING OF GLORY
④⑩	RE-ENTRY		SOUNDS OF BLACKNESS PERSPECTIVE 549006 [S]	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM

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



Luvonia Whittley & The Corinthian Temple Radio Choir

"Give God The Glory" and give Luvonia Whittley & The Corinthian Temple Radio Choir kudos for an exemplary gospel album

SAVOY RECORDS INC.

SCD14828

Artists & Music

In the
SPiRiT



by Lisa Collins

SWEET INSPIRATION: Carlton Pearson's new-found success on the gospel scene is just as surprising to him as it is to Warner Alliance. After just 15 weeks on Billboard's Top Gospel Albums chart, his sophomore release, "Live At Azusa," has earned Pearson the status of being the label's top-selling artist.

"I don't understand the industry to the degree that I would have a deep appreciation for what's happening, but I was hoping that it would bless a lot of people," says Pearson, better known as one of the nation's most renowned African-American televangelists.

Driving sales is a 22-minute "Old Songs Medley," which, label executives say, has touched a chord with traditional gospel audiences.

"We were expecting this release to do better than the first album," says Warner Alliance VP Demetrus Alexander, "but we expected it to build slowly. Instead, it blew up and kind of caught us off guard."

To catch up, Warner Alliance is fanning the flames with an all-out marketing plan and a contest for radio listeners in the three best-selling markets to win trips to Pearson's annual Azusa Conference, held April 14-20 in Tulsa, Okla. (On April 15, Pearson will record his third project for the label, which is not expected to be released until early '97.)

However, the 43-year-old evangelist, who is more comfortable in a pulpit than on-stage, sees his role in gospel as

including more than recording. "There's been a great chasm between the recording industry, the artist, and the local church. Most of the artists have priced themselves outside the realm of the church. There's no real connect, and there's an attitude among a lot of the pastors about the artists—a suspicious distrust," he says.

"I'd like to resolve that by bringing the artists back into the local churches and having them operate more by inspiration than creativity. That 22-minute medley is not a very creative thing," he explains, "but it's strongly inspired, and that's what people are buying into. Not a lot of bells and whistles, just people singing and worshipping God."

T READING NEW GROUND: Look for a taste of hip-hop with **Ruby Terry's** just-released project from Malaco Records. "It was time to make a little change," notes the Louisiana-based evangelist, who treads on contemporary ground with her fourth release for the label. Recorded live in Lake Charles, La., with the **Lake Charles Community Choir**, the album is titled "God Can Do It" and features **Dorothy Norwood** and the **Rev. James Moore** and the anointing for which Terry is famous.

Credit the new direction to a targeted effort to reach a more broad-based and youth-oriented audience. She's already set a date for her next recording: May 3 at Grambling (La.) University.

BRIEFLY: CeCe Winans and Shirley Caesar are set to star in "Born To Sing," which is billed as the third part of the stage musical "Mama, I Want To Sing" and is slated to premiere at New York's Paramount Theatre March 1-10. **Hezekiah Walker & His Love Fellowship Crusade Choir**, **Kirk Franklin & the Family**, and **DC Talk** are scheduled to perform at the Gospel Brunch March 24 during the National Assn. of Record Merchandisers' 38th annual convention in Washington, D.C., March 22-25.

HIGHER
GROUND



by Deborah Evans Price

SILVEY SHINES: I think it's always a special occasion when a songwriter gets the opportunity to breathe life into his songs with his own voice. On **Jeff Silvey's** Ransom Records debut, "A Little Bit Of Faith," one of the industry's top songwriters steps out as an artist in his own right and delivers a highly enjoyable album filled with the kind of poignant songs upon which he's built a career. As a tunesmith, Silvey has an enviable track record. In 1994 alone, 35 of his songs were cut. His credits include **4HIM's** "When It's Time To Go," the **Gaither Vocal Band's** "Can't Stop Talking About Him," **Dallas Holm's** "Chain Of Grace," and **Ken Holloway's** "Runs In The Blood," which was the Christian Country Music Assn.'s song of the year.

On "A Little Bit Of Faith," Silvey displays a winning vocal personality and, as would be expected, wonderful songs. His co-writers on the project include **Kim Williams**, **Robert Ellis Orrall**, **Jed Seneca**, **Lowell Alexander**, and **Randy Boudreaux**, who produced the album. Silvey admits that after years of writing for other artists, writing for himself engendered a different awareness. "It was a weird feeling because it's not, 'Let's just write a song now.' It's, 'What do I want to say?' For the first couple of days I thought, 'This is really odd to be doing this.'"

But Silvey found his own voice as a writer/artist, and the result is such songs as "One Perfect Son," a beautiful ballad that reminds us there is only one perfect father and one perfect son, and the rollicking uptempo title cut, which, Silvey says, is autobiographical. "We're so excited about it because it's like a humorous biography of me," says the Alexandria, Ind., native. "It talks about growing up on the farm and how when everything goes wrong, a little bit of faith goes a long, long way."

Silvey is one of the artists scheduled to spend time in the positive country booth meeting mainstream country music DJs at

the Country Radio Seminar, Wednesday-Saturday (28-2) at the Opryland Hotel. According to **Michael Smith** of Michael Smith and Associates, more than 1,400 mainstream stations receive CDX's positive country sampler, and many play Christian country songs in regular rotation or on Christian programs on Sundays. Among the other artists who will be in the positive country booth are **MidSouth**, **Brian Barrett**, **Ken Holloway**, **Rivers & Owens**, **Bruce Haynes**, **Lisa Daggs**, and **Brent Lamb**.

Silvey is enthusiastic about being part of the burgeoning Christian country genre. "I'm so excited about this market. I think it's going to explode." I think the same can be said for Jeff Silvey.

NEW TO VIRGIN: Virgin Records has signed **the Newsboys** and will begin distributing their "Take Me To Your Leader" album to the general market. Plans call for pushing the act to mainstream radio this month by releasing the title cut as a single.

RE:THINK AND SPARROW INK PACT: **Charlie Peacock's** new label re:think has finalized a distribution agreement with EMI Christian Music Group's Sparrow Communications for re:think product to be distributed through EMI-CMG's distribution arm, Chordant. The affiliation is a natural one. Peacock first began working with Sparrow in 1989, when he produced **Margaret Becker's** "Immigrant's Daughter" album. He has since collaborated with Sparrow on 17 titles as a producer and four as an artist. Look for initial releases from re:think on June 11, when Peacock's new "street-language" album and the multi-artist re:think collection titled "one point oh" hit the stores. **Sarah Masen's** label debut will be released June 25 (Billboard, Dec. 23, 1995).

ANDY'S BACK: A little more than a year ago, I mourned the dissolution of one of my favorite bands, as **Word's Legend Seven** parted company. This week, I had cause to rejoice as manager **Rob Michaels** sent me a new solo tape by lead vocalist **Andy Denton**. In two words: It's awesome! Denton has one of the best voices in rock music. His vocals possess the warmth and textured passion of **Bryan Adams** with the ability to hit those stratospheric highs reminiscent of **Steve Perry**. Add the depth and integrity of his songwriting, his good looks, and stage presence, and the industry could be looking at the next **Smitty** or **Amy**. No word yet on which lucky label will sign Denton.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports. SoundScan®	
				★★★★
			★★ NO. 1 ★★	
1	1	13	DC TALK ● FOREFRONT 5140/CHORDANT	JESUS FREAK
2	2	38	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
3	3	26	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
4	4	15	VARIOUS ARTISTS SPARROW 1516/CHORDANT	WOW-1996
5	5	37	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST
6	6	50	POINT OF GRACE WORD 5608 HS	THE WHOLE TRUTH
7	7	16	CARMAN SPARROW 1422/CHORDANT	R.I.O.T.
8	9	19	CECE WINANS SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
9	8	92	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
10	12	77	AMY GRANT ▲ MYRRH 6974/WORD	HOUSE OF LOVE
11	11	16	PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT HS	TRUST
12	13	29	RAY BOLTZ WORD 41601 HS	THE CONCERT OF A LIFETIME
13	15	33	VARIOUS ARTISTS SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
14	21	3	VARIOUS ARTISTS SPARROW 1572/CHORDANT	LOVE SONGS FOR A LIFETIME
15	18	47	ANOINTED WORD 67051	CALL
16	16	83	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
17	10	22	DONALD LAWRENCE & TRI-CITY SINGERS CRYSTAL ROSE/SPARROW 51480/CHORDANT HS	BIBLE STORIES
18	NEW		VARIOUS ARTISTS BRENTWOOD 5618	THE LOVE HE GAVE US
19	17	20	KATHY TROCCOLI REUNION 0110/WORD HS	SOUNDS OF HEAVEN
20	20	26	PETRA WORD 9624 HS	NO DOUBT
21	NEW		CHERI KEAGGY SPARROW 1491/CHORDANT	MY FAITH WILL STAY
22	19	48	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
23	14	4	VARIOUS ARTISTS SPARROW 1561/CHORDANT	GREAT WOMEN OF GOSPEL
24	23	27	RON KENOLY INTEGRITY 02392 HS	SING OUT WITH ONE VOICE
25	26	27	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS NECESSARY
26	28	37	CLAY CROSSE REUNION 0104/WORD HS	TIME TO BELIEVE
27	24	31	YOLANDA ADAMS TRIBUTE 5921/DIADEM HS	MORE THAN A MELODY
28	25	81	NEWSBOYS STARSONG 8814/CHORDANT HS	GOING PUBLIC
29	RE-ENTRY		RADICAL FOR CHRIST INTEGRITY 08792	PRAISE IN THE HOUSE
30	22	17	THE WINANS QWEST 45888/WCD	HEART & SOUL
31	27	122	MICHAEL W. SMITH ● REUNION 0086/WORD	FIRST DECADE 1983-1993
32	34	16	WAYNE WATSON WARNER ALLIANCE 4187/WCD HS	FIELD OF SOULS
33	30	169	DC TALK ▲ FOREFRONT 3002/CHORDANT	FREE AT LAST
34	32	11	SHIRLEY CAESAR WORD 3602	SHIRLEY CAESAR LIVE...HE WILL COME
35	29	8	PAUL WILBUR HOSANNA 08632/INTEGRITY	SHALOM JERUSALEM
36	33	25	GEOFF MOORE & THE DISTANCE FOREFRONT 5129/CHORDANT HS	HOME RUN
37	RE-ENTRY		LARNELLE HARRIS BENSON 84195	UNBELIEVABLE LOVE
38	31	11	GOSPEL GANGSTAS HOLY TERROR 5852/BENSON	DO OR DIE
39	RE-ENTRY		PAM THUM BENSON 4250	FEEL THE HEALING
40	39	3	DON MARSH BRENTWOOD 5516	AMERICA'S 25 FAVORITE PRAISE & WORSHIP VOL. 1

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Lanfranco Honors Songwriters. Lanfranco Music held its third annual Premios Lanfranco Dec. 30 at the Hard Rock Cafe. The Miami music publisher feted member songwriters and their winning songs. Trophies also were handed out to the recording artists, arrangers, and producers of the triumphant tunes. Shown, from left, are Silvia Samalea, president, Lanfranco Music; songwriter Ricardo Quijano; and Armando Samalea, consultant, Lanfranco Music.

LATIN NOTAS

(Continued from page 35)

Instead, the concert, staged Feb. 9 at the Variety Arts Center in Los Angeles, lacked the intense energy La Castañeda is known for, due in large part to the poor acoustics of the 900-seat hall, which was only half full. Also, the activities of costumed dancers and actors both on and off the stage served to distract from rather than enhance the band and the magnetism of lead singer Salvador.

The loyal fans seemed unperturbed, however. As the first notes sounded and red and purple lights tried to break through the sea of fog, the slamming, surfing, and diving began.

Stage theatrics were highlighted during "Sueños" (Dreams), when a muscular male wearing a loincloth began doing a writhing dance. As Salvador sang the lyric "no debes que te lleven" ("don't let them take you away"), two long-coated henchmen tried to drag the dancer off stage, as if they were taking him to a mental institution.

Throughout the performance, enormous masks and a giant fluorescent-green insect appeared on stage, while dark and deformed madmen rushed through the aisles and into the crowd. The audience sang along to its favorite tunes, and the energy culminated in the pounding rhythms of "Tloque Nahuaque."

While the female nudity onstage possessed an artistic quality and clearly symbolized vulnerability, it sank into crassness during "Ventana" (Window). During that song, under full light, a female dancer disrobed (to the cheers of the young crowd), and a masked man in a long coat and hat came and groped her body in a symbolic act of love-making. The total nudity and the male character's final act of choking the woman to death were deeply disturbing and seemed incongruous with the song's poetic expressions of yearning.

Despite La Castañeda's talent and the crowd's devotion, this was a disappointing show for a band that has put so much effort into promoting its vision of art as a cathartic space of renewal in a mad world.

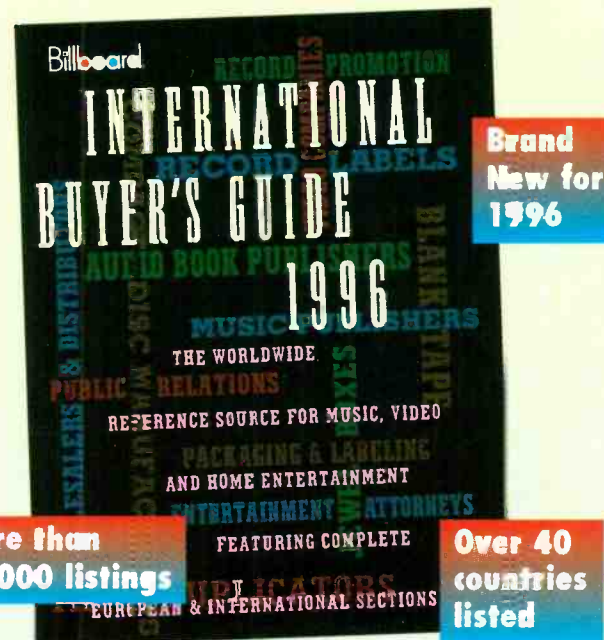
CORRECTION: Marco Bissi has been named deputy general director at PolyGram Mexico. Bissi was senior VP of marketing and A&R at Sony Latin America. Both of his job titles were incorrect in the Feb. 17 column.

Assistance in preparing this column provided by Pablo Márquez in Santiago, Chile; María Elena Fernández in Los Angeles; and Pedro Ruz Gutiérrez in San Juan, Puerto Rico.

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ARTISTS & MUSIC

CDs, Concerts Mark Lecuona Centennial Publisher Plans 'Renaissance Of Interest' In Pianist

BY BRADLEY BAMBARGER

NEW YORK—Edward B. Marks Music has seen one of its hallmark writing talents enjoy a renewal with a series of recordings and performances celebrating the 100th birthday of Cuban composer Ernesto Lecuona.



LECUONA

From popular to classical to Latin, Lecuona's catalog includes such evergreens as the piano piece "Malagueña" and the song "The Breeze And I," both from his "Andalucía" piano suite. "Malagueña" has been E.B. Marks' No. 1 title over the years, and in 1994, BMI honored "The Breeze And I" for more than 2 million performances.

Late last year, Swedish label BIS, distributed by Qualiton in the U.S., initiated a six-CD series devoted to Lecuona's piano music. Played by noted Lecuona interpreter Thomas Tirino, "Ernesto Lecuona: The Complete Piano Music Volume 1" was named one of the 10 best albums of 1995 by Time magazine. The second volume is due in March and will contain the world-premiere recording of the composer's "Rapsodia Argentina" for piano and orchestra. The remaining volumes of the set should be out by August.

Lecuona's centennial was celebrated in 1995 in Spanish-speaking countries. Commemorative concerts took place in Cuba, Spain, and the Canary Islands, with various artists performing Lecuona's music, including Tirino. The Anglo world is observing the centennial in 1996, going by the anniversary of the composer's baptism. In the fall, Tirino will play Lecuona's music in a concert at Carnegie Hall.

Lecuona, who died in 1963, composed more than 400 songs, 176 piano pieces, 53 theater works, 31 orchestral scores, 11 film scores, six compositions for piano and orchestra, five ballets, three violin pieces, and a trio.

"Lecuona was known as 'the Cuban Gershwin,'" Tirino says. "That's an appropriate description of his straddling

of the popular and classical idioms."

Crooners from Bing Crosby to Robert Goulet recorded "The Breeze And I"; Art Blakey & the Jazz Messengers and Wes Montgomery jazzed it up, too. Among dozens of Latin ensembles, Xavier Cugat and his orchestra recorded several of Lecuona's tunes, and the composer himself is featured on records as a solo performer and with his Cuban Boys. Pianist Jorge Bolet also set some of Lecuona's music to wax.

Founded in 1894, E.B. Marks' major copyrights have included such classic songs as "Paper Doll," "Give My Regards To Broadway," and "God Bless The Child," as well as works by Bartók, Stravinsky, and Schoenberg. The company is the largest single publisher of Lecuona's music, handling print and publishing for more than 100 titles.

According to the firm's publications director, Bernard Kalban, New York-based E.B. Marks plans to take full advantage of the events surrounding Lecuona's centennial—in particular, the BIS piano series and Tirino's concerts promoting it. "We're planning for a renaissance of interest in Lecuona's piano music," Kalban says.

E.B. Marks is a partnership between Freddie Bienstock's publishing interests and the Rodgers and Hammerstein estate. The print editions of its Lecuona

catalog are marketed through Hal Leonard. Kalban says E.B. Marks is producing new Lecuona song, piano, and orchestral folios, with the covers of the piano folios designed to match the BIS album covers. These should all be out by the summer, along with some older, out-of-print folios that will be reissued with new engravings. "Soon there'll be a whole new perspective on the works of Ernesto Lecuona," Kalban says.

Kalban says E.B. Marks is working closely with Hal Leonard to target Lecuona's Latin material to music stores and trade in the heavy Latin markets of Florida, California, Chicago, and New York. The firm also plans to help sponsor concerts of Lecuona's music in those areas.

Several historical publications dealing with Lecuona should be on the market by this summer, Kalban says. E.B. Marks is working with Spain's SGAE publishing society to produce a definitive Lecuona biography, bibliography, and discography. Also, E.B. Marks is printing a series of educational publications and charts devoted to Lecuona's music for marching band, dance band, and concert band.

The appeal of Lecuona's catalog for music buyers is wide, according to Tirino. "There are simpler pieces that amateurs can enjoy playing," he says, "and there are those that challenge serious classical musicians."



Scoring A Hit. In attendance at the recent Los Angeles premiere of "Mr. Holland's Opus" were Julian Lennon and Michael Kamen, who wrote the score and collaborated with Lennon on "Cole's Song," which can be heard in the film. Shown, from left, are Lennon; Doreen Ringer Ross, assistant VP of film/TV relations at BMI; Kamen; and Michael Eisner, chairman/CEO of the Walt Disney Co., which released the film.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"I AM THE WALRUS"
Written by John Lennon, Paul McCartney
Published by Northern Songs/ATV (ASCAP)

Known as one of the Beatles' more avant-garde works, this song reached No. 56 on the Hot 100 Singles chart after it was released in December 1967, and it appeared on their "Magical Mystery Tour" album. The most recent act to tackle it is the Jacksonville, Fla.-based funk-rock quartet Chain Of Fools on its current Rimshot Records album, "100% Of Nothing."

Asked what prompted his group to cover the song, Chain Of Fools lead vocalist Michael Fitzgerald replies, "I am a big Beatles fan. It's sort of a tribute to my early years... 'Magical Mystery Tour' is one of my favorite albums of all time."

Fitzgerald says he had wanted to cover a Beatles tune for some time. "I had this rhythm, this drum beat, and I was looking for a Beatles song to fit, and it was perfect. The Beatles did a lot of songs with a kind of rhythm that can be converted to a hip-hop beat. I actually thought of several ideas, but 'I Am The Walrus' was the most unobvious,

the most incongruent.

"It's a weird song to begin with. I don't think you could get something [like that] on radio nowadays... The song was really difficult to learn, because it's not really linear. I had a real problem learning the lyrics and the chord progressions. There are seven bar phrases and really weird cadences.

"I think John Lennon set out to subvert the pop song form. I think he was really trying to see what he could get away with... I think we kind of kept that subversive spirit in our version. I think John would like it."



NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

HOT 100 SINGLES

ONE SWEET DAY • Mariah Carey, Michael McCary, Nathan Morriss, Wanya Morriss, Shawn Stockman, Walter Afanasieff • Sony Songs/BMI, Rye/BMI, Sony Tunes/ASCAP, Wallyworld/ASCAP, Black Panther/BMI, Vanderpool/BMI, Aynaw/BMI, Shawn Patrick/BMI

HOT COUNTRY SINGLES & TRACKS

WILD ANGELS • Martina McBride, Paul Worley, Ed Seay • Longitude/BMI, August Wind/BMI, Great Broad/BMI, Sony/ATV Tree/BMI

HOT R&B SINGLES

NOT GON' CRY (FROM "WAITING TO EXHALE") • Babyface • Ecaf/BMI, Sony Songs/BMI, Fox Film/BMI, EMI Blackwood/BMI

HOT RAP SINGLES

GET MONEY • The Notorious B.I.G., Little Kim, Lamont Porter, B. Bedford, R. Ayers, S. Striplin • Big Poppa/ASCAP, Undeas/BMI, EZ Elpee/ASCAP, AFI/ASCAP, EMI April/ASCAP, Justin Combs/ASCAP

HOT LATIN TRACKS

AMOR • Cristian Castro • Fonomusic/SESAC

View From The Samplers' Side; 'Good' Book Of Public Domain

THE COST OF SAMPLING: After four years of perspective from artists and producers, Daniel Rubin, a lawyer who operates New York-based Sample Clearance Ltd. with his partner Eric D. Weissman, says that sampling has become more costly for his clients. "Typically," he says, "when a song from a publisher's catalog is sampled, a major publisher asks for a percentage of the copyright in the new composition or a percentage of the income derived from the exploitation of the new composition.

"In 1992, it was rare that a publisher asked for 50% of a new work, whereas today, it is the norm when dealing with a sample that is looped or used throughout a work. Moreover, it is not uncommon today for a publisher to demand a 75% share or greater for a large sample. Also, many publishers are now charging large advances against mechanical royalties, anywhere from \$500 to \$5,000, depending on the use and the particular publisher. This practice was unheard of in 1992 but has become commonplace over the last two years."

Rubin also cites increases in sampling fees demanded by record companies.

Rubin, whose father is Don Rubin, executive VP of A&R at EMI-Capitol Music Group North America, recently diversified his practice to include what he terms "sample administration." He says this involves acting on the behalf of licensors in handling requests from potential sample licensees. "Fees and royalties derived from the licensing of compositions and master recordings for use as samples have become a large source for music publishers and record companies."

Last year, Sample Clearance Ltd. was retained by EMI Music Publishing and Capitol Records to provide sample administration services.

Sampling life for Rubin and Weissman began in March 1992, when they were hired by MC

Serch (formerly of 3rd Bass) to clear samples for his solo album, "Return Of The Product." Since then, they've handled clearances for such artists and producers as Run-D.M.C., Naughty By Nature, Cypress Hill, Gang Starr, Nas, and Boyz II Men.

"Unlike law firms and other services that concentrate on a wide variety of matters, our company is exclusively devoted to the sample-clearing process," says Rubin, who will move with his partner to a new office in Manhattan March 15, a few weeks after celebrating their fourth year in business.

BAD NEWS YOU MAY WANT TO KNOW ABOUT: "The Public Domain Music Bible," a listing of more than 3,000 songs that have entered the public domain, along with background information, has been released by the folks who bring you the monthly Public Domain Report, which bowed in August 1993. The company is located in Margate, N.J.

BMI WORKSHOP: The BMI-Lehman Engel Musical Theatre Workshop, on the boards since 1962, is accepting applications for the new season starting in mid-September. Composers are asked to submit three contrasting compositions on cassette with their application; lyricists should supply three contrasting lyrics: comedy, ballad, and uptempo. The deadline is Aug. 1.

For more information, contact Norma Grossman at BMI's headquarters in New York.

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

1. Dave Matthews Band, "Under The Table And Dreaming."
2. John Tesh, "The John Tesh Collection."
3. "Jekyll & Hyde," vocal selections.
4. Joe Satriani, "Joe Satriani."
5. John Berry, "Standing On The Edge."

Studio Action

ARTISTS & MUSIC

AR: World-Class Recording In Rio Brazilian Studio Bringing Back Local Acts

BY DAN DALEY

RIO DE JANEIRO, Brazil—As world music continues to grow in sales, stature, and influence, advanced recording studios are leveling the playing field between regional/ethnic and Western productions.

AR Studios, which opened here in February, sits at the crux of Brazil's share of the expanding global music market and its past as one of the historical centers of South American music. According to Paulo Junqueiro, director of A&R at WEA/Brazil in Rio, the country that gave the world the bossa nova and the samba has an estimated \$500 million annual recorded music market, led by strong 1995 sales for both major labels and fast-growing indies. "But [Brazilian recording] studios have left a lot to be desired," says Junqueiro.

From its origins as a personal studio for its young owners and staff (most of whom are in their 20s) that was based on a \$2,500 Tascam 688, AR has quickly grown into an estimated \$3 million, three-room major recording/mastering facility. It will go far in keeping regional artists recording at home, says Junqueiro. This is significant in its implica-

tions for Brazil's commercial music potential.

"It represents a large step up for the entire Brazilian recording industry," says André Rafael, 23, the studio's majority shareholder, who owns AR with Tom Capone, 29. "There have been studios in Brazil with good equipment, but never one that has high-level technology and world-class design. This studio raises the abilities and the image of Brazil as a place to make and record music."

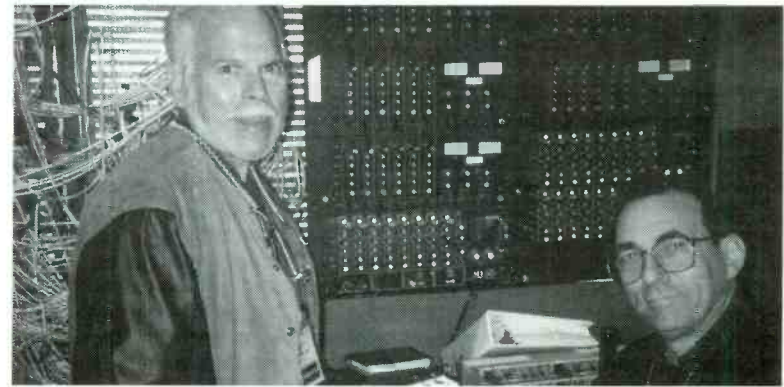
At the same time, AR's development illustrates the intricacies of designing, constructing, maintaining, and operating what have come to be known as "world-class facilities" in locations that are beyond the traditional centers of popular music.

"Building a major studio in a place like Rio involves a lot of forethought," says Alvaro Alencar, the studio's lead consultant and a Brazilian who works concurrently at New York's Room with a View Studios. "Brazil has great music, but the support for a studio of this level is difficult the farther you get from someplace like New York."

For example, Alencar noted the need to anticipate requirements for spare parts in a region that lacks reliable, 24-

hour express delivery, but without tying up capital in overstocking. Other studio issues include implementing back-up electrical capacity to offset an often-unreliable national power grid and importation of as much as 90% of the studio's materials, from audio equipment to sheet rock, because such materials are less expensive to buy overseas than locally, even with import duties included.

AR Studios has a 60-input Neve V-3 in its main studio, which was designed by John Storyk of Walters/Storyk Design, with interior design consulting by partner Beth Walters. The analog-based studio has a pair of Otari MTR-90 multi-tracks synched via a TimeLine Lynx 2, Genelec main monitors, and a large assortment of new and vintage outboard gear. Studio B, a smaller room with a Mackie 32-input board, is in a second structure separated from the terra cotta and blue-tiled main studio/office building by an airy courtyard with its own cafe. By midyear, as part of the original design, that building will also house Rio's first dedicated mastering facility. The main studio's control room monitors were tuned by Storyk and his associate, Sam Berkow, using PC-based software



Award-Winning Sound. Sound designer Murray Allen, left, and production mixer Ed Greene prepare for the Grammy Awards telecast in the G/C truck adjacent to the Shrine Auditorium in Los Angeles. Audio-processing gear used on the program will include the PRO Spatializer, Aphex Tubessence preamps, and Ashly and Yamaha submixers. Not shown are music supervisor Phil Ramone, mixing supervisor Hank Neuberger, and music mixers Randy Ezratty and John Harris. (Photo: David Goggin)

that Berkow developed.

The larger challenge that AR is implicitly addressing is helping Brazil to retain more of the recording work of its major artists and producers, many of whom, after experiencing sales success in South America, leave to make records in the U.S. These artists include Gilberto Gil, singer/songwriter Milton Nascimento, and Brazil's leading rock act, Paralamoas Do Sucesso, as well as producers and engineers such as Antonio (Moogie) Canazio, who now works in Los

Angeles.

Just the notion of such a facility in Brazil may have already started the ball rolling; local reggae/pop band Skank, whose first two recordings sold in excess of 1 million units regionally, has changed plans to do its next record in the U.S. in favor of using AR. The studio costs approximately \$132 per hour; it is already booked for six months, starting with Brazilian rock band Legião Urbana in February. The band's guitarist, Dado
(Continued on page 41)

Top Jazz Producer Todd Barkan Brings Casual Approach To Studio Sessions

BY JIM MACNIE

NEW YORK—Tension can abound during a jazz recording session. Because the music has less of a commercial cachet than pop, the need to keep costs down is crucial. Often, an atmosphere of "hit, git, and split" envelops the studio.

Yet during a recent date for singer Freddie Cole at Clinton Recording Studios here, producer Todd Barkan was ultra-casual, making quips to the band members and offering wry opinions of the tunes that were on the docket. The nail-biting that is *de rigueur* was replaced by a vibe of camaraderie and leisure.

Although Barkan is under the same pressures as other producers, he makes a point of creating in the workplace what he deems "a feeling of family."

"I call people nicknames and make them laugh a bit," explains the 49-year-old producer. "Little things like that mean a lot when you're under the gun. For instance, we tease [pianist] Cyrus Chestnut by calling him 'Tater.' He once ate a huge portion of sweet-potato pie that Grover Washington Jr. baked and brought to a session. It's often quite difficult to capture what you're looking for when

making a record. We try to keep it lighthearted."

Barkan's brand of hominess has generated some extremely strong recordings of late. Two of his 1995 productions were nominated for Grammy Awards: Jerry Gonzalez & the Fort Apache Band's "Pensativo" and Chico O'Farrill's "Pure Emotion." Both are vying for honors in the Latin jazz category. Another Barkan set, McCoy Tyner's "Prelude And Sonata," was deemed one of the top 10 records of the year by The New York Times. All are on the Milestone label.

An independent producer, Barkan does "about two-thirds" of his work for Milestone; in many ways, the recent string of records he has produced for the Berkeley, Calif., company has revitalized its standing in the jazz community.

"Our relationship with Todd this last year has been highly productive and mutually beneficial," says Ralph Kaffel, president of Milestone parent Fantasy. "We appreciate his professionalism, his creativity, and, above all, the caliber of artists he has brought to the label and the quality of the recordings he has delivered."

"There's genuine excitement," Barkan concurs. "We've been able to create new energy together. [Milestone was] active in the '70s, but things weren't clicking. So basically, they pulled in their belt and concentrated on making their catalog as strong as possible."

Milestone is known for its extensive Original Jazz Classics line and comprehensive boxed sets by such important figures as Sonny Rollins, John Coltrane, and Bill Evans. The group's latest compilation is "Eric Dolphy: The Complete Prestige Recordings."

New records, such as the Tyner, Gonzalez, and O'Farrill discs—along with others by vibist Joe Locke, bassist George Mraz, and vocalist Cole—have given Milestone a strong presence in the modern marketplace.

Barkan is well known for managing the Keystone Korner, a San Francisco jazz club with a global reputation that thrived throughout the '70s. Its booking policy was broad, including inspired modernists, such as the Art Ensemble of Chicago, and hard-bop-era masters, such as Dexter Gordon.

"It was really a psychedelic jazz club," he recalls, laughing. "A lot of hippie tribesmen and tribeswomen coming through the door. We had air purifiers just as much for the pot smoke as for cigarettes."

It was in 1973 at Keystone Korner that Barkan produced his first disc, a live date by pianist Tete Montoliu released on Dutch label Timeless.

"To me, running a club every night is quite similar to producing records—you relate to musicians, emotion-wise and vocabulary-wise," says Barkan. "Making the musicians feel comfortable is goal No. 1."

(Continued on page 41)

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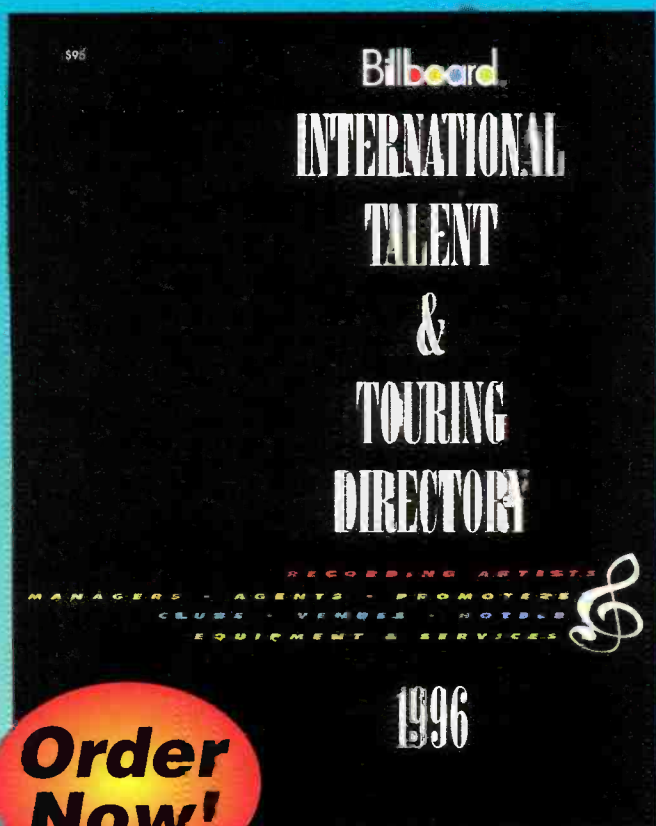
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Studio Action

ARTISTS & MUSIC

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry

GERMANY

GERMAN withholding-tax laws implemented Jan. 1 have jeopardized the country's position on the European touring circuit, with the tax rate for touring groups leaping from approximately 17% to almost 30% (see Commentary, page 6).

The European performance industry

is lobbying the German tax authorities in an attempt to change the ruling and to stress that artists will not tour the country under the new conditions.

Neil Warnock—managing director of booking agent the Agency, which has been coordinating the action—says the tax will kill touring in Germany.

"I made the illustration—extreme though it may be—that I represent Pink Floyd, and Pink Floyd don't have to play Germany," says Warnock. "I can do extra dates in Holland, Belgium, and

Switzerland, and extra dates in Warsaw. I can surround Germany with extra dates from Pink Floyd and bust the Germans out of Germany."

Talks are taking place, and Warnock is confident that a resolution will be found.

U.K.

PELICAN SOUND STUDIOS' DAR Delta Plus was used to record a track by
(Continued on next page)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 24, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carey & Boyz II Men/ W. Afanasieff M. Carey (Columbia)	NOT GON' CRY Mary J. Blige/ Babyface (Arista)	BIGGER THAN THE BEATLES Joe Diffie/ J. Slate, J. Diffie (Epic)	WONDERWALL Oasis/ O. Morris N. Gallagher (Epic)	SOON AS I GET HOME Faith Evans C. Thomas, S. Combs (Bad Boy)
RECORDING STUDIO(S) Engineer(s)	CRAVE/ HIT FACTORY (New York) Dana Jon Chappelle Jay Healy, David Gleeson	THE TRACKEN PLACE (Los Angeles) Brad Gilderman	SOUNDSHOP (Nashville) Mike Bradley	ROCKFIELD (Gwent, SOUTH WALES) Owen Morris Nick Brine	HIT FACTORY (New York) "Bassy" Bob Brockmann
RECORDING CONSOLE(S)	SSL 8000G/ Neve VRSP Legend with Flying Faders	Euphonix CS 2000	Trident Vector 432	Neve VR with Flying Faders and Recall Automation	Neve VR 60 with Flying Faders
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Studer A827	Studer A827
MASTER TAPE	Ampex 499	Ampex 467	Ampex 467	3M 996	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	SONY STUDIOS/ CRAVE (New York) Mick Guzauski	RECORD PLANT (Los Angeles) "Bassy" Bob Brockmann	SOUNDSHOP (Nashville) Mike Bradley	ORINOCO (London) Owen Morris	HIT FACTORY (New York) Tony Maserati
CONSOLE(S)	SSL 4096G	SSL 4000G Plus with Ultimation	Trident Vector 432	Neve VR with Flying Faders	Neve VR 60 with Flying Faders
RECORDER(S)	Sony 3348	Studer A820	Sony 3348	Otari MTR 90	Studer A827
MASTER TAPE	Ampex 467	3M996	Ampex 499	Ampex 456	Ampex 499
MASTERING Engineer	GATEWAY Bob Ludwig	FUTURE DISC Eddy Schreyer	GEORGETOWN MASTERS Denny Purcell	ABBEY ROAD Nick Webb	HIT FACTORY MASTERING Herb Powers Jr.
CD/CASSETTE MANUFACTURER	Sony	BMG	Sony	Sony	BMG

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TODD BARKAN BRINGS CASUAL APPROACH TO STUDIO SESSIONS

(Continued from page 39)

The Keystone went kaput in 1983, and Barkan admits he wasn't the hard-ball businessperson one needs to be to sustain a jazz venue. "The bottom line is that you can lose more in one night than you can make in a week," he sighs. "I was centered aesthetically, rather than commercially. We do a week of Oliver Lake and Sam Rivers . . . you know, 'lakes and rivers?' My brother's take on it is probably closest to the truth. He teases me: 'Well, Todd likes to buy retail and sell wholesale—a brilliant promoter.'"

The week the Keystone Korner was padlocked, the cover of USA Today proclaimed it one of the four best jazz spots in the country. The irony didn't assuage the owner's remorse.

Barkan headed for New York, got an apartment, and immersed himself in the East Coast scene. He managed the Boys Choir of Harlem for a stretch. By the early '90s, his already immense list of contacts had been enhanced.

The Milestone association grew out of his work with the Fort Apache Band. Critically respected, Gonzalez and company had recorded for indie label

Sunnyside. But after shopping themselves to many majors, they came up without a contract.

"Every label in New York turned them down, basically saying, 'Latin jazz—where does it fit?'" says Barkan. "But Ralph heard them and didn't hesitate. He asked me for more ideas, actually listened, and offered a few prescient comments."

Barkan also works for other labels. He was behind the boards for Washington's 1994 album on Columbia, "All My Tomorrows," which took the fusion saxophonist away from funk and into acoustic jazz. That set, according to SoundScan, has sold 137,000 copies.

Barkan also crafted Lou Donaldson's "Sentimental Journey" for Columbia. Last year, Barkan made a disc with a collective called the Chartbusters, which recorded classic, hard-bop-era tunes. It was released on NYC Records.

An active schedule for Japanese companies also keeps Barkan busy. The Tyner disc was initiated in Japan and licensed through Milestone. "They're very big on concept," Barkan

says of Japanese labels. "They initially asked me to get McCoy to do Whitney Houston's 'I Will Always Love You,' and there was no way I was going to lobby my old pal about that, no way. So I wracked my brain and recalled that classical music is popular over there—they're into tunes, be it 'Autumn Leaves' or Chopin's 'Prelude In E Minor.' We opened and closed the McCoy record with classical pieces."

Barkan would love to continue his relationship with Milestone, because it is founded on plenty of trust on both sides. In fact, Barkan acts at times as a de facto A&R representative for the label.

Recently at work on an Archie Shepp date, he heard empathy between the backing players: pianist John Hicks, bassist Mraz, and drum-

mer Idris Muhammad. "They had a certain balance you could recognize in two minutes," he says.

The chemistry between the three players was so strong that they branched out as a trio, calling themselves—appropriately enough—the Trio. Barkan is producing their upcoming Milestone release, which he deems "a novel in sound." Barkan also helped shape the sound of the disc, suggesting tunes and editing arrangements.

Drummer Steve Berrios, part of Fort Apache, has a disc as a leader due in '96. Parts were recorded in New York, but Barkan went to California to add finesse to a few things.

"One of the advantages of working with Fantasy is that they have their own studios out there in Berkeley," says Barkan. "It makes it much more

feasible to take the time and have the care and the love to make these records properly. I fly out there and do a lot of post-production."

The O'Farrill disc, an orchestra date with plenty of rhythmic action, was mixed there as well. Its Grammy nomination is bound to give the aging arranger of Afro-Cuban jazz charts a new lease on life almost three decades since his last disc as a leader.

"This is what's so tremendously satisfying to me," Barkan says. "Guys like George Mraz [whose first U.S. record, 'Jazz,' has just been released by Milestone] and Steve and Chico—they deserve to be heard. To me, it's about more than a record date. There's an extra dimension because you're affecting someone's life in a positive manner."

AR: WORLD-CLASS RECORDING IN RIO

(Continued from page 39)

Villa-Lobos, says the establishment of a studio like AR in Brazil will definitely raise the capabilities of the country's artists and keep more of their projects there.

"So many Brazilian artists go to L.A. to record now," he says. "We would rather stay here, where we have the structure and culture we're familiar with. It was hard to do that without a studio like we could get in the U.S."

The studio is also interested in attracting foreign artists to Brazil. As part of a campaign to make the world music community aware of it, the studio's shakedown session before its scheduled opening was engineered by Eddie Kramer, who worked with a local band led by studio co-owner Rafael. Kramer, noted for his work with Jimi Hendrix, Led Zeppelin, and Traffic, among others, pronounced the sound of the recording and control rooms as "quite awesome. It has a great feel to it from the minute you walk in, acoustically and in terms of the people who run it and work there."

Storyk's design of the 500-square-foot control room has a large diffusing rear wall and a configuration that expands from the front of the room, which overlooks the main recording room and two isolation booths. A high ceiling was an advantage that Storyk says he enhanced with a suspended "acoustic cloud" made of multiple layers of plaster and diffusers.

"What diffusion does, particularly in the control room, is broaden the usable listening zone, but it still let the rooms breathe," Storyk explains. "The intent is to keep the reverb time as high as possible but keep all the frequency characteristics in control . . . The key is to balance reflective surfaces with absorptive ones."

Rio and nearby São Paulo have traditionally traded off as Brazil's recording centers, but Alencar believes that the shift is moving again toward Rio—especially with most of the major and indie labels headquartered here. "What Rio has is what we call in Portuguese *clima*, which is slang for 'vibe.' That's what we're trying to create at AR."

EUROSOUNDS

(Continued from preceding page)

the Hollies for the Buddy Holly tribute album "Not Fade Away: Remembering Buddy Holly." The song, a new arrangement of "Peggy Sue Got Married," is based around a 1958 recording of Holly singing and playing acoustic guitar in a hotel bedroom. Holly's performance was TimeWarped on the Delta to slow its tempo by 16%, and WordFit automatic dialogue synchronization was used on his vocal to match the feel of the new version. The resulting time-coded DAT was transferred to 24-track digital at Abbey Road Studio 2, which first hosted the Hollies in 1963, where the other parts were added—including the voice of original Hollies member Graham Nash, who flew in from the U.S. for the session.

"It was well worth the effort and, we believe, wholly in keeping with the spirit of the tribute album," says Pelican

Sound owner and Hollies bass player Ray Stiles.

U.S. VIDEO GRAPHICS technology company Chyron is to acquire ProBel, the British manufacturer of signal routing equipment and systems, in a \$21.1 million deal.

DRAWMER has introduced the 1962 digital vacuum tube preamp, which combines tubes and low-noise mike preamps with 24-bit analog-to-digital converters preceded by zero-overshoot limiters. Features include variable tube drive, fine EQ, and variable high- and low-pass filters.

"The 1962's tube section and other processing can be switched out of the signal path to satisfy the purist and [provide a] creative approach to recording," says Drawmer head of sales Ken Giles.

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On the success of the hit movie and soundtrack 'Waiting to Exhale'

From the left: Loretta Devine, Whitney Houston, Angela Bassett and Lela Rochon. Photograph: Rande St. Nicholas

No. 1 in 'Billboard' Magazine:

The Billboard 200, Top R&B Albums 'Waiting to Exhale' soundtrack
Hot 100 Singles, Hot R&B Singles 'Exhale (Shoop Shoop)' Whitney Houston



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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Capitol's Int'l Dept. Brings Home The Hits Restructuring Leads To Platinum Successes Worldwide

BY JEFF CLARK-MEADS

LONDON—A tiny team of just six executives is helping the world make the most of its Capitol.

During 1995, Paddy Spinks' restructured international department of the U.S. record company helped affiliates deliver hits across the world—from the U.K. to Japan and from Korea to Australia—with acts as diverse as Megadeth and Richard Marx.

Now, Spinks and his team plan to use their streamlined systems to bolster local companies as they build on that success—and to tackle the big challenge: persuading Bob Seger to tour in Europe for the first time in 15 years.

Spinks, an Englishman from the town of Rugby, implemented an inno-

vative structure for Capitol Records' international department when he was installed as its Los Angeles-based VP two years ago. "I decided to go against the industry's usual practice of having product managers," he says.

"I took two guys and made one responsible for Europe and Africa and the other for Southeast Asia, Japan, and Australasia. This way they are dealing with a certain number of projects at any one time, and it makes for a much better relationship with the key territories in each region, rather than dipping in and dipping out.

"I don't want people thinking, 'This is what I want to sell, and it should sell because it's from America—that's a narrow approach. Developing a relationship with the territories is the key to working internationally. We could-

n't do what we have to do without them."

Spinks also eschews a scattershot approach to international marketing.



SPINKS

"There are acts where you have to take a shot everywhere and others where you achieve more with a better focus. You have to remember that the act can't be in Europe and Australia at the same time."

Spinks' tactics are implemented by five staff members: senior director Piero Giramonti, who was relocated from Los Angeles to New York to give him better time access to the European, Canadian, and South African markets, for which he is responsible; director Scott Greer, based in Los Angeles and responsible for Latin America, Southeast Asia, Japan, and Australia; promotion manager Nancy Park; department coordinator Teri Goldberg; and production coordinator Robert Parsons.

Their efforts have assisted the process of producing platinum performances for Megadeth's "Youthanasia"

in Canada (100,000 units sold) and Malaysia (25,000), the Beastie Boys' "Ill Communication" in Canada and Chile (25,000), and the Foo Fighters' self-titled album in Malaysia.

Perhaps the crowning glories, though, are Richard Marx's "Ballads" and Bob Seger's "Greatest Hits."



"Ballads" was released only in Southeast Asia and has gone platinum in Hong Kong (20,000) and Indonesia (75,000); triple platinum in Singapore (60,000) and Malaysia (75,000); quadruple platinum in Thailand (200,000); and 12-times platinum in Taiwan (600,000).

Seger's hits album is already platinum in Australia (70,000), double platinum in New Zealand (30,000), and triple platinum in Canada (300,000). As for Europe, where it is gold in the U.K. (100,000), Spinks says, "We're hoping that Bob will tour Europe in 1996—the first time in 15 years. This will back up the success of 'Greatest Hits' as well as promote the new album

(Continued on next page)

MOBO Honors Black Music

LONDON—U.K. organization Music of Black Origin has announced the MOBO Awards. The ceremony is scheduled for September in the Royal Albert Hall in London.

MOBO spokeswoman Kanya King says, "Basically, this is a big build-up." She says the eight-month lead-in gives the organization time to rally the maximum amount of support.

King says that such labels as Sony Music Entertainment, EMI Music, and Cooltempo have expressed interest in the awards and adds that she is scheduled to meet representatives of other U.K. labels.

The awards aim to honor Britons, irrespective of race, who are involved in various black music styles, including jungle, jazz, R&B, reggae, highlife/zouk, and calypso/salsa. Nominations will be made by an academy whose members have been drawn from major and indie labels, music publishers, club and radio DJs, artists, writers, producers, and journalists. Winners will be decided by a vote among record buyers.

(Continued on next page)

Election Enhances Publicity For Authors' Rights Campaign

BY HOWELL LLEWELLYN

MADRID—The Spanish government and main opposition parties have embraced the entertainment industry with a public show of support for a campaign by Spanish authors' society SGAE that is aimed at convincing people of the justice of authors' rights (Billboard, Feb 3).

Socialist prime minister Felipe Gonzalez, main conservative opposition leader Jose Maria Aznar, head of the mostly Communist third party Julio Anguita, and the country's top two trade union leaders all defended a series of demands made by SGAE at a Feb. 14 meeting in Madrid that marked the end of the monthlong campaign.

Gonzalez was to have spoken at the meeting, which was attended by 1,000, but his speech had to be read by cul-

ture minister Carmen Alboroh because the former head of Spain's Constitutional Court was shot dead by a Basque gunman one hour before the meeting.

In a morbid sense, this event helped SGAE's campaign, as Gonzalez invited the SGAE board of directors to his residence just outside Madrid two days later for a widely televised meeting. Among those who met the premier were SGAE managing director Teddy Bautista and musicians Caco Senante, Miguel Rios, Jose Maria Cano, Ramonoin, and Manolo Tena.

One of the five demands of the campaign, which is called "First, The Author," is that the Spanish government "should defend the tradition of authors' rights against any attempt to bring us closer to the U.S copyright model."

Spain holds general elections March 3, (Continued on page 45)

Belgium's Super Club Expands With Multimedia

BRUSSELS—Belgium's Super Club retail chain is launching a series of stores to broaden its product range, particularly in the area of multimedia.

The existing Super Club Home Entertainment stores carry music CDs and video games, in addition to the group's core video products. This product range is now being expanded in the five so-called "key" stores.

"The key stores are another step further," says Super Club spokeswoman Leen Scheelen, "as they will offer a complete range of entertainment software: CD-ROM, CD-i, and

video CD, plus all kinds of personal-computer accessories and Internet software.

"The most important thing is that we will also have the skilled staff to initiate our customers and guide them through the multimedia jungle."

The four key stores in the Flanders region of Belgium—which includes Ghent, Brussels, Antwerp, and Turnhout—plus one in Amsterdam will replace the chain's existing outlets in those cities. Super Club has 70 stores in Belgium, three-quarters of which are in the Flemish-speaking north of

the country.

The key stores will each have 1,000 square meters, and Scheelen says they will assist Super Club's competitiveness compared with its Dutch and French rivals. "Free Record Shop is specialized in CDs; FNAC offers music hardware, books, CDs and video—but we will offer the complete range."

She concedes that Super Club may not be able to take a lead in the pricing of CDs but says, "I am convinced that the key stores' style and atmosphere will attract the buyers."

MARC MAES

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Stockholm Label Group Expanding With Pop, Dance

This story was prepared by Machgiel Bakker, editor in chief of Music & Media.

STOCKHOLM—What began as a joint venture with PolyGram in 1992 has grown into Sweden's largest domestic record company: the Stockholm Label Group.

Headed by Ola Håkansson, SLG bridges a wide variety of modern dance and pop music. Estimates put the group's share of the domestic market at 18%-20%.

Last fall, SLG became PolyGram's Swedish affiliate, thereby placing the local A&R activities of the Polar, Stockholm Records, and Sonet labels under the command of Håkansson, who was promoted from managing director of Stockholm to his current position.

It has always been SLG's policy to sign national artists with European potential. Now, four months later, the company says it has clearly fulfilled that mission with the recent European successes of the Cardigans, Stakka Bo, E-type, Addis Black Widow, and the Army Of Lovers.

PolyGram acquired Sonet in 1991 and Polar in 1989. SLG's imprints now include Trampoline (pop, with the Cardigans), Fluid (techno/jungle),

Breakin' Bread (hip-hop, with Addis Black Widow and Absent Minded), Stockholm (Stakka Bo, Army Of Lovers, Ardis), Sonet (Nordman, Stonefunkers), and Beverage (trip-hop, with Lucky People Centre, Noid).

Although Europe is known for its ability to produce easily exportable dance music, album sales usually lag behind. But, says Håkansson, it is only a matter of time before this situation is rectified.

"European dance music is still so young that I'm sure album sales will follow," Håkansson says. "What Europe will contribute [to the Anglo-American tradition] is melody. We have

to concentrate on developing songs. We can't start trends; our markets are too small for that. We have to add to the existing music styles, not merely copy them."

Releases on SLG are channeled through the London headquarters of PolyGram International, the only major that has a VP,

Monica Marin, in place to market and promote music from the European mainland. This setup guarantees that European product will receive priority consideration, according to Håkansson.

"I guess we're very lucky," he says. "PolyGram has helped us a lot by set-

ting up the tour and coordinating the promotion of the Cardigans. But we're getting a big push now on E-type, whose album ['Made In Sweden'] is currently breaking in the French market."

At press time, the album was at No. 16 on the Swedish sales charts.

For SLG, cross-border promotion is the name of the game, says Håkansson.

"In order to survive in a small market, like Sweden, we are dependent on export," he says. "It's a completely different ball game for other national labels, which have a local and international side. We are the only company in Sweden of that size that lives on local product alone."



EXECUTIVE TURNTABLE

RECORD COMPANIES: Karsten Witt is named president of Hamburg-based Deutsche Grammophon. He was managing director of the Vienna Konzerthaus. **Theodor Lap** is named VP for marketing. He was VP of international marketing at Teldec in Hamburg.

Warner Music International names **Wu Tsu Tsu** VP, China region. He will continue as chairman of UFO Warner Music Taiwan. **Daniel Fan** is named managing director of UFO Warner Music Taiwan. He was president of the Hua Fong Food Corp. of China. **Kathleen Tan** is named strategic marketing director of Warner Music South East Asia. She was marketing manager of Warner Music Singapore.

PolyGram names **Victor Antippas** managing director of PolyGram Switzerland. He is replaced as managing director of PolyGram Greece by **Antonios Ioannou**, who rejoins the company from Arcade Germany.

Sony Music Entertainment Europe names **Phil Murphy** senior VP of the European region. He was a VP of Warner Music International in Sydney.

BMG Ariola Classics in Munich names **Norbert Gubo** GM for marketing, promotion, and sales. He was director of classical



LAP



MURPHY

music in the GSA region for Koch International.

Sony Music Entertainment U.K. names **Cynthia Leu** director; U.K. international marketing, for the Columbia label. She was VP international at Elektra Entertainment in New York. **Sarah Clayman** is named promotions manager at Columbia.

Sony Music Denmark names **Gwen Wisti** marketing director. She was marketing coordinator.

Polydor Nederland names **Erik Vink** marketing manager. He was marketing manager for PolyGram Belgium.

EMI Records Group U.K. & Ireland names **Paul Holland** director of Music For Pleasure. He was acting director, BBC Video Worldwide. EMI U.K. names **Gillian Porter** head of alternative press/artist

development. She was with independent PR company Hall or Nothing. **Penny Caplowe**, who has completed six months as acting head of press, has joined the company as senior press officer. EMI Premier names **Nigel Reeve** catalog manager. He joins the Premier label group from EMI's licensing division. **Justin Crosby** joins Premier as product manager from the Northern Music Co.; **Adrian McKinley** joins as A&R manager from Abbey Road Studios; **Sandra Casali** moves from the EMI U.K. press office to be head of press and publicity; **Laura Gilchrist** is named press and promotions coordinator; and **Sarah McGraw** joins from St. Ivel as catalog development manager.

Virgin Records U.K. appoints **Jules Bain** to the new position of TV and film coordinator. He was personal assistant to Virgin managing director **Paul Conroy**.

RETAILING: **David Terril** is named marketing director for HMV Japan. He was marketing director at HMV U.K.

RELATED FIELDS: **Clare Venables** is named principal of the BRIT School for Performing Arts and Technology in London.

MOBO

(Continued from preceding page)

The black music sector has been muted in its enthusiasm for the U.K.'s main music honors, the Brit Awards, but King says, "We're not [against] any of the other award ceremonies. All we are saying is that there are a lot of musical styles emerging at the moment, and we need to recognize this fact."

She maintains that, despite the durability of jungle and rap, artists in those genres are not recognized by mainstream awards. "This is why the MOBO Awards were set up."

KWAKU

CAPITOL'S INT'L DEPT. BRINGS HOME THE HITS

(Continued from preceding page)

and catalog."

Asked about future strategy, Spinks pays tribute to the innovations introduced by Capitol president Gary Gersh. Pointing to such acts as Bonnie Raitt, Seger, and Megadeth as the company's "core business," Spinks

says, "Capitol is a changing company. Gary is developing an A&R strategy that's alternative rock. Internationally, we want to bring the two elements in an orderly manner."

He acknowledges the difficulties in breaking new alternative rock acts, but points to the head start the company is giving bands such as Everclear. "There was a new album from Everclear in May of last year, so in March we decided we wanted to send the band to Europe," Spinks says. "They did two shows in London, then in Holland, Belgium, Germany, and

France.

"The territories said to me, 'Why are you sending this band?' I said, 'We are sending them because we think they're very important for the future.'"

"The territories possibly thought it was just another band that we were going to put pressure on them to break, but we just wanted to introduce the band to them. At some of the shows, there were about 100 people there, and half of them were from EMI. The

result is that a year later, when the record started to happen here, the level of interest abroad was immediately very high. They immediately believe they can do something with this."

In that context, Spinks says, "the plan for '96 is looking pretty good. Everclear is coming up the charts, and we've got Richard Marx and Beastie Boys albums in the year and a Crowd-

ed House greatest hits. In terms of the new acts, there's the Jesus Lizard, a new album by the Butthole Surfers in May, and Luscious Jackson and Spearhead.

"Our tactics are very clear. I am very conscious of the fact that when I'm doing my presentations around the world that I'm competing with the U.K. company. Now, competing with the U.K. is tough enough, but then I'm also competing with everybody's local repertoire. The key word for us, then, is 'focus.'"

Spinks says a bonus for his operation is when a non-U.S. company independently picks up on a successful American act. "Parlophone in the U.K. went for Sparklehorse. They didn't care what we were doing with it; they wanted to go with it. And if a territory wants to run with something, we want them to do it."



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Echos Celebrate Healthy Music Biz In Germany

IN THE DAYS leading up to fifth annual Echo Awards, expectations were that this year's event celebrating the German music business would have a greater impact at retail, in media, and within the international music industry than ever before.

"This time, the impact will come," says Gerd Gebhardt, managing director of Warner Music Germany and chairman of the German Phonographic Academy, which staged the Echo Awards in Hamburg Feb. 23.

Media tie-ins with German television channel Viva, VH-1 in Germany, MTV Europe, and Radio Hamburg assured that this year's event would have the highest public profile yet, as did the decision to admit 1,500 members of the public to the show for the first time. At retail, albums by winning artists will carry Echo Award stickers in an effort to convert public awareness into record sales.

"We have the chance to do more than we have in the past," says Gebhardt.

The recent past, however, has been something of a roller-coaster ride for the German music industry. Double-digit sales increases became expected in the late '80s, and in the early '90s, after the unification of East and West Germany, "the market exploded," recalls Gebhardt. East Germans used their newly converted currency to buy back-catalog CDs of albums previously unavailable to them, and optimism ruled the day.

Germany today is more subdued than in those heady days after the fall of the Berlin Wall. The nation is facing onerous taxation to pay for the cost of reunification and is suffering the highest unemployment rate since the end of World War II. Unavoidably, the music business has been affected.

"People are more careful than ever with their money," says Gebhardt. "CDs are something they can't eat."

Yet the Echo Awards celebrate a market bursting with creativity, confidence, and international potential. While artists from English-speaking markets—David Bowie, U2, Brian Eno—have long come here for creative inspiration, acts are increasingly breaking out of Germany into English-speaking markets, largely through the dance genre. Scatman, La Bouche, Haddaway, the Real McCoy, Culture Beat—these and other acts may be fronted by English-speaking performers, but the songs and productions are clearly stamped "Made in Germany."

"We have international potential, if we have the right product," says Gebhardt. Along with others, he notes that the young generation of Germans does not have the reluctance of Germans in the postwar years to proudly, even aggressively, promote

national achievements.

"We have something to give the world," says Gebhardt of the German music industry.

In a month that brings the Brit Awards in the U.K. and the Grammy Awards in the U.S., the Echo Awards are an appropriate celebration of a national music industry truly coming into its own. Says Gebhardt, "The third-largest music market in the world now has the third-largest prize."

'SPACEMAN' by Babylon Zoo, cited by EMI U.K. as the fastest-selling single in British pop history, is getting a rush release by EMI in the U.S. after the spacey rock track was picked up by WHTZ (Z100) New York and other outlets.

"Space man" was launched in Britain on a television commercial for Levi's (the route to No. 1 for five U.K. hits) and is charting across Europe. It marks the breakthrough of a group signed in 1993 by Clive Black, now managing director of EMI U.K.

"Clive has had every A&R man's dream come true," says Peter Reichardt, managing director of EMI Music Publishing, which struck a deal for Babylon Zoo just as "Space man" was taking off. At EMI in the U.S., plans call for an album from Babylon Zoo later this month, and the group is booked to play live dates on tour with Lenny Kravitz.

BORDER CROSSINGS: The trippier-flavored **Moloko**, one of the first releases from the Echo label in the U.K., is already gaining a strong reaction in key European markets, thanks to the single "Dominoid." MCA Germany managing director Heinz Canibol, who is releasing the act in that market, says Moloko is already being targeted for influential hit-compilation albums. The act opened a European tour Friday (1) in Copenhagen . . . **Joe Grushecky**, the veteran Pittsburgh rocker whose compelling album "American Babylon" features performances and production by **Bruce Springsteen**, plays a European tour this month that includes a sold-out show March 21 at the Borderline in London . . . U.K.-based punk-poet **David Gray** joins Radiohead's upcoming U.S. tour, opening March 24 in Seattle, to promote his third album, "Sell Sell Sell." It is set for release in April on EMI in the U.S.

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



by Thom Duffy

Canadian Labels Seek New Media Outlets TV And Print Provide Alternatives To Radio

BY LARRY LeBLANC

TORONTO—Citing radio's waning influence in breaking new acts and in exposing new releases by veterans, Canadian multinationals and leading independent labels are becoming more aggressive this year in targeting print media and television.

Several labels—including EMI Music Canada, Mercury/Polydor, and MCA Records Canada—have recently beefed up their publicity departments to increase activities at mainstream daily newspapers, music publications, alternative newspapers, and television outlets.

Label publicists say that the role of television in breaking new artists has increased, with opportunities for coverage offered not only by national video networks MuchMusic and Quebec's MusiquePlus, but by the emergence of such national cable channels as the New Country Network, Newsworld, Bravo, Life Network, and Women's Television Network, which went on the air in Canada 18 months ago.

Additionally, such national television programs as CBC-TV's weekly "Rita & Friends," CTV Network's daily "Canada A.M.," and Baton Broadcasting System's daily "The Dini Petty Show" and "Entertainment Now" are providing increased coverage opportunities. Local and national news programs are also relying more on music features.

Although radio remains a critical promotional vehicle for major Canadian record companies, the medium has drawbacks when it comes to exposing new acts. First, there is a lack of modern rock and top 40 formats in Canada and an abundance of gold and classic product being aired.

Further complicating matters are the guidelines of the Canadian Radio-television and Telecommunications Commission, under which FM radio playlists must remain 51% nonhit. This actually cuts back on the rotation each artist receives. Finally, radio contributes to the longstanding difficulty Canadian-based labels encounter in trying to break singles without first achieving American chart success (Billboard, June 25, 1995).

"Radio is less relevant in breaking new acts in this market and is struggling with its formatting as well," says John Reid, president of A&M/Island/Motown. "In a lot of markets, such as in Toronto, we don't have a [top 40] pop station."

Doug Chappell, president of Mercury/Polydor, says, "When radio is not playing your record, there's a variety of ways to [create exposure for] the product. Video, of course, is a major part of our [marketing] mix, but we're now finding more vehicles on TV to get our artists exposed."

Label publicists generally cite such national music publications as Network, Access, Impact, and Chart, the wire service Canadian Press, and daily newspapers in such major Canadian cities as Toronto, Montreal, Quebec, and Vancouver as being of prime importance in overall publicity strategies.

Additionally, particularly for emerging acts, publicists cite the importance of such alternative-styled street publications as Now and Eye in Toronto; View in Hamilton, Ontario; Express in Ottawa; Vox and Fast Forward in Calgary, Alberta; See in Edmonton, Alberta; The Georgia Straight and Disorder in Vancouver;

and The Mirror, Hour, and Voir in Montreal.

"With international acts, I'll get spillover print coverage from [U.S. publications] Spin, Rolling Stone, and Ray Gun, and then I look at what I can do here," says Stephanie Robertson, director of marketing at S.R.O. Management. "Print in Canada is driven by the weeklies, the dailies, and street publications, as well as by Canadian press and television."



WAXMAN

But it is television that has become the major push for many record companies here. "Labels are clamoring to get their artists on our show," says Ron Fine, music producer of the top-rated morning show "Canada A.M.," which, according to the Nielsen rating service, has a daily viewership of 1.2 million. "I can hardly keep up with the calls we're getting."

According to Nielsen, "Rita & Friends" has a weekly viewership of 1.1 million, while "The Dini Petty Show" draws 240,000 viewers daily.

"For a lot of acts, I think of going to television first now, because of the [audience] numbers," says Elizabeth McElheran, media relations manager at EMI Music Canada. "Programs like 'Canada A.M.' and [Newsworld's] 'Pamela Wallin Live' are really supporting music now."

Steve Waxman, press and publicity manager of Warner Music Canada, adds that there are now young people producing shows "who have more interest in popular music and have a better understanding of what's available."

Rob Mitchell, director of national press and publicity with Sony Music Entertainment (Canada), credits television's older demographics with providing a breakthrough for music coverage. "People are certainly aging, and a story about the Rolling Stones has currency with a group from 15 to 55," he says. "Nirvana made news everywhere when Kurt Cobain died. It was astonishing the coverage his death received. It brought home the resonance of the youth market to television [programmers] and to media in general."

Mitchell adds that the new Canadian cable stations and specialty channels have created a greater market for entertainment programming. "These new fledgling networks were anxious to establish a profile, and one of the easiest ways to do that is to access recording artists," he says.

Mitchell also credits pop videos for providing labels with the visual tools to work television more effectively. "Previously, when television wanted to do a story on a rock star, they were hard-pressed to find visual material to support it," he says. "You had a talking head in a hotel room, which wasn't very interesting to watch. Now, every band has a minimum of three videos per album. You couple that with performance footage, and you're able to offer a television reporter greater visual opportunities to build a story."

Commenting on Canadian television programmers' attraction to music coverage, Andrew Ryan, associate editor of TV Guide in Canada, says bluntly, "It's cheap to do, and every major act comes to either

Toronto or Vancouver at some point."

Not surprisingly, many journalists here are apprehensive of the labels' increased relationship with television. "Talk to people who sell records and tickets—they still want the print hit more than anything else," says Peter Howell, pop critic of The Toronto Star, which, he says, has 2.2 million readers daily. "You're not going to sell tickets to [Toronto's] Maple Leaf Gardens on 'The Dini Petty Show' unless it's Mariah Carey. With anything approaching new rock, [labels] are not going to get the support of television."

"Print remains very important," agrees Mitchell. "It's ridiculous to ignore [The Toronto Star; as well as] The Toronto Globe and Mail. Also, print is more accessible to alternative music than television is. Television [programmers] want acts that will appeal across the board."

Any discussion with music industry executives about the effectiveness of television and print media inevitably centers around the question, Does publicity sell records? The answer is not straightforward.

"Press leads to word of mouth and name recognition, but we have no way of measuring if it gives us a pump on record sales or how much of it hits the general public," says Terry McBride, president of Vancouver-based Netzwerk Productions. "It definitely has an effect on perception. The more times someone sees a name, regardless of if the reviews are positive or negative, it adds credibility to that name."

ELECTION

(Continued from page 43)

and all polls predict a victory for Aznar's Popular Party and the end of the 13 years of center-left government. Aznar is therefore likely to be the next prime minister; and SGAE leaders met him Feb. 15 at PP headquarters.

They expressed concern at Aznar's plan to merge the culture and education ministries. Aznar promised that such a merger would not mean that culture would be secondary to education and pledged, "If I take office after March 3, I shall not make any initiative concerning culture without first seeking the views of SGAE."

Gonzalez's speech that was read by Alboroh included a similar pledge: "To ensure that cultural creations enjoy the most fluid channels of expression, we shall continue cooperating with those who manage authors' rights."

The meeting, held in a 17th-century former convent in the heart of Madrid, saw the largest-ever gathering of Spanish authors, with musicians, publishers, playwrights, dancers, and choreographers arriving from all over Spain. The campaign had been backed by advertisements on TV, in cinemas, and in the daily press.

The five demands announced at the meeting concerned tax matters and access to the public health service, the reduction of value-added tax on music, and the solid defense of authors' rights.

None of the political leaders made any firm proposals, and insiders noted that their high-profile meeting with SGAE, which has 40,000 members, came in the middle of an election campaign. But the publicity works both ways—neither SGAE nor its defense of authors' rights have ever received so much media attention.

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.)

THIS WEEK	LAST WEEK	SINGLES
1	1	NAMONAKI UTA MR. CHILDREN TOYS FACTORY
2	2	SORAHU TOBERUHHAZU SPITZ PDLYDOR
3	3	DEPARTURES GLOBE AVEVX TRAX
4	NEW	MADE IN JAPAN V 6 AVEVX TRAX
5	10	LOVE NEVER DIES ALFEE PONY CANYON
6	NEW	FOREVER MAYO OKAMOTO TOKUMA JAPAN
7	6	GATTSUDAZE!! ULFULS TOSHIBA/EMI
8	4	MY FRIEND ZARD B-GRAM
9	5	PRIMAL ORIGINAL LOVE PONY CANYON
10	8	CHASE THE CHANCE NAMIE AMURO AVEVX TRAX
ALBUMS		
1	1	KAZUMASA ODA LOOKING BACK FUN HOUSE
2	3	ULFULS BANZAI TOSHIBA/EMI
3	2	GLAY BEAT OUT! POLYDOR
4	4	SPITZ SORA NO TOBIKATA POLYDOR
5	5	MAKI OHGURO BACK BEATS NO. 1 B-GRAM
6	6	CARPENTERS I NEED TO BE IN LOVE: THE BEST OF THE CARPENTERS POLYDOR
7	NEW	PRINCESS PRINCESS THE GREATEST PRINCESS SONY
8	8	MR. BIG HEY MAN EASTWEST JAPAN
9	7	ICE WE'RE IN THE MOOD TOSHIBA/EMI
10	NEW	SOUNDTRACK NEON GENESIS EVANGELION—II KING

NETHERLANDS (Stichting Mega Top 50)

THIS WEEK	LAST WEEK	SINGLES
1	4	15 MILJON MENSEN FLUITSMA & VAN TIJN DINO
2	1	HAVE YOU EVER BEEN MELLOW PARTY ANIMALS EDEL
3	3	ZONDER JOU SIMONE KLEINSMAS & PAUL DE LEEUW SONY
4	2	ADEMNOOD LINDA ROOS & JESSICA DINO
5	7	WAARDELOS TINA, TOOS & TESSA CNR
6	NEW	SPACEMAN BABYLON ZOO EMI
7	5	I GOT 5 ON IT LUNIZ VIRGIN
8	8	WONDERWALL OASIS SONY
9	NEW	FATHER AND SON BOYZONE POLYDOR
10	NEW	JUMP FOR JOY 2 UNLIMITED BYTE
ALBUMS		
1	1	HELMUT LOTTI GOES CLASSIC BMG
2	2	ENYA THE MEMORY OF TREES WARNER
3	3	CELINE DION D'EUX COLUMBIA
4	4	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
5	7	MARCO BORSATO ALS GEEN ANDER POLYDOR
6	5	ANDRE RIEU WIENER MELANGE MERCURY
7	NEW	AD VISSER AD VISSER'S BRAINSESSIONS ARCADE
8	NEW	TORI AMOS BOYS FOR PELE WARNER
9	6	FRANS BAUER VEEL LIEFS TIPTOP
10	10	MARIAH CAREY DAYDREAM SONY

AUSTRALIA (Australian Record Industry Assn.)

THIS WEEK	LAST WEEK	SINGLES
1	1	BOOMBASTIC SHAGGY VIRGIN
2	2	WONDERWALL OASIS CREATION/SONY
3	4	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING EASTWEST
4	3	BE MY LOVER LA BOUCHE BMG
5	5	GIVE ME ONE REASON TRACY CHAPMAN WEA
6	6	TELL ME GROOVE THEORY EPIC
7	8	IT'S OH SO QUIET BJORK POLYDOR
8	9	DIGGIN' ON YOU TLC BMG
9	7	DON'T TAKE IT PERSONAL MONICA BMG
10	NEW	ONE OF US JOAN OSBORNE MERCURY
11	11	HEY LOVER L.L. COOL J MERCURY
12	10	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
13	12	LUMP PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
14	NEW	MISSING EVERYTHING BUT THE GIRL WEA
15	NEW	GET DOWN ON IT PETER ANDRE MUSHROOM/FESTIVAL
16	17	APPLE EYES SWOOP MUSHROOM/FESTIVAL
17	14	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
18	NEW	'TIL YOU DO ME RIGHT AFTER 7 VIRGIN
19	NEW	POWER OF A WOMAN ETERNAL EMI
20	16	IN THE SUMMERTIME SHAGGY VIRGIN
ALBUMS		
1	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION/SONY
2	2	LIVE THROWING COPPER RADIOACTIVE/MCA
3	3	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
4	NEW	NEIL DIAMOND TENNESSEE MOON COLUMBIA
5	5	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN/EMI
6	NEW	TOMMY EMMANUEL CLASSICAL GAS COLUMBIA
7	6	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
8	7	TRACY CHAPMAN NEW BEGINNING WEA
9	8	GREEN DAY INSOMNIAC WEA
10	16	ELTON JOHN LOVE SONGS MERCURY
11	10	BJORK POST POLYDOR
12	4	NICK CAVE & THE BAD SEEDS MURDER BALLADS LIBERATION/FESTIVAL
13	20	TLC CRAZYSEXCOOL BMG
14	9	SOUNDTRACK WAITING TO EXHALE BMG
15	14	SHAGGY BOOMBASTIC VIRGIN
16	19	MARIAH CAREY DAYDREAM COLUMBIA
17	12	TORI AMOS BOYS FOR PELE EASTWEST
18	13	ENYA THE MEMORY OF TREES WEA
19	NEW	TINA ARENA DON'T ASK COLUMBIA
20	NEW	FINN FINN EMI

CANADA (The Record)

THIS WEEK	LAST WEEK	SINGLES
1	1	STAYIN' ALIVE N-TRANCE QUALITY
2	2	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
3	3	FANTASY MARIAH CAREY COLUMBIA
4	4	EXHALE (SHOO SHOO) WHITNEY HOUSTON ARISTA
5	6	BEAUTIFUL LIFE ACE OF BASE ARISTA
6	5	DANGER BLAHZAY BLAHZAY POLYDOR
7	7	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
8	8	TELL ME GROOVE THEORY EPIC
9	9	MISSING EVERYTHING BUT THE GIRL WEA
10	11	SET U FREE PLANET SOUL QUALITY
11	10	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
12	12	BULLET WITH BUTTERFLY WINGS SMASHING PUMPKINS VIRGIN
13	13	BACK FOR GOOD TAKE THAT RCA
14	14	CAN I TOUCH YOU... THERE? MICHAEL BOLTON COLUMBIA
15	15	MERKINBALL PEARL JAM EPIC
16	16	HEY LOVER L.L. COOL J DEF JAM
17	17	EVERYBODY BE SOMEBODY RUFFNECK QUALITY
18	18	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN RCA
19	19	YOU'LL SEE MADONNA MAVERICK
20	20	AS I LAY ME DOWN SOPHIE B. HAWKINS COLUMBIA
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
2	2	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
3	3	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
4	5	VARIOUS ARTISTS OH WHAT A FEELING MCA
5	7	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC
6	6	MARIAH CAREY DAYDREAM COLUMBIA
7	9	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
8	12	ASHLEY MACISAAC HI HOW ARE YOU A&M
9	8	JOAN OSBORNE RELISH MERCURY
10	4	TORI AMOS BOYS FOR PELE EASTWEST
11	15	BUSH SIXTEEN STONE INTERSCOPE
12	10	MADONNA SOMETHING TO REMEMBER MAVERICK
13	13	SHANIA TWAIN THE WOMAN IN ME MERCURY
14	11	MINISTRY FILTH PIG WARNER BROS.
15	14	VARIOUS ARTISTS DANCE MIX 95 QUALITY
16	17	SOUNDTRACK WAITING TO EXHALE ARISTA
17	20	VARIOUS ARTISTS MASSIVE DANCE HITS WEA
18	19	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC
19	16	ENYA THE MEMORY OF TREES WEA
20	NEW	RADIOHEAD THE BENDS CAPITOL

GERMANY (Media Control)

THIS WEEK	LAST WEEK	SINGLES
1	3	LEMON TREE FOOL'S GARDEN INTERCORD
2	1	SPACEMAN BABYLON ZOO EMI
3	2	MISSING EVERYTHING BUT THE GIRL WEA
4	4	ICH FIND DICH SCHEISSE TIC TAC TOE RCA
5	6	HERZ AN HERZ BLUMCHEN EDEL
6	5	CAPTAIN JACK CAPTAIN JACK EMI
7	10	KNOCKIN' DOUBLE VISION Zyx
8	7	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ARIOLA
9	8	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
10	12	MAGIC CARPET RIDE MIGHTY DUB KATS WEA
11	13	LOVE IS THE PRICE D.J. BOBO EASTWEST
12	16	LAND OF DREAMING MASTERBOY POLYGRAM
13	11	DOH WAH DIDDY FUN FACTORY EDEL
14	9	EARTH SONG MICHAEL JACKSON EPIC
15	14	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
16	15	FATHER AND SON BOYZONE POLYDOR
17	20	WONDERWALL OASIS SONY
18	19	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE INTERCORD
19	NEW	MISSING NO MERCY ARIOLA
20	17	I GOT 5 ON IT LUNIZ VIRGIN
ALBUMS		
1	1	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
2	2	FOOL'S GARDEN DISH OF THE DAY INTERCORD
3	5	MADONNA SOMETHING TO REMEMBER WEA
4	6	ENYA THE MEMORY OF TREES WEA
5	3	QUEEN MADE IN HEAVEN EMI
6	4	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
7	9	PUR ABENTUEERLAND INTERCORD
8	8	MARIAH CAREY DAYDREAM COLUMBIA
9	15	TORI AMOS BOYS FOR PELE EASTWEST
10	12	NICK CAVE & THE BAD SEEDS MURDER BALLADS INTERCORD
11	7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
12	14	KELLY FAMILY OVER THE HUMP EMI
13	10	ACE OF BASE THE BRIDGE METRONOME
14	19	IE SCHLUMPF MEGAPARTY VOL. 2 EMI
15	13	SOUNDTRACK DANGEROUS MINDS MCA
16	11	COOLIO GANGSTA'S PARADISE EASTWEST
17	16	ARZTE PLANET PUNK METRONOME
18	NEW	ELTON JOHN LOVE SONGS MERCURY
19	NEW	MARLA GLEN THIS IS MARLA GLEN ARIOLA
20	18	SIMPLY RED LIFE EASTWEST

FRANCE (SNEP/IFOP/Tite-Live)

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	DIEU M'A DONNE LA FOI OPHELIE WINTER EASTWEST
3	4	CARUSO FLORENT PAGNY MERCURY
4	3	MISSING EVERYTHING BUT THE GIRL WEA
5	7	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
6	5	GOLDENEYE TINA TURNER EMI
7	6	EARTH SONG MICHAEL JACKSON EPIC
8	10	BALANCE TOI RECIPROCK SONY
9	8	L'INSTANT X MYLENE FARMER POLYDOR
10	11	IL VOLO ZUCCHERO POLYDOR
11	9	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
12	20	SOIREE DISCO BORIS SONY
13	13	BEAUTIFUL LIFE ACE OF BASE BARCLAY
14	NEW	FATHER AND SON BOYZONE POLYDOR
15	14	BUMP BUMP 740 BOYS SONY
16	NEW	I GOT 5 ON IT LUNIZ VIRGIN
17	12	WONDERWALL OASIS SONY
18	19	FAUT QU'J'TRAVAILLE PRINCESS ERIKA POLYDOR
19	NEW	VOYAGE EN ITALIE LILICUB REMARK
20	15	TOO HOT COOLIO TOMMY BOY
ALBUMS		
1	1	CELINE DION D'EUX COLUMBIA
2	2	MYLENE FARMER ANAMORPHOSEE POLYDOR
3	3	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
4	11	MARIAH CAREY DAYDREAM COLUMBIA
5	4	JANE BIRKIN VERSIONS JANE MERCURY
6	13	QUEEN MADE IN HEAVEN EMI
7	7	ACE OF BASE THE BRIDGE BARCLAY
8	NEW	MAXIME LE FORESTIER PASSER MA ROUTE POLYDOR
9	5	POW WOW POW WOW REMARK
10	6	CRANBERRIES NO NEED TO ARGUE ISLAND
11	NEW	VERONIQUE SANSON SANSON, COMME ILS L'IMAGINENT... WEA
12	19	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
13	9	BIG SMOUL HIPPIY SHAKE SONY
14	NEW	ALAIN SOUCHON DEFOULE SENTIMENTALE VIRGIN
15	18	JOHNNY HALLYDAY PAROLES D'HOMMES MERCURY
16	8	PIERRE PERRET CHANSONS EROTICOQUINES EASTWEST
17	10	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
18	14	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
19	17	JOHNNY HALLYDAY LORADA MERCURY
20	15	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	SPACEMAN BABYLON ZOO EMI
2	2	ANYTHING 3T MJJ/EPIC
3	NEW	CHILDREN ROBERT MILES DECONSTRUCTION
4	3	I GOT 5 ON IT LUNIZ NOD TRYBE/VIRGIN
5	5	LIFTED LIGHTHOUSE FAMILY WILD CARD/POLYDOR
6	7	ONE OF US JOAN OSBORNE BLUE GORILLA/MERCURY
7	NEW	STEREOTYPES BLUR FOOD/PARLOPHONE
8	NEW	HYPERBALLAD BJORK ONE LITTLE INDIAN
9	8	I JUST WANT TO MAKE LOVE TO YOU ETTA JAMES CHERRY/MCA
10	10	I WANNA BE A HIPPIY TECHNOHEAD MOKUM
11	NEW	ELECTRONIC PLEASURE N-TRANCE A&TW
12	NEW	COUNT ON ME WHITNEY HOUSTON & CECE WINANS ARISTA
13	9	DO U STILL? EAST 17 LONDON
14	13	SMOKE GETS IN YOUR EYES JOHN ALFORD LOVE THIS
15	NEW	GIVE ME A LITTLE MORE TIME GABRIELLE GO BEAT
16	6	SLIGHT RETURN BLUETONES SUPERIOR QUALITY/A&M
17	4	OPEN ARMS MARIAH CAREY COLUMBIA
18	NEW	NEVER NEVER LOVE SIMPLY RED EASTWEST
19	NEW	ROOTS BLOODY ROOTS SEPULTURA ROADRUNNER
20	NEW	WHAM BAM CANDY GIRLS FEATURING SWEET PUSSY PAULINE VC VIRGIN
21	NEW	SKIN ON SKIN GRACE PERFECT/EASTWEST
22	NEW	ULTRA FLAVA HELLER & FARLEY PROJECT A&M
23	15	THE RIVERBOAT SONG OCEAN COLOUR SCENE MCA
24	NEW	YOU LEARN ALANIS MORISSETTE MAVERICK/REPRISE
25	NEW	PATHWAY TO THE MOON MNS 1ST AVENUE/COLUMBIA
26	16	ONE BY ONE CHER WEA
27	NEW	HOLDING ON 4 U CLOCK MEDIA/MCA
28	14	I WILL SURVIVE DIANA ROSS EMI
29	12	GIV ME LUV ALCATRAZ A&M
30	27	ALL I NEED IS A MIRACLE '96 MIKE & THE MECHANICS VIRGIN
31	NEW	WHO DO U LOVE DEBORAH COX ARISTA
32	25	WONDERWALL OASIS CREATION
33	24	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO/ETERNAL
34	20	GANGSTA'S PARADISE COOLIO FEATURING L.V. TOMMY BOY/MCA
35	11	AEROPLANE RED HOT CHILI PEPPERS WARNER BROS.
36	18	BACK IN THE UK SCOOTER CLUB TOOLS
37	28	FATHER AND SON BOYZONE POLYDOR
38	26	EARTH SONG MICHAEL JACKSON EPIC
39	22	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
40	NEW	NEVER KNEW LOVE LIKE THIS PAULINE HENRY FEATURING WAYNE MARSHALL SONY S2

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	BLUETONES EXPECTING TO FLY SUPERIOR QUALITY/A&M
2	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
3	2	STATUS QUO DON'T STOP POLYGRAM TV
4	3	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION
5	4	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
6	NEW	SAW DOCTORS SAME OL' TOWN SHAMTOWN
7	5	RADIOHEAD THE BENDS PARLOPHONE
8	7	PULP DIFFERENT CLASS ISLAND
9	13	SIMPLY RED LIFE EASTWEST
10	9	MEAT LOAF WELCOME TO THE NEIGHBORHOOD VIRGIN
11	NEW	3T BROTHERHOOD MJE/EPIC
12	27	PAUL WELLER STANLEY ROAD GO! DISCS
13	11	CHER IT'S A MAN'S WORLD WEA
14	6	BABYLON ZOO THE BOY WITH THE X-RAY EYES EMI
15	18	ELTON JOHN LOVE SONGS ROCKET/MERCURY
16	17	OASIS DEFINITELY MAYBE CREATION
17	14	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
18	20	MARIAH CAREY DAYDREAM COLUMBIA
19	16	ROBSON & JEROME ROBSON & JEROME RCA
20	15	CAST ALL CHANGE POLYDOR
21	29	JOSE CARRERAS PASSION ERATO
22	21	SKUNK ANANSIE PARANOID & SUNBURNT ONE LITTLE INDIAN
23	23	BOYZONE SAID AND DONE POLYDOR
24	22	MADONNA SOMETHING TO REMEMBER MAVERICK/SIRE
25	26	ENYA THE MEMORY OF TREES WEA
26	12	NEIL DIAMOND TENNESSEE MOON COLUMBIA
27	24	TLC CRAZYSEXCOOL LAFACE/ARISTA
28	31	CELINE DION THE COLOUR OF MY LOVE EPIC
29	32	LIGHTNING SEEDS JOLLIFICATION EPIC
30	30	AFTER DARK LATE NIGHT SAX EMI
31	35	QUEEN MADE IN HEAVEN PARLOPHONE
32	19	BEAT BPM... THE VERY BEST OF GO-FEET/ARISTA
33	NEW	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
34	33	ETERNAL POWER OF A WOMAN 1ST AVENUE/EMI
35	8	NICK CAVE & THE BAD SEEDS MURDER BALLADS MUTE
36	28	TORI AMOS BOYS FOR PELE EAST WEST
37	39	SHAGGY BOOMBASTIC VIRGIN
38	NEW	BJORK POST ONE LITTLE INDIAN
39	25	BABY D DELIVERANCE SYSTEMATIC/LONDON
40	NEW	EAST 17 UP ALL NIGHT LONDON

ITALY (Musica e Dischi/FIMI)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES DISCOMAGIC
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	3	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
4	NEW	MYSTIC MOTION DELURABILLIE RAY MARTIN FLYING
5	9	SPACEMAN BABYLON ZOO EMI
6	7	IT HURTS TI-PI-CAL FLYING
7	10	SO IN LOVE WITH YOU DUKE FLYING
8	5	POLARIS DREAM REXANTHONY DIG IT
9	6	OH FATHER MADONNA WEA
10	4	I DON'T WANNA BE A STAR CORONA DISCOMAGIC
ALBUMS		
1	1	VASCO ROSSI NESSUN PERICOLO... PER TE EMI
2	3	ZUCCHERO SPIRITODIVINO POLYDOR
3	4	ELTON JOHN LOVE SONGS ROCKET/MERCURY
4	2	ANTONELLO VENDITTI PRENDILO TU QUESTO FRUTTO AMARO RICORDI
5	7	MADONNA SOMETHING TO REMEMBER WEA
6	NEW	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
7	6	ENYA THE MEMORY OF TREES WEA
8	5	JOVANOTTI LORENZO 1990-1995 MERCURY
9	8	LIGABUE BUON COMPLEANNO ELVIS WEA
10	NEW	GIANNI MORANDI MORANDI BMG

SPAIN (TVE/AFYVE)

THIS WEEK	LAST WEEK	SINGLES
1	1	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
2	3	DOCTOR BEAT FREE!! MAX
3	9	CHILDREN ROBERT MILES GINGER
4	5	LIFT U UP 2 FABIOLA GINGER
5	2	D-SIGNAL D-SIGNAL GINGER
6	10	

HITS OF THE WORLDTM

C O N T I N U E D

EUROCHART HOT 100

MUSIC & MEDIA

IRELAND

(IFPI Ireland)

THIS WEEK	LAST WEEK	SINGLES
1	2	SPACEMAN BABYLON ZOO EMI
2	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	3	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
4	4	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
5	5	EARTH SONG MICHAEL JACKSON EPIC
6	7	I GOT 5 ON IT LUNIZ VIRGIN
7	6	GOLDENEYE TINA TURNER PARLOPHONE
8	10	ANYTHING 3T MJ/EPIC
9	9	WONDERWALL OASIS CREATION
10	NEW	CHILDREN ROBERT MILES FLYING
		ALBUMS
1	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
2	2	ENYA THE MEMORY OF TREES WEA
3	3	QUEEN MADE IN HEAVEN PARLOPHONE
4	4	MADONNA SOMETHING TO REMEMBER MAVERICK/SIRE
5	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
6	6	ELTON JOHN LOVE SONGS ROCKET/MERCURY
7	NEW	NICK CAVE & THE BAD SEEDS MURDER BALLADS MUTE
8	8	MARIAH CAREY DAYDREAM COLUMBIA
9	7	ACE OF BASE THE BRIDGE MEGA
10	9	CELINE DION D'EUX EPIC/COLUMBIA

THIS WEEK	LAST WEEK	SINGLES
1	1	SPACEMAN BABYLON ZOO EMI
2	NEW	CHILDREN ROBERT MILES DECONSTRUCTION
3	2	ANYTHING 3T EPIC
4	3	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
5	6	WANNA BE A HIPPI TECHNOHEAD DEEP BLUE
6	9	1979 SMASHING PUMPKINS HUT
7	NEW	I JUST WANT TO MAKE LOVE TO YOU ETTA JAMES MCA
8	8	DO U STILL EAST 17 LONDON
9	5	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
10	7	WONDERWALL OASIS CREATION
		ALBUMS
1	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
2	2	CORRS FORGIVEN, NOT FORGOTTEN LAVA/ATLANTIC
3	3	THIN LIZZY WILD ONE—THE VERY BEST OF MERCURY
4	5	OASIS DEFINITELY MAYBE CREATION
5	4	CHARLIE LANDSBOROUGH WHAT COLOUR IS THE WIND RITZ
6	9	RADIOHEAD THE BENDS PARLOPHONE
7	NEW	VARIOUS ARTISTS THE NO. 1 LOVE ALBUM POLYGRAM TV
8	8	VARIOUS ARTISTS THE BEST... ALBUM IN THE WORLD... EVER! 2 VIRGIN
9	10	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS HUT
10	NEW	VARIOUS ARTISTS THE LOVE ALBUM II VIRGIN

BELGIUM

AUSTRIA

(Austrian IFPI/Austrian Top 30)

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	3	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
3	7	SPACEMAN BABYLON ZOO EMI
4	2	MISSING EVERYTHING BUT THE GIRL WARNER
5	5	POCAHONTAS—UNE LEGENDE INDIENNE NATIVE SONY
6	NEW	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE
7	8	WONDERWALL OASIS SONY
8	9	GOLDENEYE TINA TURNER EMI
9	6	EARTH SONG MICHAEL JACKSON EPIC
10	4	MISS SARAJEVO PASSENGERS ISLAND
		ALBUMS
1	2	CELINE DION D'EUX COLUMBIA
2	1	DANIEL BALAVOINE BALAVOINE BARCLAY
3	3	FLORENT PAGNY BIENVENUE CHEZ MOI MERCURY
4	7	ACE OF BASE THE BRIDGE METRONOME
5	4	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
6	5	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
7	NEW	SANDRA 18 GREATEST HITS VIRGIN
8	6	MYLENE FARMER ANAMORPHOSEE POLYDOOR
9	NEW	ALPHA BLONDY THE BEST OF ALPHA BLONDY EMI
10	9	PIERRE PERRET CHANSONS EROTICQUINES POLYGRAM

THIS WEEK	LAST WEEK	SINGLES
1	2	SPACEMAN BABYLON ZOO EMI
2	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	3	EARTH SONG MICHAEL JACKSON SONY
4	5	ALLRIGHT DOUBLE VISION ECHO-ZYX
5	4	KNOCKIN' DOUBLE VISION ECHO-ZYX
6	9	MISSING EVERYTHING BUT THE GIRL WARNER
7	6	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE ECHO-ZYX
8	8	BACK IN THE UK SCOOTER EMV
9	7	I GOT 5 ON IT LUNIZ VIRGIN
10	NEW	CAPTAIN JACK CAPTAIN JACK EMI
		ALBUMS
1	1	QUEEN MADE IN HEAVEN EMI
2	2	SOUNDTRACK DANGEROUS MINDS MCA
3	5	MADONNA SOMETHING TO REMEMBER WARNER
4	7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
5	9	ELTON JOHN LOVE SONGS POLYGRAM
6	NEW	DIE PALDAUER UNENDLICH GLUCKLICH KOCH
7	10	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
8	6	ENYA THE MEMORY OF TREES WARNER
9	8	CLAUDIA JUNG SEHNSUCHT EMI
10	NEW	NICK CAVE & THE BAD SEEDS MURDER BALLADS ECHO-ZYX

DENMARK

(IFPI/Nielsen Marketing Research)

NORWAY

(Verdens Gang Norway)

THIS WEEK	LAST WEEK	SINGLES
1	1	SPACEMAN BABYLON ZOO EMI
2	2	MISSING EVERYTHING BUT THE GIRL WARNER
3	3	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
4	4	JESUS TO A CHILD GEORGE MICHAEL EMI
5	8	DO YOU REALLY WANT ME ROBYN BMG
6	5	BABY BOY ME & MY EMI
7	6	EARTH SONG MICHAEL JACKSON SONY
8	9	I GOT 5 ON IT LUNIZ VIRGIN
9	10	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN SONY
10	7	INSIDE OUT CULTURE BEAT SONY
		ALBUMS
1	NEW	TV*2 RYS BRUDEN EMI
2	3	SAVAGE ROSE BLACK ANGEL MEGA
3	5	ENYA THE MEMORY OF TREES WARNER
4	1	SMOLFERNE SMOLPEHITS VOL.1 EMI
5	6	CAROLINE HENDERSON CINEMATATZIC BMG
6	2	MOONJAM MOONJAM'S GREATEST REPLAY
7	10	ME & MY ME & MY EMI
8	4	OSTKYST HUSTLERS VERDENS LENGSTE RAP PLADECOMPAGNIET
9	8	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
10	NEW	SOUNDTRACK WAITING TO EXHALE BMG

THIS WEEK	LAST WEEK	SINGLES
1	1	SPACEMAN BABYLON ZOO EMI
2	5	I GOT 5 ON IT LUNIZ EMI
3	3	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
4	2	JESUS TO A CHILD GEORGE MICHAEL EMI
5	4	VELVET SAVOY WARNER
6	10	MISSING EVERYTHING BUT THE GIRL WARNER
7	9	I WISH SKEE-LO MEGA
8	7	DET VACKRASTE CECILIA VENNERSTEN ARCADE
9	8	WONDERWALL OASIS SONY
10	NEW	FISKARINA I HAVEN IDDE SCHULTZ MCA
		ALBUMS
1	3	NICK CAVE & THE BAD SEEDS MURDER BALLADS MD
2	1	JORN HOEL SOULSVILLE WARNER
3	NEW	PELTZ COMA BMG
4	2	HANNE BOEL THE BEST OF EMI
5	9	ENYA THE MEMORY OF TREES WARNER
6	4	BJORN EIDSVAG LANDET LENGERBAK NORSK/BMG
7	8	ELIZABETH ANDREASSON BETTANS BESTE POLYGRAM
8	5	CECILIA VENNERSTEN CECILIA VENNERSTEN ARCADE
9	6	FREE THE SPIRIT PAN PIPE MOODS TWO POLYGRAM
10	NEW	GARTH BROOKS FRESH HORSES EMI

PORTUGAL

HONG KONG

(IFPI Hong Kong Group)

THIS WEEK	LAST WEEK	ALBUMS
1	1	DELFINES O CAMINHO DA FELICIDADE ARIOLA
2	2	ENRIQUE IGLESIAS ENRIQUE IGLESIAS HOME/BAT
3	5	XUTOS & PONTAPES XUTOS AO VIVO ANTENA 3 POLYDOOR
4	4	ELTON JOHN LOVE SONGS MERCURY
5	10	QUEEN MADE IN HEAVEN PARLOPHONE
6	6	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
7	NEW	NICK CAVE & THE BAD SEEDS MURDER BALLADS MUTE
8	3	MADONNA SOMETHING TO REMEMBER WARNER
9	NEW	LADO LUNAR RUI VELOSO EMI
10	NEW	ELBOSCO ANGELIS EMI

THIS WEEK	LAST WEEK	ALBUMS
1	1	AMANDA LEE I LIVE FOR MYSELF ROCK
2	6	JACKY CHEUNG HITS IN THESE THREE YEARS POLYGRAM
3	3	EMIL CHAU WHOLLY ROCK
4	NEW	SOUNDTRACK YOUNG & DANGEROUS BMG
5	5	FAYE WONG DI-DAR CINEPOLY
6	NEW	EMIL CHAU LIGHT OF LOVE ROCK
7	2	SANDY LAM FEELING PERFECT ROCK
8	4	CASS PHANG OUTSIDE THE WINDOW EMI
9	8	AARON KWOK MEMORANDUM WARNER
10	NEW	WU CHIEN LIEN GREATEST HITS OF WU CHIEN LIEN SONY

GLOBAL[®] MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

ITALY: "Children," a minimalist, instrumental dance anthem that celebrates hope for the future, is currently No. 1 on the chart here, No. 8 in Spain, No. 6 in Switzerland, and storming dance clubs and radio playlists all over Europe. The song was written, produced, and performed by pianist-turned-DJ **Roberto Concina** (known on the club circuit as **Roberto Milani**), who has assumed the name **Robert Miles** in preparation for imminent international stardom. Miles describes his dance opus as "symphonic trance" and aligns himself with the more ambient progressive dance culture currently competing for space on Europe's dance floors than with hard, fast techno beats.



The song was inspired by what has become known here as the "st *rage di sabato sera*" (Saturday night massacre), a regular, tragic phenomenon in which spaced-out teenagers, high on clubbing, alcohol, and drugs, are killed in high-speed road accidents. Concerned about this spate of deaths, an organization calling itself **Mammas Against Rock** has campaigned to shut down clubs by 2 a.m. "My response was to write 'Children,'" Miles says. He describes the song as a "reaction against the hard-edged, high-energy hubris of the techno beat, replacing it with a more laid-back and melodic sound that has a universal appeal. Kids and their parents can both enjoy it." The Dream Mix of "Children" (on DBX in Italy and deConstruction in the U.K. and U.S.) drifts in with a cyclical piano phrase reminiscent of French composer **Eric Satie's** "Gymnopadaes" theme, shadowed by

an acoustic guitar riff before exploding into a solid 4/4 dance beat guaranteed to keep fans on the floor. Recalling the music of **Vangelis** and **Giorgio Moroder's** theme from "Midnight Express," it is a simple, haunting melody with a genial streak. **MARK DEZZANI**

JAPAN/BRAZIL: One of Japan's most innovative and exciting bands, **the Boom** has never been afraid to take chances. Its 1994 album, "Far East Samba" (Sony), brilliantly blended styles of music from all over the world, especially Brazilian sounds. The band has been paid the compliment of having that album selected for release by Sony Music Entertainment (Brazil). Apart from a greatest hits compilation issued in Taiwan, "Far" will mark the first overseas release by the Boom. The February release of the album under the Portuguese title "Samba Do Extremo Oriente" is unusual in that it is not *enka* music or any of the other; more traditional fare that the large Japanese-Brazilian community in Brazil tends to favor. The Brazilian version of the album will be the same as the domestic Japanese version, except for a Portuguese-language re-recording of the song "Kaze Ni Naritai" (I Want To Become The Wind) and a new version of "Sunano Misaki" (Sandy Cape) featuring Brazilian singer/songwriter **Milton Nascimento** and former **Weather Report** saxophonist **Wayne Shorter**. "They're really happy to get this kind of recognition from the country whose music they love so much," says **Yasumasa Saimi**, the Sony Records A&R staffer who handles the Boom. The band is set to play live dates in Brazil in May. **STEVE McCLURE**

U.K.: Ticking Time Records hosted a joint showcase for two of its artists at central London jazz joint **Ronnie Scott's** Feb 4. Unlike typical PR events at which singers are accompanied by backing tapes, the showcase featured newcomer **Alene-Marie** and Brit-soul veteran **Alison Evelyn** performing live with musicians. Evelyn, who has been gigging prior to the March release of the single "Trust," was backed by a tight six-piece band that included labelmate **Niles Hailstones** (percussion, saxophone, and backing vocals) of **Urban Breeze**. Evelyn's '70s-style funk recalled the progressive soul sound of **War**, especially on the spirited opening number, "Pride." By contrast, **Alene-Marie**, who was playing her first gig in public, offered a more jazzy brand of upmarket soul, reminiscent of **Randy Crawford**. Accompanied by her partner, keyboard player **William South** of jazz-funk combo **Nightshift**, **Alene-Marie** turned in a cool performance, and one of the highlights was the tinkling, piano-led version of her debut single, "2 O'Clock." **KWAKU**



AUSTRALIA: A wild, R&B musical approach, 10 classic hits, and a flamboyant "bad boy" image earned **the Masters Apprentices** the tag "the Australian Rolling Stones" in the '60s. The band relocated to London in 1970, and there it recorded two acclaimed albums at Abbey Road studios. Latterday fans of the Masters include **INXS**, **Midnight Oil**, and **the Hoodoo Gurus**, and the group's hits have been recycled as garage-band staples and advertising soundtracks. To celebrate the band's 30th anniversary, singer **Jim Keays** has compiled a 20-track retrospective, "The Masters Apprentices 30th Anniversary Greatest Hits" (EMI). The set includes a recent collaboration with the **Hoodoo Gurus** on a rerecording of the 1970 Australian chart-topper "Turn Up Your Radio," which Keays insists is "as good as the original, which I didn't think could ever be matched." This raucous track was originally recorded by the Masters as an angry response to those who were trying to turn the band into a bland pop group. Rerecording the song with the **Gurus**, who presented Keays with a radio-shaped cake during the session, turned out to be quite different from the original session. For example, this time, Keays remembers recording the vocals. Now a teetotaler, he says that when he first put the track down, "I was so upset at what was happening to the band that I got drunk and only heard the vocal a few weeks later on radio." The best-known lineup of the Masters, which included **Glenn Wheatley** (later manager of **Little River Band** and **John Farnham**), made a national TV appearance toward the end of last year.

For his next solo album, Keays is writing songs with **Nick Smith** of **the Black Sorrows**. **CHRISTIE ELIEZER**



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Coupon Radio Set For Fla. Test System Uses Interactive Car Radios, In-Store Kiosks

■ BY FRANK DICOSTANZO

NEW YORK—With all systems go, "coupon radio," a system of electronic couponing that works via the radio, is about to test both the airwaves and the retail waters.

The test, which will merge the interactive technology of coupon radio and Muze (producer of in-store computerized information kiosks), is scheduled to begin later this year in the Miami/Fort Lauderdale area. Participating stores with existing Muze kiosks will be retrofitted for the test in order to process the coupon-radio data.

In essence, coupon radio is a patented process that utilizes Radio Broadcast Data System technology. RBDS shares the small part of a radio station's FM signal on which information, such as song titles, artists, station call letters, and electronic coupons, may be stored.

The nearly 3,000 Florida radio listeners expected to interact with their RBDS-compatible car radios will receive the units through radio contest giveaways and other promotional tie-ins. The information can be read off the radio's LCD or saved on

a "smart" card (a plastic card that resembles a credit card with a computer chip embedded for memory).

"Finally, there will be a direct link between the car radio, the broadcasters, the consumer, and the record store," says David Alwadish, 39, the founder and president of Coupon Radio Inc. and patent holder of the product. The New York-based entrepreneur declines to



reveal the name of the major electronic company that will mass-produce the specialty radios but says an announcement is imminent.

This is how coupon radio works: When a person is driving his car, hears a song he likes, and wants to save information, such as the song title, he simply inserts the smart card into the radio and presses a button. The data are stored until the card is reinserted into a Muze machine, which makes a printout containing the information. (Naturally, the printouts will include redeemable coupons.)

Among the South Florida radio stations equipped with RBDS encoders that are taking part in the initial test are Miami/Fort Lauderdale's WEDR, WTMI, WHYI, WPOW, WBGW, WSHE, and WKIS, and WAMR Sarasota.

"What could be better than to have something in your car that will identify the name of the song you just enjoyed and retrieve it at the push of a button?" asks Paul Zullo, executive VP of Newark, N.J.-based Muze Inc. He adds, "A customer can't buy something if they can't identify it."

Still, claims Alwadish, while RBDS technology may be an excellent way of transmitting data via

radio, it's only with his targeted coupon system that the necessary financial incentives for record labels, radio stations, retailers, and electronic manufacturers come into play.

Until coupon radio entered the picture, he explains, RBDS technology (which is widely used in Europe) drew very little interest from U.S. broadcasters, despite efforts by the Electronic Industry Assn. to promote its use. "By allowing listeners to 'capture' that RBDS information, linking it to the retailer, and providing advertisers with measurable results, we've opened new revenue possibilities—and that's the key," says Alwadish.

Aware of the delays and enormous obstacles coupon radio has had to overcome to reach a testing phase, Reed Bunzel, a spokesman for the Radio Advertising Bureau, says it is a technology whose time has come. "I'd love to see it happen," he says. "Not only would it be a boon for radio, but retailers would immediately know that the coupons were the result of radio listenership."

In addition to Muze, companies that will participate in the coupon-radio test are the Arbitron ratings service and Interep Radio Store, a New York-based agency that represents radio stations to advertisers.

While Muze's role will remain as a free information service for music buyers, the costs involved for retailers to retrofit their existing systems will be minimal, says Zullo. The kiosks, which are in more than 2,000 stores, are purchased by the individual stores.

Undoubtedly, the most exciting aspect of coupon radio, says Zullo, is the new opportunities it presents for broadcasters, record labels, retailers, and consumers. "Any technology that helps make purchasing decisions and brings more people into record stores is bound to be positive," he says.

(Continued on page 51)

Fitness Gurus Hit The Road To Push Product

■ BY SETH GOLDSTEIN

NEW YORK—You could call them the gypsies of home video, the fitness gurus who spend much of each year in planes and hotels on the way to pitching their wares to retailers and the local media.

In the beginning, the tours were necessary to establish their reputations. Now they're necessary to maintain a presence in a market that, in the past year, has been buffeted by declining demand and a surfeit of titles.

The time, effort, and autographs are worth it, says Denise Austin, probably the queen of the road. Her frequent trips to key cities, including retailers near her home outside Washington, D.C., have been a big reason for the success of her nearly two-dozen fitness videos. The line has sold 6 million units over the past eight years for PPI Entertainment Group in Newark, N.J. Nothing else on PPI's roster does nearly as well.

Retailers appreciate her efforts, not the least because Austin—like many exercise celebrities—is something of a mini-industry. Her latest multicity tour tied together a new book and a four-part cassette series in a cross-promotion that bolstered sales of each. In addition, she has a daily show on ESPN, "Getting Fit With Denise



DENISE AUSTIN

Austin," and makes frequent appearances on the QVC home shopping network to further exploit the PPI titles.

"Her product sells. She's a good draw," says Joe Pagano of Best Buy. "With the cable exposure, she does a great job marketing her products. I'd say she's right up there at the top." Trans World Entertainment carries 15-20 of Austin's releases—"everything that's active," according to video buyer Mark Galeo. "She sells the product, and PPI has always supported it."

Best Buy and Trans World place Austin at the pinnacle of the fitness pyramid. But there's always a scramble for the heights. Supermodel Claudia Schiffer has been on the road in recent weeks promoting her exercise line distributed by New York-based CBS/Fox Video. WarnerVision is introducing a three-tape series called "Personnel Fitness" from weight-management expert Jenny Craig.

Craig is a video novice, but she has a national reputation and the distribution muscle of WarnerVision, the biggest vendor of fitness cassettes, which is now distributed by Warner Home Video.

Austin, however, remains the one to beat, according to retailers. Helped by her book and a new pricing strategy

(Continued on page 58)

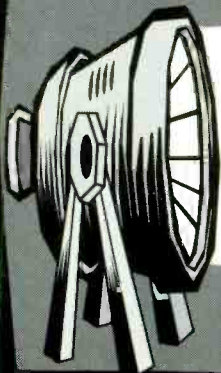


Jenny Craig, center, poses with fans of her Personal Fitness video.



David Alwadish, president of Coupon Radio Inc., inserts a "smart" card into a Muze machine to retrieve data on a recording.

In The Vanguard Spotlight



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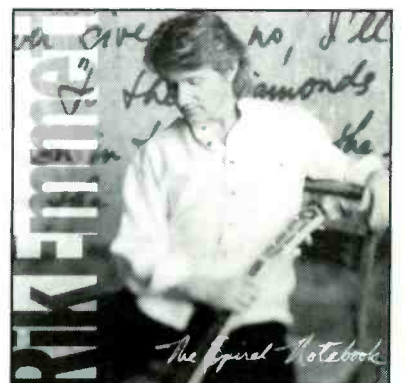
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'Emperor Of Oldies' Val Shively Rules 45s Roost At R&B Records

■ BY LINDA CROWLEY

UPPER DARBY, Pa.—Baby boomers nostalgic for the soundtracks of their youth should consider a trek to this working-class suburb just west of Philadelphia. There, in a three-story art deco building identified solely by the cryptic sign "Records," they'll discover one of the last great vestiges of '50s pop culture. It's R&B Records, Val Shively's amazing archive of more than 4 million 45s.

Dubbed the "Emperor of Oldies" by Rolling Stone magazine, Shively describes his store's specialty as black vocal harmony music from the '50s but adds that R&B Records has "more titles than you could possibly dream of, from doo-wop to soul to rock to Western to grunge to Doris Day."

Regular customers at R&B Records run the gamut from mobile DJs to serious vinyl collectors (like Shively himself) to nostalgia buffs who came of age during the '50s and remain loyal to the tunes of their early teens, when street-corner groups with such names as Five Sharps, the Five Keys, Five J's, the Jive Five, and Hi-Fives sang simple love songs backed by a comforting harmony of "oo-wahs" and "sha-booms." "It was the dawn of the industry," says Shively, "the beginning of the record companies making music by teenagers for teenagers."

As a teen in the late '50s, Shively had already accumulated 5,000 pop records. "I was the Pied Piper in high school," he jokes. In 1964, to support his habit, Shively took a job as a driver for a record wholesaler, Norman D. Cooper Inc., in Philadelphia. Within months, he became the buyer, the accountant, and the personnel manager—hiring, among



others, the young Grover Washington Jr. Meanwhile, he was collecting records, and by 1972, as the marketplace for doo-wop and R&B shifted to Philadelphia, Shively struck out on his own with a mail-order business operated out of his home. A year later, he expanded into rock singles (and, reluctantly, LPs) and opened his first store, not far from his current location.

By a stroke of unsolicited good fortune, Shively's fledgling business took off in 1975, when an article in The National Enquirer claimed he made millions of dollars selling old 45s.

"It was a silly article that I had nothing to do with, but it certainly changed my life," explains Shively. "Within weeks, I received one-quarter of a mil-

lion letters from people wanting my catalog. I sold it to them for \$3 a pop." The article helped generate a worldwide mail-order business, which today accounts for 85% of his annual gross sales of \$350,000.

Currently, 60% of R&B Records' mail-order business is 45s, 30% is CDs,



Vinnie Rago is a mobile DJ from Wilmington, Del., who often stops at R&B Records to buy 45s. (Photo: Linda Crowley)

and 10% is tapes. In addition to its 4 million 45s, R&B Records carries 2,500 titles on CD and 500-1,000 on cassette. In-store, 45s account for about 40% of sales, with CDs and cassettes dividing the remainder. Assisting Shively in the store, which is open six days a week, is full-time manager Chuck Dabagian, who has been with R&B Records for more than 20 years.

When R&B Records moved in 1990 to its current location—a three-story, 4,500-square-foot building—the additional space, says Shively, "gave me license to buy."

His inventory, which comes primarily from radio stations, distributors' stock, jukebox operators, and private collections, increased significantly a few years ago when he obtained via auction 750,000 45s from a major jukebox distributor in New Orleans. He paid \$40,000 for the records and hired two tractor trailers and 15 people in both New Orleans and Philadelphia to load and unload them. He also bought out the inventory of 45s from Philadelphia-based Universal One Stop for about 5 cents per record.

Although most of the store's business is generated by word of mouth, Shively does advertise on an oldies radio station and in two biweekly trade publications. Since the mid '60s, he has occasionally produced recordings by veteran doo-wop artists on his own label, Starbound.

In any given week, says Shively, R&B will sell at least a few singles for \$500 or more to collectors, producers who are reissuing songs on CD compilations, and jukebox owners seeking a particular 45, but the bulk of business is \$10 and under. Who sets the price for an oldie? "I do," says Shively, whose pricing decisions are based on 35 years of meticulously tracking the recording industry.

Take, for instance, a classic doo-wop song by the Dubs, "Don't Ask Me (To Be Lonely)." Shively explains that most people who want the record are strictly interested in the music, which can be bought as a reissued single for \$3 on the Collectable Label (Jerry Greene/
(Continued on page 54)



R&B Records is located in a three-story art deco building in the Philadelphia suburb of Upper Darby, Pa. (Photo: Linda Crowley)

newsline...

SENSORMATIC ELECTRONICS, the manufacturer of electronic anti-theft systems for music and other retailers, announces that it has taken pre-tax charges against earnings totaling \$138.6 million as part of a financial restructuring, leading to a net loss of \$65.1 million in the second fiscal quarter, which ended Dec. 31. Second-quarter charges include \$42.8 million for personnel reductions and \$45.3 million to cover doubtful accounts. A total of 775 employees will be terminated. Further charges will be taken in the third quarter. Revenues for the second quarter increased 12% from the year before, to \$244.6 million.

In a statement, chairman Ronald Assaf says, "In taking these large charges, we wanted to be sure to cut deeply enough to permanently lower our operating and manufacturing costs." He says overall results were weak because of "a soft retail economy in the United States and the United Kingdom, a major strike in France that virtually crippled the French economy, and the uncertainty among our employees resulting from the restructuring." Boca Raton, Fla.-based Sensormatic also confirms that it is under investigation by the Federal Trade Commission "regarding advertising practices." Its competitors in the electronic-article-surveillance market are also targets of the probe.

TRIMARK HOLDINGS, an independent producer of films and home video, reports that project write-downs and a corporate restructuring led to a \$4.5 million net loss in the second fiscal quarter, which ended Dec. 31. Net revenues fell to \$16.8 million from \$19.6 million in the same period a year earlier.

Sales were down, the company says, because of a decline in domestic home video revenues from the Vidmark Entertainment label. A company spokesman says that because

the direct-to-video movie market is changing, Trimark is altering its previous strategy in favor of producing more films that will debut in theaters. Trimark releases about 40 films a year; 30 are acquisitions, and 10 are produced in-house at budgets of about \$6 million-\$10 million each.

SAMUEL GOLDWYN CO., an independent film and TV producer, reports that its net loss widened to \$9.8 million in the third fiscal quarter, which ended Dec. 31, from a \$4.1 million deficit the year before. Revenues inched up to \$18.8 million from \$18.3 million. Goldwyn recently agreed to be acquired by Metromedia International, which owns Orion Pictures and has proposed to buy independent music distributor and wholesaler Alliance Entertainment.

K-TEL INTERNATIONAL, the marketer of compilation albums, reports a net loss of \$82,000 on sales of \$18.8 million in the third quarter, which ended Dec. 31, compared with a \$77,000 profit on \$19.7 million in sales in the same period the year before. The company attributes the lower revenues to "European sales decreases from the previous year, resulting mainly from the closure of the company's Spanish entity" and the net loss to "increased North American selling, general, and administrative expenses in support of sales growth."



HOME SHOPPING NETWORK, the cable-TV shopping channel, reports that a fourth-quarter restructuring, in which 100 jobs were eliminated and inventory was cut back by one-third, resulted in a net loss of \$61.8 million for the year that ended Dec. 31, compared to a profit of \$16.7 million the year before. Sales fell to \$1 billion from \$1.1 billion in 1994.

TDK, the manufacturer of blank audiotape and videotape and optical discs, reports that sales of recording media rose 3% in the third fiscal quarter, which ended Dec. 31, to \$383.9 million. The Tokyo-based company says that "although audiotape performance remained weak in Japan and Europe, results were supported by the stabilization of videotape sale prices and a more than twofold increase in shipments of optical media, a market that exhibits considerable long-term growth potential."

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EXECUTIVE TURNTABLE

RETAIL: Musieland Stores in Minnetonka, Minn., names **David Walker** VP of advertising and **Marcia Appel** VP of marketing and merchandising for music stores. He was corporate advertising manager for Circuit City Stores; she retains her titles of VP of communications and national promotion.

DISTRIBUTION: Steven J. Nurme is appointed director, interactive sales, of BMG Distribution in New York. He was director of North American sales and distribution for the Discovery Channel.

Andy Perl is named VP, sales and marketing, for Smith Alster in Fort Lauderdale, Fla. He was VP of sales for Navarre Digital Entertainment.

WEA Inc. promotes the following branch managers to regional VP posts: **Brent Gordon** in Los Angeles, **Denny Schone** in Chicago, **Randy Patrick** in Dallas, **Bill Briggs** in Atlanta, and **Ray Milanese** in Philadelphia.



PERL

NURME

HOME VIDEO: Susan Schafer is appointed marketing director; sports, NBA product line, for CBS/Fox Video in New York. She was director of consumer marketing for Delphi Internet Services.

Turner Home Entertainment in Atlanta names **Paul Giese** marketing manager, rental product. He was a senior brand manager for Dow Brands.

ENTER*ACTIVE: Walter Walker is named VP/director of affiliate distribution at SSI Distribution Services in New York. He was VP/director of marketing for Simon & Schuster Interactive.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		
		★ ★ NO. 1 ★ ★		
1	1	BEASTIE BOYS ▲⁵ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 16 weeks at No. 1	167
2	2	ENYA ▲³ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	222
3	3	BOB MARLEY AND THE WAILERS ▲⁵ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	236
4	4	JIMMY BUFFETT ▲² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	243
5	5	SOUNDTRACK ▲⁸ POLYDOR 825095/A&M (10.98/16.98)	GREASE	66
6	6	CAROLE KING ▲¹⁰ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	62
7	8	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	28
8	14	THE BEATLES ▲⁹ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	93
9	12	JOURNEY ▲⁸ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	245
10	11	PINK FLOYD ▲¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	247
11	15	VAN MORRISON ▲² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	35
12	17	THE BEATLES ▲⁸ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	127
13	7	SMASHING PUMPKINS ▲⁴ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	13
14	9	PINK FLOYD ▲¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	250
15	19	ELTON JOHN ▲¹³ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	232
16	10	NINE INCH NAILS ▲⁷ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	124
17	13	CREEDENCE CLEARWATER REVIVAL ▲² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	149
18	24	THE BEATLES ▲⁸ CAPITOL 97039* (15.98/31.98)	1967-1970	59
19	18	BOYZ II MEN ▲⁵ MOTOWN 530231 (10.98/16.98)	COOLEYHIGHHARMONY	64
20	16	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	39
21	22	ERIC CLAPTON ▲⁷ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	239
22	21	JAMES TAYLOR ▲⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	242
23	32	THE BEATLES ▲⁷ CAPITOL 46443* (14.98/26.98)	THE BEATLES	41
24	20	PATSY CLINE ▲⁶ MCA 12* (7.98/12.98)	GREATEST HITS	230
25	33	THE BEATLES ▲⁵ CAPITOL 97036* (15.98/31.98)	1962-1966	46
26	44	BETTE MIDLER ● ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	6
27	—	NEIL DIAMOND ▲³ COLUMBIA 38068 (9.98 EQ/16.98)	12 GREATEST HITS, VOL. 2	1
28	23	STEVE MILLER BAND ▲⁴ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	239
29	29	AC/DC ▲¹⁰ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	137
30	30	EAGLES ▲²² ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	243
31	25	THE DOORS ▲³ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	229
32	28	JANIS JOPLIN ▲² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	194
33	26	METALLICA ▲⁴ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	230
34	38	THE BEATLES ▲⁴ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	16
35	27	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	44
36	31	SOUNDTRACK ▲¹⁵ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	7
37	—	NEIL DIAMOND ▲ COLUMBIA 38792 (5.98 EQ/9.98)	CLASSICS/THE EARLY YEARS	1
38	50	SOUNDTRACK ▲¹¹ POLYDOR/A&M 825389/POLYDOR (12.98/17.98)	SATURDAY NIGHT FEVER	2
39	39	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKINYRD'S INNYRDS	106
40	36	MARVIN GAYE MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	25
41	37	U2 ▲¹⁰ ISLAND 842298* (10.98/17.98)	THE JOSHUA TREE	196
42	34	MEAT LOAF ▲¹² CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	211
43	—	THE BEATLES ▲⁵ CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	13
44	40	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	79
45	—	ORIGINAL LONDON CAST ▲³ POLYDOR 831273/A&M (19.98 EQ/31.98)	PHANTOM OF THE OPERA	85
46	35	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	2
47	—	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	199
48	—	QUEEN ▲ HOLLYWOOD 61311/EEG (10.98/16.98)	CLASSIC QUEEN	2
49	—	THE BEATLES ▲⁵ CAPITOL 46441* (10.98/15.98)	REVOLVER	14
50	—	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	201

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

Merchants & Marketing

COUPON RADIO SET FOR FLORIDA TEST

(Continued from page 49)

Retailers with stores in South Florida expected to take part in the test include Best Buy, Circuit City, and Incredible Universe.

According to Jeff Abrams, senior VP of marketing, entertainment software, for Best Buy, the chain decided to take part because of coupon radio's obvious built-in advantages. "Radio doesn't always back-announce songs; people don't always know what they're listening to, and if you like something, you push a button, bring the card to the store, and the Muze machine spits it out. What could be simpler?" says Abrams. He adds that Best Buy has not yet determined what type of promotion it will use during the test phase.

Carson Hettinger, GM of Tandy Corp's Incredible Universe in Holly-

wood, Fla., says coupon radio has multiple advantages for the 185,000-square-foot superstore complex. "It's a natural for us, because we sell everything from music to car radios," he says, adding that the store will also benefit as an advertiser. "The smart cards will allow me to track what stations my customers are listening to and what music they like and will help me to make much better use of our marketing dollars."

Hettinger concedes that the tough part will be getting enough people to buy the RBDS radios in the initial stages to get the ball rolling. He says the store is planning to demonstrate the system through an in-store interactive kiosk. Although the superstore hasn't determined exactly what coupon offer it will present via the new medium, one possibility

he mentions is a cross-promotion with McDonald's, which is located within the retail complex.

"The promotional possibilities are endless," he says.

The purchase price for an RBDS radio, says Alwadish, should be \$50-\$75 more than what consumers now pay for car radios. As for the radio station's costs, he adds, most can purchase the encoder and necessary software for less than \$7,500.

Alwadish has invested more than \$250,000 of his own money since the project began in 1992. He postponed earlier tests that would have required a "dedicated" coupon radio in favor of the newly developed smart card, which will consolidate banking and credit card services, along with other uses, on a single

(Continued on page 54)

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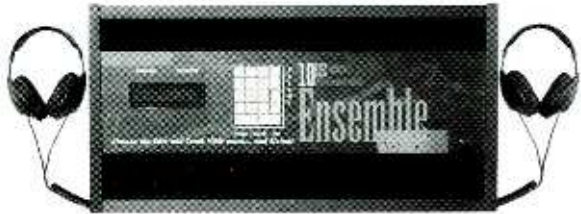
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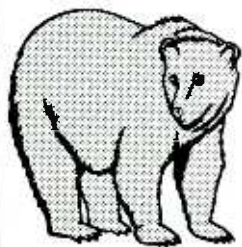
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Merchants & Marketing

Best Buy Gets A Billing Break; Blockbuster Moves Into Sears

WHEN CERTAIN retail accounts started to ask their vendors for more time to pay Christmas bills, some of which were due in mid-January, music manufacturers were surprised that Best Buy was among them.

Best Buy, one of the main players in the price war, asked for manufacturers' support, saying it had overbought in anticipation of a big holiday selling season. When shoppers decided to stay home, Best Buy couldn't pay for the product and needed to make big returns. Sources say that with the exception of WEA and BMG Distribution, most music manufacturers gave Best Buy a rollover, allowing them to make late payments.

But, according to financial sources, one reason Best Buy had a cash-flow problem was that its revolving loan—which ranges from about \$250 million to \$550 million, depending on the time of year—has a cleanup period.

According to the loan agreement, for 45 consecutive days from Dec. 1, 1995, to Feb. 15, Best Buy had to maintain a balance of \$50 million or less. As of Feb. 10, it completed that requirement, which means that it should be able to catch up on its payments.

FIRST DATE: Retail Track recently reported that Handleman Co., which runs 72 music and video departments for Sears, Roebuck, is ending its relationship with the department store chain. The departments are expected to be phased out by the end of March. In the meantime, Sears and Blockbuster Music announced that they are conducting a test wherein the music merchant will operate departments in three branches of the Chicago-based chain.

Vaneta Rogers, a Sears spokeswoman, says, "Sears continues to explore opportunities in the music and video business. To what extent hasn't been decided or announced."

Of the test with Blockbuster, she says, "The three test departments are much more comprehensive than any music departments Sears has ever offered, in terms of square footage, depth, and breadth of music selection, as well as the inclusion of listening stations."

Jerry Comstock, president of Fort Lauderdale, Fla.-based Blockbuster Music, says the three departments will look like mini-Blockbuster outlets and will provide the chain's feature of allowing customers to listen to any CD in the store.

The departments, which cover 2,000 square feet, hold about 25,000 stock-keeping units. Almost all of that is for music, except for a small selection of video titles and accessories.

Blockbuster will operate the departments under a licensing agreement, paying a percentage of revenues for the square footage occupied.

MAPPED: Minimum-advertised-price policies and violations of such

policies continue to be a hot topic in the retail sector. Sources say that Nobody Beats the Wiz has run afoul of the WEA MAP policy, which places violators under a 90-day suspension from cooperative advertising. The Wiz ad that violated the policy advertised "every CD in the store for \$10.88." WEA's MAP for a \$16.98 CD is \$11.85.

PLUG: Get your checkbooks ready. Billboard will release the sixth edition of the "Record Retailing Directory" on March 13. The book, which clocks in at 268 pages, contains more than 7,000 listings.

Priced at \$145, the 1996 edition lists entries by city, state, and store name. It also lists chain headquarters and audiobook information. An additional feature of the directory is the inclusion of lists of stores sorted by genre. The directory will be available

RETAIL TRACK

by Ed Christman



at the National Assn. of Recording Merchandisers convention, which will be held in Washington, D.C., March 22-25. It can also be pur-

chased by calling 800-344-7119.

MUSIC RETAILERS recently became alarmed when advertising for something called "CDHQ" started showing up in various consumer publications. The reason for the alarm was that the CDHQ ads look very similar to ads for BMG Music and Columbia House, and retailers became worried that a new record club had opened its doors. But not to worry: CDHQ represents a new marketing pitch from Columbia House, a spokesman for the company confirmed.

The CDHQ ads appear to target a young audience, and featured titles have an alternative rock spin. Another key difference is that the CDHQ ads tout "11 CDs for the price of 1, with no obligation to buy more." It would appear that Columbia House, which always featured the come-on "10 CDs for a penny," tried BMG Music's approach to see what kind of sales it could generate. CDHQ must have liked the results, because the latest Columbia House ads have the same offer.

OUT OF TOUCH: Recently, one of our distinguished competitors, **Mark Cope**, who writes the "Cope With It" column for magazine Album Network, took Retail Track to task for being 18 months behind the times in understanding what is going on in the music retail sector. Instead of responding to Cope's comments, I will leave it for readers to decide whether Retail Track provides news in an analytical and timely manner. But I will point out that at least Billboard doesn't try to position itself as music retail's advocate with one hand and, with the other hand, try to steal business from music merchants, the way Album Network does. Album Network is a partner in MCI's 1-800-MUSIC NOW effort.

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Fun With Felines!

DEMAND IS HIGH AND everyone's waiting for those feline friends so fascinating!

The Aristocats is here on cassette and CD in a small compilation that we call an EP.

Featuring five jazzy songs plus a cool bonus track that's sung by Brian Setzer, who's a rockin' cool cat.

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'Musica San Antonio' Celebrates Texas

BY RAMIRO BURR

SAN ANTONIO, Texas—This city has always been a major center for tourism and conventions, but for the first time in its history, city officials are using music to increase its visibility and business.

The San Antonio Convention and Visitors Bureau has produced a double CD, "Musica San Antonio," which contains 37 songs and covers a wide range of musical styles, from country, conjunto, and Tejano to R&B, rock, and classical.

Local artists featured on the CD include George Strait, Emilio, Flaco Jimenez, and Holly Dunn.

San Antonio officials have manufactured 3,000 copies of the album, which are being sent to clients of the SACVB's visitor, film, and public relations divisions. The CD will not be made available directly to the public.

"People who plan and produce meetings, conventions, tour groups, and films have many fond memories of San Antonio," says Steve Moore, executive director of the SACVB. "We also have clients who have yet to experience its diverse music—country, Tejano, conjunto, jazz, and first-class symphony—which is an

integral part of the San Antonio experience."

San Antonio is not the first city to use a CD to promote itself, but "Musica" is perhaps the most comprehensive work of its type.

Among others, the Louisiana Film Commission has produced "Jambalaya," a 17-song set featuring Cajun, zydeco, blues, and R&B by area artists. The San Francisco Convention and Visitors Bureau produced "San Francisco With Fond Memories," a CD with 12 San Francisco-themed songs, such as Tony Bennett's "I Left My Heart In San Francisco" and Peggy Lee's "San Francisco Blues."

The Los Angeles Convention and Visitors Bureau has produced a 16-song CD with songs about Southern California and/or Los Angeles, such as "Route 66" by Asleep At The Wheel and "La Bamba" by Ritchie Valens. Pittsburgh produced the CD "Music Is The Soul Of Pittsburgh," which features the Pittsburgh Symphony Orchestra with Yo-Yo Ma on 12 compositions by Tchaikovsky and Prokofiev.

The San Antonio project got under way last year and was originally envisioned as a single CD, according to Dee Dee Donohue

Poteete, SACVB public relations manager.

"But we got such a great response from local artists that we decided to make it a double CD," she says.

From an initial list of some 200 songs, a selection committee whittled the CD down to the 37 that were judged to best represent San Antonio's rich and diverse musical heritage.

Officials went beyond big-name stars, such as Strait, Emilio, and Dunn, and included indigenous sounds, such as the mariachi of Campanas De America, accordion-fueled conjunto by Flaco Jimenez and Eva Ybarra, the folk-country of Adolph Hofner & the Pearl Wranglers.

An eight-page booklet lists all credits, including contact addresses and telephone numbers, in case bureau clients want to contact artists directly.

Augie Meyers, of Texas Tornado fame, kicks off the CD with his Tejano polka hit "Hey Baby, Kep-paso," and he is followed by a smooth heartbreak ballad, "Baby Blue" by George Strait. Other artists include Jim Cullum, Jay Eric, Dead Crickets, Johnny Bush, and Will Sexton.

CONVENTION CAPSULES

The following is a roundup of events at the BMG Distribution convention, which was held Jan. 8-14 at the New Orleans Marriott.

ALMOST BLUE: The House of Blues served as the venue for showcases put on by Arista Nashville and RCA, as well as for the latter label's product presentation. On Jan. 12, **Third Day**, on Reunion/Arista Nashville, and **BlackHawk**, on Arista Nashville, turned in stellar sets. After the performance, Arista Nashville president **Tim DuBois**, Arista Nashville senior VP of sales **Mike Dungan**, and Arista president **Clive Davis** presented BMG Distribution president **Pete Jones** with a plaque for combined sales of 2.5 million copies for the first two BlackHawk

albums.

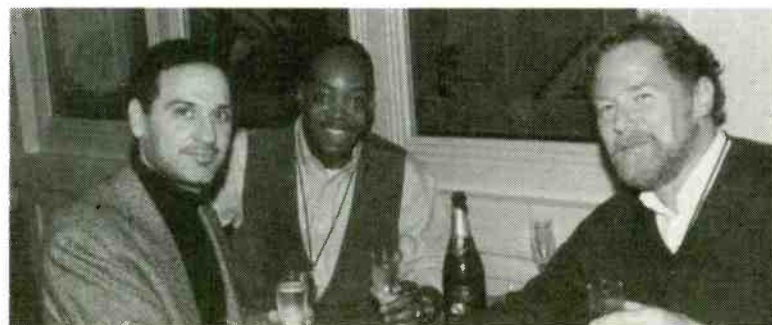
AND THE ENVELOPE PLEASE: Instead of having an award night at this convention, BMG Distribution management decided to forgo the usual branch of the year and sale rep of the year awards. Instead it presented light-bulb awards to staffers who came up with ideas that went beyond the call of duty.

The winners were **Barry LeVine**, **Derek Lafayette**, **Neil Hubbard**, **Scott Lorch**, **Joe Barrett**, **Jeff Nelson**, **Terry Donovan**, **Rob Mansfield**, **Madesta Everhart**, **Karen O'Leary**, **Laura McCaffrey**, **Joanne Heidrick**, **Sandy Theriault**, **Guy Vaughn**, **Jarrett Nolan**, **Susan Luke**, **Jerry Silhan**, **Chris Stone**, **Wendy Peters**, **Jeff Ballenberg**, **Kelly Kieber-Lynas**, **Stacy Yates**, **Grace Nall**, and **Chris Woolery**.

ED CHRISTMAN



RCA took over New Orleans' House of Blues for its product presentation and showcase. Above, RCA president Bob Jamieson preps the troops before revealing the label's upcoming sounds.



The Zig Zag Room, BMG Distribution's private bar, was the site for the signing and celebration of the MusicMasters label's agreement to extend its distribution contract with BMG Distribution. Shown toasting the agreement, from left, are Jeffrey Nissim, president of MusicMasters; Denis Kellman, VP, legal and business affairs, at BMG Distribution; and Pete Jones, BMG Distribution president.

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machines of loving grace
jason and the scorchers
clarissa
squirrel nut zippers
lu manchu
joe henry
juliana hatfield
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FOR THE RECORD

Due to an editing error, the estimated construction cost for the proposed Sony retail complex in San Francisco was misstated in the Feb. 24 issue of *Billboard*. The actual figure is \$80 million, not \$80,000.

CLARIFICATION

The Music Monitor published by *Billboard* Ltd. in the U.K. is not connected with the Music Monitor publication produced and distributed by the Record Exchange Inc. of Charlotte, N.C. Music Monitor is a U.S. registered trademark of the Record Exchange.

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Fantasy Buy Could Be Reality

FANTASY BUY-LAND? Stop us if you've heard this one... On second thought, don't stop us, because we're pretty sure you have.

An observer intimately familiar with Fantasy Inc.'s operations says that the Berkeley, Calif.-based company has been in discussions with Alliance Entertainment Corp. regarding a sale of the catalog-heavy shop to AEC.

Big surprise, right? For the better part of a year, rumors have been ongoing regarding the future of Fantasy, an operation that has been coveted by diverse hands for some time. A few years ago, PolyGram put down a reported \$70 million bid on Fantasy but was rebuffed. Several industry sources have said that the price tag for the company would now hover somewhere above the \$100 million mark.

Declarations of Independents has been hearing the Fantasy/Alliance chatter for the better part of a year—even before Alliance's acquisition of Independent National Distributors Inc. (Billboard, Aug. 12, 1995) and long before Metromedia International Group's \$533 million proposed purchase of Alliance (Billboard, Dec. 16, 1995).

But the current talk of a deal makes sense all around. Certainly, Fantasy's rich catalog is one to be coveted. Beyond the Fantasy label's Creedence Clearwater Revival holdings (the '60s band's "Chronicle Vol. 1" has been a fixture on Billboard's Top Pop Catalog Albums chart for 148 weeks), Fantasy controls the formidable jazz and R&B works on the Contemporary, Galaxy, Milestone, Pablo, Prestige, Riverside, Fantasy, and Stax imprints. Last fall, Fantasy acquired noted folk labels Takoma and Kicking Mule (Billboard, Oct. 14, 1995).

Alliance is not unfamiliar with this product: Fantasy is distributed by Alliance wholesalers INDI and Passport. Alliance also owns the jazz label Concord Records and operates the English label combine Castle Communications.

The proposed deal would also make for a comfortable home for Fantasy principal **Saul Zaentz's** film interests. (Zaentz's mantle bears a best picture Oscar for the 1975 Fantasy Films production "One Flew Over the Cuckoo's Nest.") Metromedia, which hopes to complete the Alliance deal by May, owns Orion Pictures and Motion Picture Corp. of America and has agreed to merge with the Samuel Goldwyn Co.; it also operates Orion Home Video, and Metromedia chairman **John Kluge** has a large minority interest in laserdisc distributor Image Entertainment.

Even though "synergy" is probably the overused business term of the '90s, it doesn't get much more synergistic than this.

Alliance Entertainment Corp. executives acknowledge that they covet Fantasy, but they add that while AEC may have had talks with Fantasy in the past and likely will in the future, the two companies are not currently discussing a deal.

At press time, Fantasy's **Phil Jones** was unavailable for comment about the latest street talk. However, we spoke to Jones as recently as Decem-



by *Chris Morris*

ber, the last time rumors about his company were churning. At that juncture, Jones said, "There are a lot of suitors, but we're not for sale. We're having too much fun."

Sounds like the fun may be just getting started.

WISH WE WERE THERE: We like the way some distributors do business. Port Washington, N.Y.-based Koch International held its annual sales meeting at Club Med in Huatulco, Oaxaca, Mexico, Jan. 6-14. Koch accounted for 46 attendees, drawn from the wholesaler's main office and its Canadian branch in Scarborough, Ontario; another 56 people represented Koch's 35 distributed labels, including such recently acquired imprints as Imago (Billboard, Feb. 10), Minty Fresh, Righteous Babe, Thirsty Ear, Tim/Kerr, and 2.13.61. Along with a general presentation by the Koch staff and product sessions by the labels, a workshop addressed the alternative music marketplace.

Koch VP of sales and marketing **Michael Rosenberg** terms the meet "an ideal way to remind ourselves that we are all a team, labels and sales staff, whether on the beach or in the stores." Volleyball, anyone?

FLAG WAVING: Greg Sage of the Wipers picked a heck of a time to visit his mother and his label, Tim/Kerr Records, in Portland, Ore., recently: He flew into the city the day the Willamette River began to crest, during the worst flooding in the Pacific Northwest in 30 years.

"We didn't even know if we could land," Sage says.

Sage has been living in drier climes.

Six years ago, he relocated to Phoenix, where he recorded the latest Wipers album, Tim/Kerr's "The Herd." It's the 10th album by the band, whose always-pungent sound has had an inestimable influence on the work of the Seattle grunge brigade.

In fact, several well-known acts, including Nirvana and Hole, feted the group on a 1991 Tim/Kerr boxed set of 7-inch singles called "Eight Songs For Greg Sage And The Wipers." An augmented 14-track CD version of the set is being resolicited by the label.

Looking back, Sage seems slightly embarrassed by the attention: "I wasn't really aware of it until it was already done. I was never one who seeks glory... I appreciated the people involved in it, but it gave me an uneasy feeling. It became really trendy for people to cover songs that I wrote."

Sage is definitely a retiring sort; he says of his decision to move to Arizona, "I like living there because people don't come up and bug you. There's a different level of respect there."

The music on "The Herd" is worthy of some respect. Stepping away from the crisply produced sound of 1992's Wipers opus "Silver Sail," the new album favors layered guitars and mega-distortion on such go-for-broke tracks as "Insane." Sage handled most of the instrumental chores in tandem with drummer **Steve Plouf**.

Today, the Wipers infrequently perform live. "I'd hate to say that I'm just a recording concept," Sage says, but he adds that it's been tough to recruit the right bassist for the group. "I don't want to be a dictator," he says. "I have faith that some day it'll work out." However, Sage has performed in a solo acoustic context at shows in San Francisco, Seattle, and Portland in recent years.

"Maybe just me and my drummer will go out someday," he says, "but it would be kind of a letdown for people." Probably not, considering that the Wipers remain one of the most lionized pioneering punk units of the past decade.

COUPON RADIO SET FOR FLORIDA TEST

(Continued from page 51)

card. Visa will test the cards at the Summer Olympics in Atlanta.

"I think there's an undertone of concern in the music retailing business as to how it will be affected by the Internet and other online elec-

tronic developments," says Alwaidish. "I feel that by linking car radios, record stores, Muze machines, and customers, we're one electronic innovation that's coming along at the right time."

'EMPEROR OF OLDIES' VAL SHIVELY

(Continued from page 50)

Gotham Distributors). But a savvy collector will know that the song had three earlier incarnations under three labels, valued at \$35, \$75, and \$600, respectively. Are there people who will pay \$600? "Yeah," says Shively, "there are a few nuts left—I'm one of them." The appeal, he explains, ranges from pure love of the music to nostalgia to a passion for collecting. "Fans see 45s as a piece of history, like baseball cards or vintage cars. I have people who come here and spend \$100 on sleeves," he says.

Yet Shively acknowledges that there are few collectors in America willing to pay \$3,000 for a vintage 45. "We're the last of the Mohicans," he jokes, adding that he was also one of the last to hold out against CDs, but that times have changed. "Going with the flow," as Shively puts it, he is planning to update the store by displaying CDs of reissued doo-wop and '50s and '60s R&B. "The stuff," explains Shively, "that first got me hooked when I was a kid."

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.

FEBRUARY

Feb. 26, **Black History Month Workshops**, presented by ASCAP, New York, 212-621-6243.

Feb. 26-28, **Great Lakes Broadcasting Conference & Expo**, presented by the Michigan Assn. of Broadcasters, Lansing Center, Lansing, Mich. 517-484-7444.

Feb. 27-March 2, **27th Annual Country Radio Seminar**, Opryland Hotel and Conven-

tion Center, Nashville. 615-327-4487.

Feb. 28, **38th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 29, **Rhythm And Blues Foundation Seventh Annual Pioneer Awards**, Palladium, Los Angeles. 202-588-5566.

MARCH

March 4, **Ontario Assn. Of Broadcasters Annual Conference**, location to be announced, Ontario. 416-695-9236.

March 9, **Canadian Music Hall Of Fame Dinner and Awards**, presented by the Canadian Academy of Recording Arts and Sciences, Metro Toronto Convention Centre, Toronto. 416-485-3135.

March 10, **Juno Awards**, 25th anniversary, Copps Coliseum, Toronto. 416-485-3135.

March 12, **19th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, New York. 212-957-9230.

March 12, **"ASCAP Presents: Music Publishing Info Session,"** ASCAP, New York. 212-621-6414.

March 13, **"View From The Top: Future Direction Of The Music Industry,"** presented by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, West Hollywood, Calif. 818-842-6257.

March 13-17, **26th Annual ITA Seminar**, Arizona Biltmore, Phoenix. 212-643-0620.

March 19, **ASCAP Founders Award**, presented to Ashford & Simpson, Motown Cafe, New York. 310-829-9800

March 17-20, **Winter Music Conference**, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 954-563-4444.

March 22-25, **NARM Convention**, Sheraton Washington, Washington, D.C. 609-596-2221.

March 23, **"How To Start And Run Your**

Own Record Label," New Yorker Hotel, New York, 212-688-3504.

March 26, **"ASCAP Presents: Music Publishing Info Session,"** ASCAP, New York. 212-621-6414.

March 30-31, **"Platinum Plantation Recording Industry Seminar And Demo Clinic,"** Radisson Hotel, Atlanta. 770-368-3905.

APRIL

April 2, **"The Business Of Entertainment: The Big Picture,"** presented by Schroder Wertheim and Variety, Pierre Hotel, New York. 212-492-6532.

April 16-18, **Replitech Europe 1996**, Jaar-

beurs Congress and Convention Centre, Utrecht, Netherlands. 914-328-9157.

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

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

April 29-May 1, **Billboard's 7th Annual International Latin Music Conference**, Hotel Inter-Continental, Miami, 212-536-5002.

LIFELINES

BIRTHS

Boy, James Blake, to **George and Laurie Usher**, Jan. 2 in New York. Father is a songwriter and organist for East Side Digital recording act the Schramms.

Girl, Melissa Cara, to **Scott and Therese Felcher** in Summit, N.J. Father is an entertainment attorney with Felcher & Felcher.

Girl, Sidney Simone, to **Kim and Brad Sellers**, Feb. 13 in Cleveland. Mother is morning co-host at WZAK.

MARRIAGES

Peter Keepnews to **Irene Trudel**, Feb. 16 in New York. He is an editor at The New York Times Book Review, a freelance music journalist, and former Billboard editor and jazz columnist. She is an engineer at WNYC and program host at WFMU.

Hirokazu Yamada to **Natsuko Onso**, Jan. 15 in Tokyo. Groom is senior chief of Tower Records' Yokohama store.

Stephen Levy to **Michele David**, Oct. 8 in Las Vegas. Groom is assistant to Interscope Records president Tom Whalley. Bride is coordinator at One on One Studios and personal assistant to recording artist Yoshiki.

NEW COMPANIES

Sound Proof Productions Inc. is a new record company seeking artist demos in the rap, R&B, jazz, and alternative genres. Contact Emma Terese, 320 W. 37th St., Studio 11B, New York, N.Y. 10018; phone 212-268-8118; fax 212-675-8373.

Creative Media Law Group has been formed by Patricia Gima and Gregory S. Weber. The firm specializes in intellectual property rights in the multimedia, software, and online industries, including copyrights, publishing, trademarks, licensing, and rights clearances. 577 Howard St., third floor, San Francisco, Calif. 94105; phone 415-536-0200; fax 415-536-0201; E-mail cmlg@aol.com.

STUDENT MUSICIANS: Two Los Angeles-area high school musicians have been honored by being selected to the Grammy All-American High School Jazz Band & Choir, a project of the NARAS Foundation. They are **Tyler Azelton**, alto saxophone (Hamilton Academy of Music), and **Sam Sadigurski**, tenor saxophone (Agoura High School). Azelton will also sing in the choir. The two teens and other students selected from 28 Regional All-Star Jazz Bands & Choirs will be flown to Los Angeles as part of Grammy week activities starting Monday (26). Contact: **Monica Alexander** at 310-701-8846.

THEIR NEXT BIG PROJECT: Songwriter/producers **Jimmy Jam Harris** and **Terry Lewis** are launching the ASCAP/International Assn. of African-American Music's Literacy Lyric Project Feb. 23 at their alma mater, North Community High School in Minneapolis. The project involves a series of in-school symposiums during which students will learn from Harris and Lewis the important roles reading and writing play in creating music. The ASCAP/IAAAM Literacy Lyric Project will visit high schools in Los Angeles, Atlanta, and New York. In addition to Harris and Lewis, artists from Perspective Records, which they co-founded, will be involved. Contact: **Peter LoFrumento** at 212-621-6027 or



ARTS Future: Jazz-student finalists in the Arts Recognition and Talent Search program from the National Foundation for Advancement in the Arts get some pointers from contemporary jazz kingpins Dave Grusin and Larry Rosen, co-founders of GRP Records, during ARTS Week '96. The students received cash awards and intensive instruction. Behind Grusin, who is at the piano, from left, are Rick Montalbano, William John Freiberg, Rosen, Casey Benjamin, Zane Musa, and Paul Eric Booth.

GOOD WORKS

Dyana Williams at 610-664-1677.

'WORDS' TO READ BY: BMG Distribution is involved in a New York-area project to help the Literacy Volunteers of New York City. For every order of more than two pieces (on cassette or CD) that a retail account places for the **Tony Rich Project's** "Words" with one of five distributors, BMG will donate \$1 to the literacy group. The distributors are Unique Distributors, Pearl Distributors, Topline Record Distributors, MCM Distributors, and S&J One Stop. Literacy Volunteers is a nonprofit organization that provides free instruction in reading and writing to adults who read below the fifth-grade level. Contact: **Melanie Tinsley** at 212-930-4787.

THE EMMYLOU AWARD: **Emmylou Harris** will receive the 1996 Orville H. Gibson Lifetime Achievement Award at a luncheon Tuesday (27) at the **Hard Rock** in Los Angeles in an event that will benefit autistic and handicapped children. The award is named after the founder of the Gibson Guitar Co.

SURE WINNER: A Rock the Vote benefit the night before the Grammy Awards will be hosted by MTV at the House of Blues in West Hollywood Tuesday (27) from 6-9 p.m. The event will honor **Hootie & the Blowfish** and

Chuck D with the Patrick Lippert Award. **Lippert** was the executive director and president of Rock the Vote from 1991 until his death in 1993. Contact: for ticket information, **Frances Kidd** at 310-559-9334; for media, **Linda Alexander** at 818-505-7815.

ANDY JOINS IN: Singer **Andy Williams** joins singer **Crystal Gayle** as a co-host of the Arthritis Foundation Telethon, which will air March 31 from 11 a.m. to 4 p.m. CST from the Six Flags Fiesta Texas in San Antonio. The foundation, established in 1948, awards grants to 239 researchers at 96 institutions to find ways to cure and prevent arthritis and to improve the quality of life for those affected by the disease. Contact: **Roy Scott** at 404-872-7100, ext. 6222, or **Sydne Purvis** at 210-697-5407.

DONATIONS REQUESTED: The family of **Frieda Kapp**, the widow of **Jack Kapp**, founder of Decca Records (now MCA) in the U.S., has requested that, in lieu of flowers, donations be made in her memory to the Don Monti Pavilion of North Shore Hospital in Manhasset, N.Y. 11030. Knapp, who died Jan. 16 in New York at the age of 94, is survived by her daughter, **Myra Levitt** of Manhasset; a brother, **Herbert Lutz**; three grandchildren; and a great-grandchild.

BRITISH MARKET

(Continued from page 4)

year:
In 1995, the value of album shipments reached \$1.4 billion—up 10.4% over 1994—and singles reached \$172 million, an increase of 13.6%.

The BPI figures also reveal that, in common with other northern European countries, CDs now dominate the U.K. market. In 1995, the format accounted for 69.3% of all albums and 57.8% of all singles. Vinyl now has just 1.2% of the album market and 12.3% of singles. Cassettes lost ground in both sectors to finish with 29.5% of the album market and 29.8% of singles.

The market as a whole was bolstered by a strong Christmas sales period. The BPI notes that while 1994 had a "particularly good" fourth quarter; in the same period last year, there was a rise of 8.8% in terms of value.

Although Michael Jackson's "Earth Song" took the coveted Christmas No. 1 single title, BPI points out that, overall, it was outsold by Coolio Featuring L.V.'s "Gangsta's Paradise" and Robson & Jerome's "I Believe."

The debut album "Robson & Jerome,"—from two men who, until this year, were better known as television actors—was the best-selling album in the busy fourth quarter, although the BPI says that Oasis' "(What's the Story) Morning Glory?" was a close second.

Rupert Perry, president of EMI Music Europe and former chairman of the BPI, says the 1995 figures are simply "good news." He believes sales were bolstered by fans replacing old vinyl albums with CDs and states that the breaking of the 1 billion-pound barrier was "an excellent achievement."

Perry adds, "Although people might want to believe otherwise, the market is still pretty good in the U.K. Inflation is under control, and in economic terms, the U.K. is doing pretty well. That's when our industry does well."

AMWAY SUED

(Continued from page 4)

The plaintiffs in the complaint are Arista Records, BMG Music, Capitol Records, EMI Christian Music Group, MCA Records, Motown Records, PolyGram Records, Solar Records, Sony Music Entertainment, Virgin Records America, and Zomba Recording.

The lawsuit, filed Feb. 20 in U.S. District Court in Orlando, Fla., cites 107 counts of infringement for the unauthorized commercial use of 57 different recordings. The RIAA expects more infringements to be discovered.

A spokeswoman for Sony Music Entertainment says, "We're pleased that the RIAA is bringing this case to the attention of the public and business community. Protecting the inherent value of artists' creative work through copyright law is essential for the growth of our industry."

Sony Music's Michael Bolton and Michael Jackson are among the artists whose recordings are specified in the suit.

A final determination regarding damages will be made at a later date, but statutory damages under the Copyright Act could be as high as \$11 million, according to the RIAA. This is the largest civil lawsuit the RIAA has ever initiated, Berman says. He adds that given the commercial value of many of the recordings involved, that figure could go much higher.

A spokeswoman for Capitol-EMI—represented in the suit with titles by the Beatles, Tina Turner, Bonnie Raitt, and Paula Abdul, among others—says, "The recordings used without our permission spanned the spectrum of our catalog. We have a right to control the commercial exploitation of our catalog, and [the defendants] have violated our right to do so."

FITNESS GURUS

(Continued from page 49)

that lowered many of her titles to \$9.98 suggested list, she's a magnet for consumers. Her November appearance at a Trans World outlet in the Washington, D.C., area was "one of the best in-stores we've ever done," Galeo recalls. Austin works "harder than anyone," Pagano adds. "She knows her stuff."

The work requires a stomach for air travel. When Billboard reached Austin several weeks ago, she was home taking a breather in a 19-city campaign on behalf of her Simon & Schuster book, "JumpStart: The 21-Day Plan To Lose Weight," and four "Hit The Spot" videos, aimed at strengthening various body parts.

Austin did local media interviews by day and video and bookstore appearances by night. Because of "JumpStart," now in its second printing, she and PPI had sought out retailers that "really have a cross-over," she says.

Most of the time, Austin is on her own. But for February, she and national talk-show host Gordon Elliott, who was on her 21-day plan, teamed up in various cities. The gimmick: inviting themselves to people's homes to check out the contents of their refrigerators.

Austin, who did her first video in 1986, remains enthusiastic about her calling. "It's nice to hear which video they like the best," she says of fans attending her in-store appearances. Devotees bring in box covers for her to autograph, and "you can tell they've been used."

She tours two and sometimes three times a year, starting in January at the head of a walk-a-thon around the Mall of America in suburban Minneapolis. "I really do work hard at the grassroots," Austin says.

Mall of America participants paid \$25 each to join Austin in a fund-raiser created several years ago by Suncoast Motion Picture Co. for the Juvenile Diabetes Foundation; some 4,000 took the hike this year. Afterward, she autographed books and videos.

Austin has a feel for the business as well as her routines. "I would say the mass merchants are my biggest sellers," she says. Lower pricing has helped her keep abreast of sell-through trends. Under-\$10 tapes are items "everyone can afford. That walked me into the market again, big," she adds. "People are very price conscious. They'll no longer pay \$19.99 for a video."

That's particularly true in super-markets, PPI's newest class of trade. As a result, Austin tapes are in the Kroger, Shop Rite, and Safeway chains for the first time. "It's working big time," she says.

Austin has been touring long enough to know "almost all the dealers by name," says Shelly Rudin, senior VP of sales for PPI Entertainment. Nonetheless, Rudin takes little for granted in a rough-and-tumble market. Even though Austin gets the shelf space she needs, "nothing is easy. Retailers are a lot more cautious."

If push ever came to shove with PPI, Austin knows exactly where she stands. "I am their priority. I'm their biggest seller," largely because she's a willing road warrior. After a few days off with her family, Austin resumed traveling until mid-February.

Then it's back to work on a new tape to be introduced at the Video Software Dealers Assn. convention in Los Angeles in July. "I can't stop," she says.

"TWO THUMBS UP"

SISKEL & EBERT

From Bach to Rock. From Western Civilization to Soviet espionage. **THEREMIN: AN ELECTRONIC ODYSSEY** is an entertaining thriller about the man who pioneered the field of electronic music four decades before the rise of Electronic Rock, and helped usher in technological warfare between Cold War Super Powers years before Ian Fleming created the fictional super spy James Bond.

After escaping Lenin's Russia following the Communist Revolution, Professor Leon Theremin travelled to New York where he sowed the seeds of Electronic Rock during the fabled Jazz Age. At the height of his popularity, he was kidnapped from his own home by Soviet agents and forced to develop spy technology for Stalin's KGB. But Theremin had left a legacy in the Free World which rockers from the Beach Boys to Todd Rundgren would use to help launch a revolution of their own.



- Critically acclaimed documentary by Steven M. Martin
- A fascinating look at an almost unknown Russian genius who pioneered the electronic music revolution in the Western world four decades before the birth of Rock & Roll.
- With rare film clips from the following classic Hollywood films and soundtracks: *Spellbound*, *The Lost Weekend*, *The Day The Earth Stood Still*, *The Delicate Delinquent*, and *It Came From Outer Space*.
- Featuring interviews with rock legends Beach Boy Brian Wilson and Todd Rundgren.
- Nominated for a British Academy Award.
- Winner of the coveted Filmmakers Trophy at the Sundance Film Festival and awarded the Golden Gate Award at the 37th Annual San Francisco Film Festival.
- 1995 National Theatrical Release.

"FASCINATING"

JANET MASLIN
NEW YORK TIMES

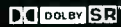
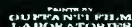
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ORDER CUT OFF: MARCH 6 STREET DATE: MARCH 26

VHS / Cat. #5080 / Closed Captioned
1995 / Color / Hi-Fi Stereo / 84 Mins. / Rated PG

ORION CLASSICS presents a STEVEN M. MARTIN film

a KAGA BAY production in association with CHANNEL 4 **THEREMIN AN ELECTRONIC ODYSSEY**
principal director of photography FRANK DeMARCO directors of photography ED LACHMAN, ASC CRIS LOMBARDI ROBERT STONE
edited by DAVID GREENWALD music by HAL WILLNER written, produced and directed by STEVEN M. MARTIN



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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	5	INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
2	17	2	STAR TREK GENERATIONS	Paramount Home Video 32988	Patrick Stewart William Shatner	1994	PG	14.95
3	3	12	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
4	2	12	APOLLO 13 ◇	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
5	7	8	THE LAND BEFORE TIME III ◇	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
6	10	150	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
7	6	4	STREET FIGHTER II: THE ANIMATED MOVIE	Renegade Home Video Sony Music Video 49861	Animated	1995	PG-13	14.98
8	9	2	THE BIG GREEN	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo	1995	PG	19.99
9	5	14	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
10	4	16	BATMAN FOREVER	Warner Home Video 15100	Vai Kimer Jim Carrey	1995	PG-13	19.96
11	12	50	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
12	39	2	ABSOLUTELY FABULOUS SERIES 3, PART 1	BBC Video FoxVideo 8331	Jennifer Saunders Joanna Lumley	1996	NR	19.98
13	8	19	CASPER ◇	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
14	NEW ▶		ABSOLUTELY FABULOUS SERIES 3, PART 2	BBC Video FoxVideo 8332	Jennifer Saunders Joanna Lumley	1996	NR	19.98
15	13	13	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
16	15	34	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
17	11	14	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
18	27	13	LIVE FROM AUSTIN, TEXAS ●	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
19	14	3	SNOWBOARD BABES	Peach Home Video Uni Dist. Corp. PCH7008	Various Artists	1995	NR	9.95
20	23	3	FANTASIES & SECRETS OF WOMEN	Peach Home Video Uni Dist. Corp. PCH7006	Various Artists	1995	NR	9.95
21	26	3	IMMORTAL BELOVED	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini	1995	R	19.95
22	31	6	JERRY GARCIA: GRATEFUL TO GARCIA	Channel One 39733	Various Artists	1995	NR	9.95
23	24	3	BABES, BIKES & BEYOND	Peach Home Video Uni Dist. Corp. PCH7007	Various Artists	1995	NR	9.95
24	16	2	A KID IN KING ARTHUR'S COURT	Walt Disney Home Video Buena Vista Home Video 5938	Thomas Ian Nicholas	1995	PG	19.99
25	18	2	PENTHOUSE ON CAMPUS	Penthouse Video WarnerVision Entertainment 50791-3	Various Artists	1996	NR	19.95
26	20	74	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
27	RE-ENTRY		ROLLING STONES: VOODOO LOUNGE	PolyGram Video 8006374833	Rolling Stones	1995	NR	19.95
28	19	15	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
29	NEW ▶		FRENCH KISS	FoxVideo 8823	Meg Ryan Kevin Kline	1995	PG-13	19.98
30	21	12	TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Uni Dist. Corp. 13575	Tom Petty & The Heartbreakers	1995	NR	19.98
31	NEW ▶		THE BLACK SWAN	FoxVideo 1664	Tyrone Power Maureen O'Hara	1942	NR	19.98
32	22	5	LIKE WATER FOR CHOCOLATE	Touchstone Home Video Buena Vista Home Video 2111	Lumi Cavazos Marco Leonardi	1993	R	14.99
33	34	4	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS	CBS/Fox Video FoxVideo 8242	Claudia Schiffer	1996	NR	14.98
34	NEW ▶		BRIAN WILSON: I JUST WASN'T MADE FOR THESE TIMES	Live Home Video 60298	Brian Wilson	1995	NR	19.95
35	30	12	MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch	1995	PG	22.98
36	RE-ENTRY		GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99
37	32	12	GRUMPY OLD MEN	Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	19.98
38	40	4	CLAUDIA SCHIFFER: PERFECTLY FIT ABS	CBS/Fox Video FoxVideo 8240	Claudia Schiffer	1996	NR	14.98
39	36	13	LUIS MIGUEL: EL CONCIERTO ●	Wea Latina 11639	Luis Miguel	1995	NR	19.98
40	28	6	THE GRIND WORKOUT: FITNESS WITH FLAVA	MTV Home Video Sony Music Video 49796	Eric Nies	1995	NR	12.98

● 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.

WarnerVision Moving Out Of Its Penthouse

CLOSING THE PENTHOUSE? According to company insiders, word around WarnerVision Entertainment is that Penthouse Video may have to look for a new distributor.

The news comes as no surprise, since Warner Music Group has announced that the sell-through video unit will be folded into Warner Home Video. After all, this is the video label that refused to sell MGM/UA Home Video's "Showgirls," despite a distribution agreement with the supplier.

Unloading Penthouse, which has been under the WarnerVision umbrella since 1992, makes sense in the wake of Time Warner's sale

of its share of controversial rap music label Interscope. The Penthouse line doesn't exactly fit the corporate profile, as Time Warner sees it.

But it doesn't look like anyone is jumping to pick up Penthouse's steamy line. The label is a tough sell because of some major financial problems at parent company General Media. The publisher just shut down Omni, its science magazine, and Longevity, a magazine targeted to the fitness crowd. About 40 people have been laid off.

General Media's money troubles have filtered down to Penthouse, which, according to reliable sources, has had no money for new video productions. Instead, the magazine has been editing old titles and slapping on new box art to fill the pipeline, according to a trade source.

Penthouse has 30-40 titles, but without anything new, observers don't see it as much of a bargain. The label never has been able to put much of a dent in Playboy Home Video's solid grip on the category, leading to rumors that Penthouse Video may be closing its doors.

THE DOCTOR IS IN: "Frasier" star **Kelsey Grammer** is taking on hosting duties for the Blockbuster Entertainment Awards. Grammer is among a growing list of celebrities inked for the event.

Blockbuster's second awards show will be broadcast live on the UPN network March 6. Trophies will be handed to the year's most popular music, video, and theatrical releases, as chosen by the public.

Joining Grammer on the show as presenters will be last year's host, **Cindy Crawford**; "Melrose Place" dreamboat **Andrew Shue**; singing sensations **Brandy** and **Vanessa Williams**; comics **Phil Hartman** and **Dennis Leary**; actress **Meg Tilly**; and movie bad guy **Dennis Hopper**.

In addition, Blockbuster has signed **Coolio**, **Celine Dion**, and **Shania Twain** to perform. Talk-show host **Leeza Gibbons** will pro-

vide backstage commentary during the broadcast. The show is being co-produced by **Ken Ehrlich** and Blockbuster VP of national marketing **Brian Woods**.

Winners were selected by public casting ballots in Blockbuster stores and on the retailer's Internet World Wide Web site. Voting took place between Dec. 29, 1995, and Jan. 12.

DDOUBLE TROUBLE: **Mary-Kate** and **Ashley Olsen** are up to new tricks in Warner Bros. Family Entertainment's "It Takes Two,"

headed to retail May 7.

Priced at \$22.98, the title will come with \$11 worth of rebates on Warner Home Video product and two other con-

SHELF TALK
by Eileen Fitzpatrick



sumer offers.

The twins have now graduated from television and direct-to-video to the big screen, and "It Takes Two" was their feature debut. It pulled in a respectable \$20 million at the box office.

Snuggle fabric softener will offer a \$3 rebate when consumers purchase "It Takes Two," "The Little Princess," "Free Willy 2: The Adventure Home," or "The Amazing Panda Adventure" plus two bottles or two boxes of the product. The offer will be advertised in a newspaper insert that will go to 50 million homes near street date. More than 10,000 Snuggle packages will advertise the rebate. A game card inside each video also serves as an entry to a vacation sweepstakes.

Warner offers a \$5 rebate when consumers purchase "It Takes Two" and any video in its 26-title Family Entertainment line. Choices include "Richie Rich," "The Secret Garden," and "Dennis The Menace."

In addition, consumers can receive the \$5 rebate with the purchase of "It Takes Two" and one of eight **Doris Day** features, such as "April In Paris," "Tea For Two," and "Calamity Jane."

American Express travel service gets into the act with a \$3 rebate on "It Takes Two" when customers inquire about a trip on the Big Red Boat, a family cruise ship. Consumers are also eligible for a \$500 discount on the cruise price. Fliers in each cassette provide details on the offers.

LIVE & ORION'S DEAL: LIVE Entertainment and Orion Pictures Corp. have signed a distribution deal for five LIVE features.

Orion will distribute the movies theatrically in the U.S. and Canada. LIVE retains rights to international theatrical and all video distribution. Titles include "The Substitute," "The Arrival," "Trees Lounge," "Phat Beach," and the German-language "Maybe . . . Maybe Not."

Video Bow Of 'Goosebumps' Anything But Scary

'BUMPS' IN THE NIGHT: That shiver up the collective spine of video retailers around the country, when FoxVideo announced the March 12 debut of "Goosebumps," was a frisson of delight.

"Goosebumps" is one of the most wildly successful franchises in children's entertainment: the breezy kid-level horror novels by R.L. Stine have sold millions of copies for publisher Scholastic Inc. And the live-action "Goosebumps" TV series, which kicked off in 1995, is now the top-rated show on Fox Children's Network. That's ample reason to believe "Goosebumps" will knock 'em dead in the video arena as well.

The debut title is "The Haunted Mask," priced at \$14.98, which launched the TV series when it aired as a prime-time special. In addition to the story—which concerns a shy pre-teen's transformation when she gets too close to a malevolent Halloween mask—the video features a behind-

the-scenes preview of the next "Goosebumps" installment, "A Night In Terror Tower." FoxVideo is including an on-pack bookmark featuring a "lenticular image," which changes as it reflects light.

Twentieth Century Fox Home Entertainment's marketing plan includes trade and consumer advertising and four-pack displays and point-of-purchase materials. Plus, the studio's Internet site on the World Wide Web offers information about "Goosebumps" characters, as well as "Haunted Mask"-related games and graphics sheets to download. Players who finish the games are entered into a "Goosebumps" sweepstakes.

Also coming from FoxVideo is the latest offering in its Family Features line, "Ring Of Bright Water," due April 2 (prebook March 15). The story involves a young English boy who befriends an otter and relocates to the Scottish countryside, the bet-



by Moira McCormick

ter to commune with his furry pal.

DA BEARS: Sony Wonder's enchanting stop-motion-animated series "Jane Hissey's Old Bear Stories" adds two new titles April 28 (prebook March 28). "Friends, Friends, Friends" (fear not, nary a coffee bar in sight) and "Happy Birthday Old Bear" each feature three episodes and a \$9.98 price tag. Based on author/illustrator Hissey's endearingly British books about a playroom full of adventurous toys, the video series (which debuted in fourth quar-

ter '95) has picked up an award for the "Christmas Presents."

And the bear of all bears (of very little brain), Winnie the Pooh, will be seen anew March 27, when Walt Disney Home Video debuts on home video the 1977 animated classic, "The Many Adventures Of Winnie The Pooh." At \$26.99 suggested list, it's available for the customary limited time.

KIDBITS: Paramount Home Video is putting its eggs in one basket—Snoopy's, to be precise—with the March 5 release of the TV special "It's The Easter Beagle, Charlie Brown" (\$12.95), done up in new clamshell packaging. And Paramount's live-

action fantasy/adventure series "Josh Kirby... Time Warrior!" releases its full-length installment from Moonbeam Entertainment, "Journey To The Magic Cavern"... Sony Wonder has a full dance card this spring. In addition to the aforementioned "Old Bear" titles, there's the latest animated installment of "Enchanted Tales," "Gulliver's Travels," and a pair of animated action videos, Nelvana Ltd.'s "Jim Lee's Wild C.A.T.S. Covert Action Teams" and Capcom's "Mega Man"; all three are due March 19. Next up is an April 23 preview of "The Hunchback Of Notre Dame." Disney's latest animated feature swings into theaters later in the season.

Billboard®

FOR WEEK ENDING MARCH 2, 1996

Top Special Interest Video Sales

Compiled from a national sample of retail stores sales reports.					Compiled from a national sample of retail stores sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	1	113	BAD GOLF MADE EASIER ABC Video 45003	19.98	1	5	7	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796	12.98
2	3	139	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	2	3	17	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
3	9	23	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713	14.95	3	2	35	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
4	2	29	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95	4	1	5	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98
5	8	13	COLLEGE BASKETBALL'S GREATEST GAMES ESPN Home Video 44071	14.95	5	7	5	CLAUDIA SCHIFFER: PERFECTLY FIT LEGS FoxVideo (CBS/Fox) 8241	14.98
6	4	29	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98	6	6	5	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242	14.98
7	7	71	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL PolyGram Video 8006319053	19.95	7	8	9	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
8	6	61	LESLIE NIELSEN'S BAD GOLF MY WAY PolyGram Video 8006331153	19.95	8	4	19	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
9	5	85	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98	9	10	57	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
10	12	19	NFL: TURF TALK PolyGram Video 8006353653	19.95	10	9	5	CLAUDIA SCHIFFER: PERFECTLY FIT ARMS FoxVideo (CBS/Fox) 8243	14.98
11	14	33	PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933	19.98	11	18	3	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
12	10	308	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98	12	14	11	RACHEL MCLISH: IN SHAPE New Line Home Video N4313	14.98
13	16	215	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	13	16	65	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
14	13	59	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95	14	11	9	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043	19.95
15	19	131	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	15	12	23	PAULA ABDUL'S GET UP AND DANCE! Live Home Video O114	14.98
16	15	405	DORF GOES FISHING Victory	19.95	16	17	21	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
17	17	45	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98	17	15	25	DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183	9.98
18	11	11	NFL'S GREATEST STARS PolyGram Video 8006319093	19.95	18	RE-ENTRY		BUNS OF STEEL: POWER YOGA WarnerVision Entertainment 51322-3	14.95
19	20	3	WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271	12.99	19	13	97	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
20	18	7	THE BEST OF BOBBY ORR PolyGram Video 8006366513	19.95	20	RE-ENTRY		STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

Billboard®

FOR WEEK ENDING MARCH 2, 1996

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Year of Release	Suggested List Price
★★★ NO. 1 ★★★					
1	1	7	THE LAND BEFORE TIME III MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
2	5	51	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
3	3	23	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95
4	2	183	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
5	9	27	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
6	8	23	A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658	1995	22.99
7	7	27	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
8	4	7	GUMBY: THE MOVIE Kidvision/WarnerVision Entertainment 53700-3	1995	19.95
9	6	27	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
10	11	21	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
11	19	3	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
12	14	21	MARY-KATE & ASHLEY: THE CASE OF THE FUNHOUSE MYSTERY Dualstar Video/WarnerVision Entertainment 53306-3	1995	12.95
13	NEW ▶		TIMON & PUMBAA: GRUB'S ON Walt Disney Home Video/Buena Vista Home Video 6706	1996	12.99
14	13	3	BARNEY'S ALL ABOARD FOR SHARING Barney Home Video/The Lyons Group 2009	1996	14.95
15	NEW ▶		TIMON & PUMBAA: TRUE GUTS Walt Disney Home Video/Buena Vista Home Video 6709	1996	12.99
16	21	43	THE LAND BEFORE TIME II MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
17	10	15	THE MASK IS ALWAYS GREENER New Line Home Video/Turner Home Entertainment N4309	1995	12.98
18	NEW ▶		TIMON & PUMBAA: HANGIN' WITH BABY Walt Disney Home Video/Buena Vista Home Video 6705	1996	12.99
19	22	3	FELIX THE CAT: SPACE TIME TWISTER BMG Video 80165	1996	12.98
20	NEW ▶		SNOOPY COME HOME FoxVideo 7125	1972	14.98
21	20	77	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video/Warner Home Video M201011	1966	14.95
22	16	13	BARNEY SONGS Barney Home Video/The Lyons Group 2008	1995	14.95
23	17	23	MORTAL KOMBAT-THE ANIMATED VIDEO New Line Home Video/Turner Home Entertainment 4010	1995	14.98
24	12	15	THE MASK: BABY'S WILD RIDE New Line Home Video/Turner Home Entertainment N4349	1995	12.98
25	25	3	FELIX THE CAT: THE PETRIFIED CHEESE BMG Video 80167	1996	12.98

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Families Across America Will Fall In Love With This Heartwarming Animated Adventure!

Balto

"One of the best family movies of the season. A thrilling adventure full of imagination and humor."

—MICHAEL MEDVED, PIS'SNEAK PREVIEWS

Amblin Entertainment presents a dazzling animated adventure about one of the most courageous canines of all time. Starring the voices of Kevin Bacon, Bridget Fonda, Bob Hoskins and Phil Collins, *Balto* is an inspirational tale the entire family will love!



\$19.98 S.R.P.

- ◆ **A BEAUTIFULLY ANIMATED MOVIE!** This sparkling, full-length, feature film was created by the talents at Amblimation.
- ◆ **TIMED TO SUCCEED!** Retail availability of *Balto* capitalizes on the high, family-driven store traffic generated by Easter.
- ◆ **OVER \$10 MILLION* AT THE BOX OFFICE!** Released theatrically on 12/22/95, *Balto* follows on the heels of Amblin Entertainment's string of phenomenally successful family sell-through hits including *Casper*®, *An American Tail*®, *The Land Before Time*® and *We're Back!™ A Dinosaur's Story*.
- ◆ **A MAJOR MEDIA HOUND!** National campaign includes Television, Print, Radio, and On-Line promotions!
- ◆ **EYE-CATCHING MERCHANDISERS & P.O.P.!** Includes: 12-Unit Counter, 24-Unit Floor and 48-Unit Floor Merchandisers; Generic 30-Unit Dara Tray; Kid-Sized Standee; One Sheet Poster; B/W Coloring Fun-Sheet.

Street Date: April 2, 1996

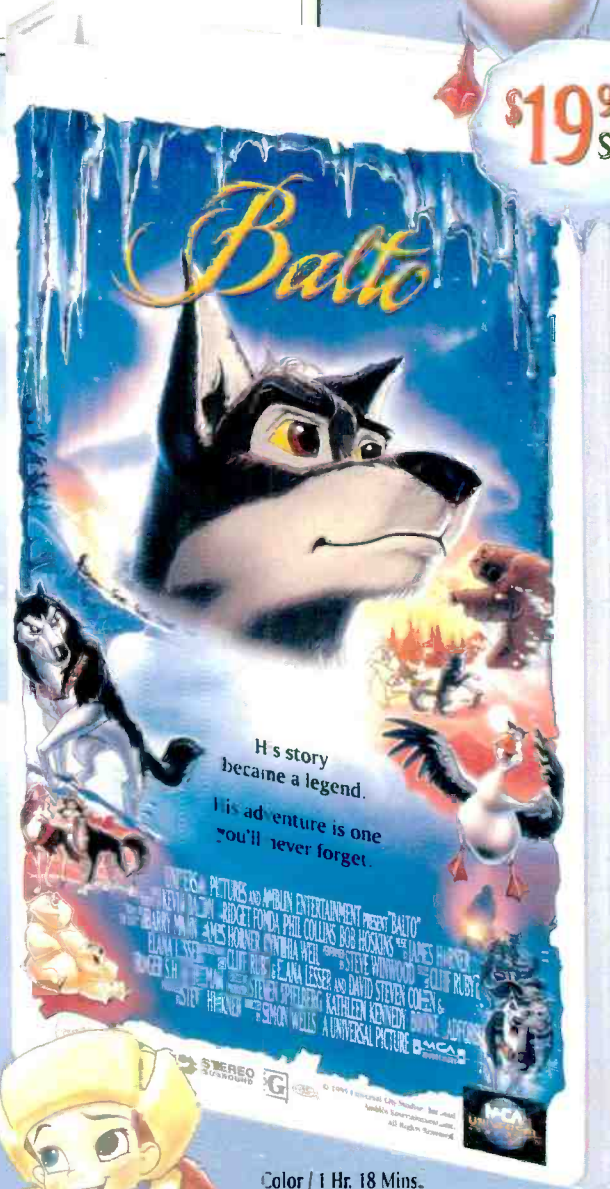
- ◆ 60-DAY PAY-PER-VIEW WINDOW
- ◆ STREET DATE VIOLATIONS HOTLINE: 1-800-921-1212



Videocassette #82593 (\$19.98 s.r.p.)
 Spanish Dubbed Videocassette #82848 (\$19.98 s.r.p.) —
 Street Date: April 16, 1996
 THX® Letterboxed Laserdisc #42847 (\$34.98) —
 Street Date: April 16, 1996

* Projected Domestic Box-Office Gross.
 Advertising and promotional details subject to change without notice.

48-UNIT FLOOR MERCHANDISER
 ASSEMBLED SIZE:
 66 3/8" x 44" x 19 1/4"
 SHIPPER:
 23 1/4" x 18 5/16" x 12 x 1/2"
 SEL. #82851



Color / 1 Hr. 18 Mins.
 G P G STEREO SURROUND
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Rhino To Reissue Classic Parody With 'The Rutles'

NEW YORK—Tying in with the latest wave of Beatlemania and the release of "Anthology 2," Rhino Home Video is issuing "The Rutles—All You Need Is Cash" Feb. 27.

The 1978 parody stars the Bonzo Dog Band's Neil Innes and Monty Python's Eric Idle, with appearances by Mick Jagger, Paul Simon, George Harrison, John Belushi, Dan Aykroyd, and Gilda Radner.

Its clever retelling of the Beatles story, with on-target song parodies by Innes, won the show a cult following. "It's one of those programs that's absolutely timeless. It holds up really well," says Army Schorr, VP/GM of Rhino Home Video. "It was previously put out on video by Pacific Arts, but had been out of print for a long

time. We had spoken about acquiring it for some time, and now, of course, the timing just couldn't be better."

Rhino will promote the release with consumer and co-op advertising, Schorr

says, but expects word-of-mouth to be significant. The video will be sold "anywhere and everywhere: music stores, video

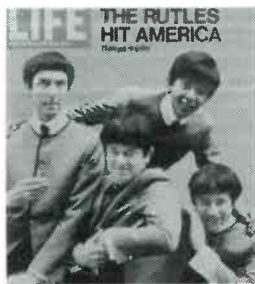
stores, mass merchants, catalogs," he says.

At Best Buy, "we're going to put it in a featured position," says Joe Pagano, the chain's merchandise manager for movies. "There's so much excitement about the Beatles right now that [the Rutles] is a natural adjacency."

Says John Thrasher, VP of video purchasing and distribution at Tower Video, "I think it'll do fine. "It certainly is a good piece to have out there, with all the Beatles hoopla."

The video runs 70 minutes (including 15 minutes of previously unreleased footage) and retails for \$14.98. The soundtrack is still available from Rhino Records.

TRUDI MILLER ROSENBLUM



STUDY SHOWS THAT VENDORS SHOULD TARGET FREQUENT BUYERS

(Continued from page 57)

33 cassettes during the 12-month period, "as often as [one] every 10 days." Activity on that scale far exceeds the total video purchasing of nearly half the households in the survey. As the chart on this page indicates, 46.2% of respondents buy an average of one tape per year.

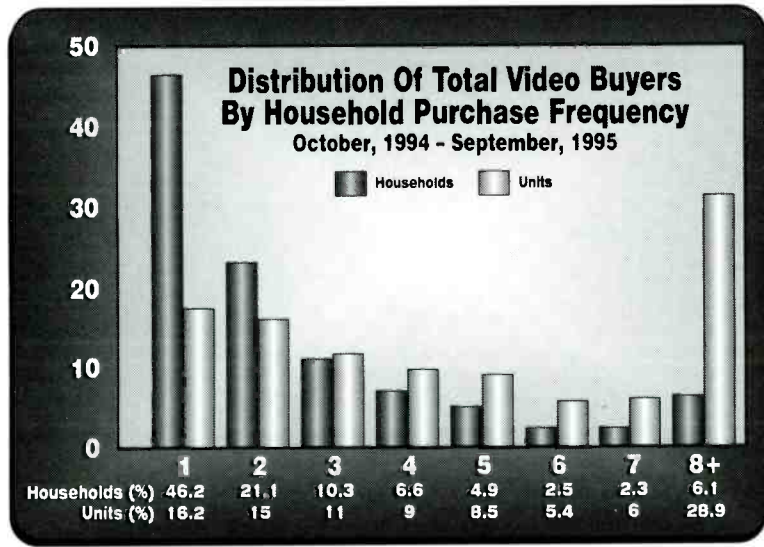
Lerner takes the MRCA statistics one step further. He says that if one includes the four categories on the right side of the chart—those that buy at least five tapes per year—"we have almost 16%" of households owning "almost half" of all videos purchased. To Lerner, this translates to "the video market's version" of the 80-20 ratio.

The trick for the studios whose movies comprise the bulk of sell-through purchases is to target the most avid collectors, "even though mass-marketing efforts may appear more attractive on the surface," Lerner says.

He continues, "Most marketing is directed toward the left side of the chart, which is based upon 'head count'—reaching the most bodies at the lowest cost per thousand. While the cost of

reaching them may be low, studies show that the cost of selling to [an infrequent buyer] is five times the cost of selling to a frequent buyer, who is regularly in the market."

The chart is the second that MRCA has prepared exclusively for Billboard. The first, on the best-selling video titles from January to June 1995, ran in the Nov. 11, 1995, issue.



MOVIE MENAGERIE TO ARRIVE AT VIDEO STORES

(Continued from page 57)

sumers bought the title as a "Babe" substitute.

Box art for "Gordy," not coincidentally, featured a picture of the adorable pig to emphasize its "Babe"-like qualities. The feature "sold well because consumers thought it was the original talking-pig movie," says Trans World Entertainment video buyer Mark Galeo.

Clever marketing tricks aside, Rutkowski and Galeo agree that the animal genre performs like a champion. "Some of our stores group these titles together in a display, and we do see an increase in sales," Rutkowski says. "The turns increase when the stores merchandise them together, but it's a solid category anyway."

Galeo notes that the category is part of the chain's basic inventory and that emphasis is put on the titles when they are part of rebate promotions. For the most part, however, "we stock them and watch them sell," he says.

Suppliers are busy preparing a slate of new product for theaters and video stores this year. In May, Universal Pictures will release the movie version of the popular '60s television show "Flipper," following the release of 25 episodes of the show from Hallmark Home Entertainment.

The TV segments will be released May 14 on 11 tapes. Most will include two episodes, with one cassette featuring three, "Flipper's Odyssey," parts I, II, and III. Each retails for \$14.98.

Backing the series is a consumer sweepstakes that will award a trip for four to the Hilton Waikoloa Village Resort on the island of Hawaii. Delta Airlines is providing free roundtrip airfare. The prize also includes a stop at Dolphin Quest, an adventure park where tourists can bond with dolphins.

Information about the contest will be placed at the start of each cassette and on in-store merchandising displays.

Hallmark VP of sales Doug Dohmer says that although the success of talking animal movies is playing a role in the company's decision to release the series, other elements are just as important. "Right now, there is an incredible fascination with dolphins that ties into the environment and ocean preservation," he says. "There's also a nostalgic element with the success of shows like 'The Brady Bunch' as movies."

Dohmer also points to the strong performance of classic TV shows on video. "'Dark Shadows' and 'The Little Rascals' show how collectible programs are on video," he says. "The theatrical

movie just adds hype to the 'Flipper' series."

"Flipper" is part of the Samuel Goldwyn Co.'s library and consists of about 100 episodes. Hallmark has distribution rights only to the first 25, but if consumers flip over the dolphin, it will option more.

Later this year, "Flipper" will share the shelf with another series from yesterday, "Mr. Ed," about a talking horse. Out of the Orion Home Video stable, "Mr. Ed" will make its video debut as a direct-response continuity program, according to president Herb Dorfman.

Orion owns more than 140 episodes, part of the Filmways library acquired by Orion about 10 years ago. A movie may follow the video release and another round of TV syndication, which begins in April. Dorfman says Disney has optioned movie rights to "Mr. Ed."

Also as part of the Filmways library, Dorfman is dusting off the series "Green Acres," which features another lovable pig. Once again, direct response will get a head start on retail distribution in an effort to build demand.

"Talking animal movies and their success is nothing new," says Dorfman. "We just find new ways to market them over and over again."

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★ ★ ★ No. 1 ★ ★ ★					
1	1	6	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
2	2	4	WATERWORLD ◇ (PG-13)	MCA/Universal Home Video 42680	Kevin Costner Dennis Hopper
3	4	5	NINE MONTHS (PG-13)	FoxVideo 8924	Hugh Grant Julianne Moore
4	5	7	SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
5	8	3	DESPERADO (R)	Columbia TriStar Home Video 11653	Antonio Banderas
6	6	8	CLUELESS (PG-13)	Paramount Home Video 33215	Alicia Silverstone
7	9	3	SOMETHING TO TALK ABOUT (R)	Warner Home Video 14217	Julia Roberts Dennis Quaid
8	3	8	DIE HARD WITH A VENGEANCE (R)	FoxVideo 8858	Bruce Willis Samuel L. Jackson
9	37	2	UNDER SIEGE 2: DARK TERRITORY (R)	Warner Home Video 13665	Steven Seagal
10	NEW ▶		THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
11	7	4	JADE (R)	Paramount Home Video 32968	David Caruso Linda Fiorentino
12	10	4	INDIAN IN THE CUPBOARD (PG)	Columbia TriStar Home Video 11640	Hal Scardino David Keith
13	17	4	LORD OF ILLUSIONS (R)	MGM/UA Home Video 905200	Scott Bakula
14	12	8	FIRST KNIGHT (PG-13)	Columbia TriStar Home Video 71173	Sean Connery Richard Gere
15	15	8	MORTAL KOMBAT-THE MOVIE (PG-13)	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto
16	22	2	KIDS (NR)	Vidmark Entertainment 6311	Not Listed
17	11	11	SPECIES (R)	MGM/UA Home Video 905208	Ben Kingsley Natasha Henstridge
18	13	14	CRIMSON TIDE (R)	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman
19	18	18	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
20	23	5	PRIEST (R)	Miramax Home Entertainment Buena Vista Home Video 5325	Linus Roache Tom Wilkinson
21	16	8	JUDGE DREDD (R)	Hollywood Pictures Home Video Buena Vista Home Video 5261	Sylvester Stallone
22	19	14	DOLORES CLAIBORNE (R)	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
23	21	11	FORGET PARIS (PG-13)	Columbia TriStar Home Video 11993	Billy Crystal Debra Winger
24	20	12	CONGO (PG-13)	Paramount Home Video 33038	Dylan Walsh Laura Linney
25	14	12	APOLLO 13 ◇ (PG)	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon
26	26	3	THE BIG GREEN (PG)	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo
27	30	2	ROOSTERS (R)	Cabin Fever Entertainment CF147	Edward James Olmos Sonia Braga
28	24	8	THE ENGLISHMAN WHO WENT UP A HILL BUT CAME DOWN A MOUNTAIN (PG)	Miramax Home Entertainment Buena Vista Home Video 5258	Hugh Grant Tara Fitzgerald
29	25	15	BAD BOYS (R)	Columbia TriStar Home Video 10713	Will Smith Martin Lawrence
30	27	18	TOMMY BOY (PG-13)	Paramount Home Video 33131	Chris Farley David Spade
31	33	23	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
32	32	2	A KID IN KING ARTHUR'S COURT (PG)	Walt Disney Home Video Buena Vista Home Video 5938	Thomas Ian Nicholas
33	NEW ▶		BUSHWACKED (PG-13)	FoxVideo 8898	Daniel Stern
34	34	6	SAFE (R)	Columbia TriStar Home Video 11843	Julianne Moore
35	29	8	THE SECRET OF ROAN INISH (PG)	Columbia TriStar Home Video 50923	Jeni Courtney
36	NEW ▶		DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
37	NEW ▶		VIRTUOSITY (R)	Paramount Home Video 33144	Denzel Washington
38	36	19	ROB ROY (R)	MGM/UA Home Video 905228	Liam Neeson Jessica Lange
39	NEW ▶		LOVE AND HUMAN REMAINS (R)	Columbia TriStar Home Video 12433	Thomas Gibson Ruth Marshall
40	39	7	BELLE DE JOUR (R)	Miramax Home Entertainment Buena Vista Home Video 5923	Catherine Deneuve

◆ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical releases 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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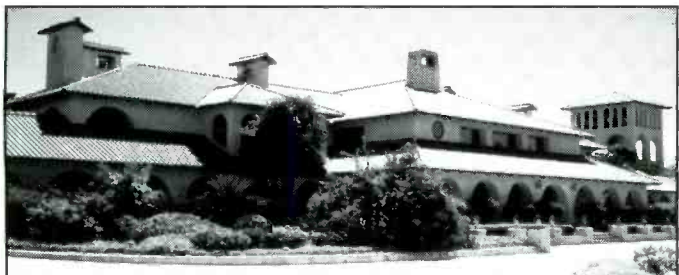
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Tennessee Moon
 PRODUCER: Bob Gaudio
 Columbia 67382

Velvet-voiced singer returns to the scene with a collection of Nashville-flavored pop tunes that—judging by its high debut on *The Billboard 200*—has hit a nerve among his voluminous fan base. With duets with stars ranging from Waylon Jennings to Hal Ketchum to Beth Nielsen Chapman, the album is as much about the country music establishment as it is about the troubadour's impeccable songcraft and smooth delivery. Highlights include "A Matter Of Love," the title cut, and the humorous confessional "Talking Optimist Blues (Good Day Today)."

HOWARD JONES

Live Acoustic America
 PRODUCER: none listed
 Plump 6902

Whether he's performing original hits—such as "Things Can Only Get Better," "New Song," "No One Is To Blame," and "Like To Get To Know You Well"—or relatively unfamiliar tunes, such as "Fallin' Away" and "City Song," Howard Jones comes across with refreshing sincerity on this live acoustic date. Accompanying himself only on piano and backed by percussionist/background vocalist Carol Steele, the English pop wiz shows that his songs stand up to the intimacy of the quasi-solo arrangements. Contact by fax in the U.K.: 011-44-129-622-530.

VARIOUS ARTISTS

Shakespeare On Broadway
 PRODUCER: Bruce Kimmel
 Varèse Sarabande 5622

In the hands of Rodgers & Hart, Cole Porter, and Leonard Bernstein/Stephen Sondheim, among others, Shakespeare has done quite well on the musical stage. Standout numbers here include "Brush Up Your Shakespeare" from Porter's "Kiss Me, Kate" (based on "The Taming Of The Shrew"); "Darn That Dream" by Jimmy Van Heusen and Eddie De Lange from "Swingin' The Dream" ("A Midsummer Night's Dream"); and "Tonight" from Bernstein/Sondheim's "West Side Story" ("Romeo And Juliet"). Producer/label owner Kimmel contributes a number: "What Do I Do Now?," from "The Comedy Of Errors," which was also the source of Rodgers & Hart's "The Boys From Syracuse." Though the theme is the Bard, the song variety here would have the master himself humming along.

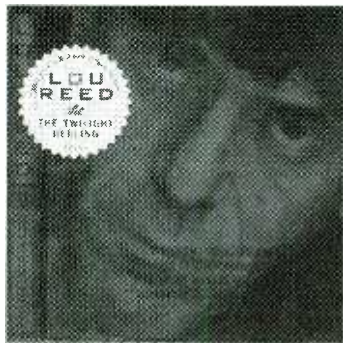
R & B

► RAY CHARLES

Strong Love Affair
 PRODUCERS: Jean-Pierre Grosz, Ray Charles
 Qwest 46107

This set's dynamic range illustrates the reason for this craftsman's lasting appeal. Trademark vocals are marked by good-time gusto on uptempo tracks, while ballads bear the familiar, down-home blues flair for which Ray Charles is noted worldwide. Big-brass hellowings, sultry organ grinds, and saucy sax yield stimulating

SPOTLIGHT



LOU REED

Set The Twilight Reeling
 PRODUCER: Lou Reed
 Warner Bros. 46159

New album from pre-eminent New York underground hero Lou Reed is somewhat more accessible than his last release, the disturbing epic "Magic And Loss." Amid characteristically spartan musical arrangements, Mr. Reed brings his acerbic wit to bear on a wide range of topics, from a lighthearted slice of New Yorkana ("Egg Cream") to the raucous "Hooky Wooky" and the stinging political satire "Sex With Your Parents (Motherfucker)." In between these offerings are typically insightful, thought-provoking song/poems, such as "Hang On To Your Emotions," "NYC Man," and "Trade In." A masterful work from an artist with an inexhaustible store of creativity.

audio cuisine. Similarly, acoustic piano-and-vocal tracks produce equally euphonic, albeit more shaded renderings. Tracks of note include the hypnotic title cut, the blues-infused "Tell Me What You Want Me To Do," and fun romps "No Time To Waste" and "The Fever."

COUNTRY

► RHONDA VINCENT

Trouble Free
 PRODUCERS: James Stroud & Richard Landis
 Giant 24630

They brought out the heavy artillery for Vincent, but she shines on her own. When your harmony singers include Dolly Par-

SPOTLIGHT



RAVI SHANKAR

In Celebration
 PRODUCERS: George Harrison & Alan Kozlowski with Ravi Shankar
 Angel 7243 5 55577

An icon of world music, Ravi Shankar has come to embody Indian classical music and symbolize the fruitful cross-pollination of Eastern and Western styles. Angel has issued this deluxe, four-CD set on the occasion of Shankar's 75th birthday, compiling recordings from every phase of the virtuoso sitarist's career. The project was obviously a labor of love for producer George Harrison, who ably documents Shankar's adventurous spirit and versatile talents. Shankar's classical sitar work, East/West collaborations, orchestral and ensemble recordings, and vocal and experimental music are all surveyed here with care and insight. The perfect introduction to an indispensable artist.

ton, Randy Travis, and Alison Krauss and your songwriters are Melba Montgomery, Kostas, Tom Shapiro, John Jarrard, and Al Anderson, then you've got the whole town behind you. Vincent delivers sparkling traditional country vocals,

VITAL REISSUES™

DIZZY GILLESPIE

Swing Low, Sweet Cadillac
 REISSUE PRODUCER: Michael Cuscuna
 Impulse/GRP 178

King Bee of Bop Dizzy Gillespie recorded this Impulse! set at Los Angeles nightclub Memory Lane in 1967 with a quintet featuring James Moody on reeds and Mike Longo on piano. Dizzy is showcased here in an aggressively Afro-Cuban style; tribal-sounding cries and rhythms further update the title track's already classic revision of the gospel standard "Swing Low, Sweet Chariot" and Moody's flute introduces a concert version of Gillespie's tropical clarion call "Kush." Also featured in this brilliant, vibrant set are a tightly percolating version of Jorge Ben's sensuous standard "Más Que Nada" and a Dizzy vocal on Leslie Bricusse's "Something In Your Smile."

NEIL YOUNG

Old Ways
 PRODUCERS: Neil Young, Ben Keith, David Briggs, and Elliot Mazer
 Mobile Fidelity 663

Neil Young has always experimented with country music and on 1985's "Old Ways" he took it to the limit, recording an album of foot-stompin', corn-huskin' tracks in Nashville, with help from "country outlaws" Waylon Jennings, Willie Nelson, and some of Music City's top session musicians. The album, unfairly overlooked upon first release, has a contemporary resonance in 1996. The album contains two stunningly beautiful cuts, "The Wayward Wind" and "My Boy"—Young's sensitive answer to John Lennon's "Beautiful Boy." This title, originally released on Geffen, is reissued exclusively by Mobile Fidelity.

SPOTLIGHT



NEWSBOYS

Take Me To Your Leader
 PRODUCERS: Steve Taylor, Peter Furler
 Star Song 0075

Christian rockers the Newsboys' sixth outing is their most ambitious to date and the one with the most promise for crossover appeal. Once again, Steve Taylor returns as producer, and he and founding member Peter Furler steer this talented outfit toward an organic sound that works well with this collection of tunes. Mostly written by Taylor, Furler, and bassist Phil Urry, the first-rate material ranges from the melodic "Let It Go" to the lyrically pointed "Cup Of Tea." Other highlights include the title tune, "Reality," "It's All Who You Know," and "Breathe." An album that shows why this innovative band continues to gain an enthusiastic following.

and Stroud and Landis' unobtrusive production makes this a dandy package.

► STEPHANIE BENTLEY

Hopechest
 PRODUCERS: Todd Wilkes & Paul Worley
 Epic 66877

Stephanie Bentley has previously been known chiefly for her duet with Ty Herndon, "Heart Half Empty," but this debut album should change all that. She has a big, controlled voice, solid writing chops, and an ear for a good song (John Hiatt, Matraca Berg, Kevin Welch, Gary Burr, Desmond Child, Hugh Prestwood, and Wally Wilson are among the authors). Bentley could easily advance to the forefront of the current crop of female country singers.

JAZZ

► AVENUE BLUE FEATURING JEFF GOLUB

Naked City
 PRODUCERS: Rick Braun & Jeff Golub
 Bluemoon 92658

Rock session guitarist Jeff Golub lays down customarily fine fretwork on his second release as the leader of contemporary jazz combo Avenue Blue. Highlights of a set made for airplay include the cool, languid soul of the title cut and the smooth, satisfying grooves of "Tumblin'" and "The Conversation" (the latter of which features Bob James on piano). Guest vocalist Phoebe Snow helps remake Barbara Lewis' 1965 hit "Baby, I'm Yours" and adds atmospheric background cries to Golub's cover of Classics IV's "Spooky."

► JACKY TERRASSON

Reach
 PRODUCER: Jacky Terrasson
 Blue Note 35739

Sophomore release from young piano sensation Jacky Terrasson proves that he is not only no flash in the pan, but he can keep

things at an exciting, steady sizzle in a traditional trio setting. Notable among the album's Terrasson-penned themes are the delicate, sweet halllady of "First Affair," the elegant, Bill Evans-like harmonies of "Happy Man," and the manic, curious construction of "The Rat Race." His modal, intensely rhapsodic title track bookends a gentle, almost arhythmic "Smoke Gets In Your Eyes." Other standard takes include a light-fingered, straightforward "I Should Care"; a Latin-style, kinetic "I Love You For Sentimental Reasons"; and a rhythmically reconfigured "Just One Of Those Things" that gives Jacky some room to Monk around.

NEW AGE

★ HIROKI OKANO

Rainbow Over The Gypsy Hill
 PRODUCER: Hiroki Okano
 Innovative Communications 2234

Japanese composer Hiroki Okano takes a perfect Zen garden and strolls in with techno rhythms, didgeridoo, African percussion, and synthesizers. Yet everything remains balanced and in its place. Inspired by nature, Okano and longtime partner and wind player Kosei Yamamoto go beyond this new age cliché and place sound like perfect gardeners. Raindrops turn into melodies, and melodies become environmental sounds in Okano's harmonious arrangements. Only the bouncy techno-pop of "Colours" seems out of place on this otherwise flawless effort.

GOSPEL

LUVONIA WHITLEY & THE CORINTHIAN TEMPLE RADIO HOUR

Give God The Glory
 PRODUCERS: Rev. Milton Biggiam, Carlis Moody
 Savoy 14828

The choir and its pumping rhythm section, behind soloist Antoinette McClellan Owens, joyfully catapult the album's title song, a high-energy orbit its author surely could never have imagined. Minister of music LuVonia Whitley brings a deft, relentlessly swinging touch to her rearrangements of two gospel chestnuts, "He Took My Sins Away" and "The Lord Is Blessing Me," while Carlis Moody's "I'll Never Stop Loving You" has a shimmering pop/R&B veneer. The choir's original material is also sturdy, showing strong traditional influences wrapped in a contemporary package. Standouts include "If I Can Help Somebody," which has a jazzy but insistent groove, and "It's A Blessing To Be Saved," a knockout punch of gospel fervor.

CONTEMPORARY CHRISTIAN

THE NELONS

Glad You're Here
 PRODUCER: Lan Goss
 Chapel 5323

Over the years, the Nelons have demonstrated the ability to consistently record strong songs of faith and imbue them with a warmth and integrity that has continually put them at the forefront of the southern gospel genre. On this fine collection, patriarch Rex Nelon, Kelly Nelon-Thompson, Jerry Thompson, and Charlotte Penhollow once again serve up powerful songs, such as "Blood On The Armor" and "I Touched His Garment." Other prime cuts include the inviting title tune, the uplifting "Go Tell My People" (written by Kelly & Jerry Thompson), and the affecting "I Will Always Need You," a duet with Kelly and the couple's 6-year-old daughter Amber. This album perfectly illustrates the qualities that have kept this Georgia clan one of Southern gospel's most enduring acts.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► **THE BEATLES** *Real Love* (no timing listed)
PRODUCERS: Jeff Lynne, John Lennon, Paul McCartney, George Harrison, Ringo Starr
WRITER: J. Lennon
PUBLISHER: Ono, ASCAP
Capitol 11187 (c/o Cema) (cassette single)
Here is another shimmering sliver of pop romance from the recent anthology of rarities and other assorted nuggets by the Fab Four. John Lennon's lead vocal is an utter delight within the easy-paced track's updated rock'n'roll environment. Bravo to Jeff Lynne for perfectly marrying the original portions of the song to a decidedly '90s-styled sensibility. There is no denying that this high-quality release would be a tough top 40 sell by any other act—but isn't that one of the perks accompanying such status? This will be a refreshing respite from the same old fodder crowding radio airwaves.

► **COOLIO** *1,2,3,4 (Sumpin' New)* (3:20)
PRODUCERS: James Carter, Poison Ivey, Dominic Aldridge, Reece Carter
WRITERS: A. Ivey Jr., A. Sear
PUBLISHERS: T-Boy/Boo Daddy/Jams R US/Straight Ahead Entertainment/Mijac/Warner-Tamerlane, ASCAP, Screen Gems-EMI, BMI
Tommy Boy 7721 (cassette single)
The previous single "Too Hot" is followed by a jump, funk-lined jeep anthem that allows Coolio plenty of room to work up a fun, lyrical sweat. The sample-happy groove provides a wigglin' good time, riding primarily on a prominent snippet of the early '80s 12-incher "Wikka Wrap" by the Evasions. Lighter in content than Coolio's recent releases, this is a hit-bound jam that will leave you gleefully twitching and grinning from ear to ear.

► **SELENA** *I'm Getting Used To You* (4:03)
PRODUCER: Rhett Lawrence
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
REMIXER: David Morales
EMI-Latin/EMI 10469 (c/o Cema) (cassette single)
The late performer will likely continue to draw wistful, enthusiastic attention from programmers and consumers with this rhythmic cha-cha ditty. Selena's girlish delivery sounds well-suited to producer Rhett Lawrence's percussive Latin pop shuffle. The hook—concocted by Diane Warren—is a slow-grower but wholly unshakable after a couple of spins. For a completely different vibe, David Morales contributes post-production that is rife with zesty disco/house flavor. Taken from the album "Dreaming Of You."

★ **BEL CANTO** *Rumour* (4:02)
PRODUCERS: Ulf Holand, Bel Canto
WRITERS: A.M. Drecker, N. Johansen
PUBLISHER: Bel Canto, ASCAP
REMIXERS: Masters At Work
Lava 6649 (c/o Atlantic) (cassette single)
Alterna-pop act appears on the verge of its first major pop hit with this Euro-touched, beat-smart offering. In its original album form, the track chugs with funky guitars and haunting keyboards. Taking a page from Everything But The Girl's left-field hit, "Missing," the song has been jacked up to a slinking house pace by Masters At Work that is wisely spare, respectful, and representative of the song's haunting melody and vocal. Not to be missed.

QUAD CITY DJ'S *C'mon 'N Ride It (The Train)* (4:06)
PRODUCERS: C.C. Lemonhead, Jay Ski McGowan
WRITER: not listed
PUBLISHER: not listed
Quadrasonic/Big Beat 6624 (c/o Atlantic) (cassette single)
Don'tcha want another booty jam? Sure, ya do—especially if it jiggles with the kind

of infectious chorus that this ditty has. This is one of those records that requires the mind to be turned off. The second you start to take all the double-entendre train/ride references too seriously, you are likely to get agitated. Take this for what it is: a cute moment that is good for a quiet chuckle and a wiggle.

EMILY *Missing You Again* (4:02)
PRODUCERS: Tom Weir, Larry Weir, Emily
WRITER: Martin S.
PUBLISHER: Hit 2, BMI
Grey Wall 002 (CD single)
Emily gives teenage girls going through the angst of a broken first love something with which to sing along. Pleasantly direct and somewhat formulaic, this power ballad hits the mark largely on Emily's youthful, earnest performance. There is something highly effective about a song recorded by an artist who appears to inhabit the same demographic she is aiming to reach. Pop radio exposure could lead to heavy-duty bonding between this charming young artist and young women.

ADAM SANDLER *Steve Polychronopolous* (3:11)
PRODUCERS: Brooks Arthur, Adam Sandler
WRITERS: A. Sandler, A. Covert, J. Rosenberg, J. Apatow, F. Coraci
PUBLISHERS: Adam Sandler/Lone Ranger, ASCAP
Warner Bros. 8088 (CD single)
Sandler, whose gold-selling first album, "They're All Gonna Laugh At You," included some hilarious musical segments, continues his attempt at writing comic songs. Unfortunately, "Steve Polychronopolous" is a huge letdown. Most of the droll, lame lyrics shouted by Sandler on this song are embarrassingly weak.

R & B

► **H-TOWN** *A Thin Line Between Love And Hate* (4:10)
PRODUCER: Roger Troutman
WRITERS: R. Poindexter, R. Poindexter, J. Members
PUBLISHERS: Cotillion/Win Or Lose/Warner-Tamerlane, ASCAP
Warner Bros. 8005 (cassette single)
The union of this street-smart vocal group with Roger Troutman's quirky, electro-leaning production is downright inspired—not to mention a pleasant departure from typical chest-pounding R&B balladry. The Persuaders' classic 1971 soul ballad sounds as fresh now as it did when it was first recorded. Listen for a guest duet vocal by Shirley Murdock, whose presence lends a fun new twist to the tune. This is the theme to the new Martin Lawrence movie of the same name. Watch it sweep onto R&B radio within seconds.

CHRISTINE ST. CLAIRE *Oh My Love* (no timing listed)
PRODUCERS: Christine St. Claire, Thomas Gooding, Leni Guess
WRITER: C. St. Claire
PUBLISHER: St. Claire, ASCAP
Guess 001 (cassette single)
Newcomer Christine St. Claire excels in a setting that blends Caribbean flavors with traditional R&B balladry. She bends and tweaks each phrase and note with the prowess of such seasoned veterans as Anita Baker. Sophisticated ears will dig this one outta da box, while kids will come around after a couple of spins. For added pleasure, dive into "I'm Blue," which has a more pop/AC texture. Contact: 212-840-8939.

DAVE SHIRLEY *Let's Help One Another* (4:39)
PRODUCER: Ted Perlman
WRITERS: D. Shirley, T. Perlman
PUBLISHER: D.S., BMI
D.S. 001 (CD single)
Dave Shirley tries to bridge the gap between the jeep/R&B brigade and gospel audiences with a funky reminder of the need for unity. Shirley has a voice that is slightly reminiscent of Al Green's, and he is backed by a spirited choir. Soothing to the troubled brow, this single deserves a spot on older-skewed R&B stations. Contact: 310-358-7152.

COUNTRY

► **COLLIN RAYE** *I Think About You* (3:20)
PRODUCERS: John Hobbs, Ed Seay, Paul Worley
WRITERS: D. Schlitz, S. Seskin
PUBLISHERS: New Don Songs/New Hayes/Love This Town, ASCAP
Epic 78238 (c/o Sony) (7-inch single)
Raye consistently unearths songs that speak about the poignancy of the human experience, and this fine single is yet another example. It is an uptempo tune with an underlying message about a man who is reminded of his little girl in the image of every woman he sees. The lyrics say, "When I see a woman on the news who didn't ask to be abandoned and abused/It doesn't matter who she is/I think about you . . . When I look at this world I can't help but see that every woman used to be somebody's little girl." With that great voice and honest, heartfelt delivery, Raye serves up another winner.

► **DOUG SUPERNAW** *She Never Looks Back* (2:28)
PRODUCER: Richard Landis
WRITERS: J. Lauderdale, F. Dycus
PUBLISHERS: Mighty Nice Music/Laudersongs, BMI; Warner Source Songs/Dyinda Jam Music, SESAC
Giant 8044 (c/o Warner Bros.) (CD promo)
Jim Lauderdale and Frank Dycus have penned a clever little ditty about a woman who "must have been a pilot in a life before because she knows when it's time for her to bail." The production is crisp and lively, and Supernaw turns in a winning vocal performance as the wronged lover who views her departure with resignation tinged with awe. One of the most radio-friendly cuts on Supernaw's excellent "You Still Got Me" album.

► **JEFF CARSON** *Holdin' Onto Something* (2:51)
PRODUCER: Chuck Howard
WRITERS: T. McHugh, T. Shapiro
PUBLISHERS: Kicking Bird/Thomasawh/Hamstein Cumberland/Diamond Struck/Mike Curb, BMI
MCG Curb 1214 (7-inch single)
Carson follows the hits "Not On Your Love" and "The Car" with a strong uptempo effort that should easily solidify his base at country radio. Carson has a charming way with a song, and he is one of country music's most promising new talents. This should further endear him to country radio programmers and listeners alike.

► **TY ENGLAND** *Redneck Son* (3:23)
PRODUCER: Garth Fundis
WRITERS: B. Carlisle, R. Thomas
PUBLISHERS: PolyGram International/Jacque Remembers, ASCAP
RCA 64510 (c/o BMG) (7-inch single)
Written by Bob Carlisle and Randy Thomas, the same duo who penned Dolly Parton's "Why'd You Come In Here Looking Like That," England's third sin-

gle from his RCA debut album is a rollicking tribute to rural roots. The beat has an absolutely infectious, unique feel within the bassline, and England sounds like he is enjoying the outing as much as listeners will. Country radio should love this.

DANCE

D.C. LARUE *The Rounds And The Deep Dark Night* (5:46)
PRODUCER: D.C. Larue
WRITER: D.C. Larue
PUBLISHER: Quality Control, ASCAP
REMIXERS: D.C. Larue, Moogroove & Dazy
Bullfrog 16032 (c/o Hot Productions) (CD single)
During his disco-era heyday, you could always count on Larue to digest a trend and then deftly reconfigure its concept from his own quirky perspective. On his first new recording in ages, he delves into jungle culture, smoothing some of its rough edges and embracing its ragged breakbeat pace and reggae spices. A nine-pack of remixes readdresses this fairly simple, carnal composition in a variety of club colors, including deep house, acid jazz, and hip-hop. Contact: 305-666-0445.

AC

SCARLET *Independent Love Song* (3:50)
PRODUCER: not listed
WRITERS: C. Parker, J. Voule
PUBLISHER: Warner U.K., PRS
Milan 35739 (c/o BMG) (CD single)
This recent top 20 U.K. pop hit is the first single from the soundtrack to the movie "Bed Of Roses." There is not much innovation, just a booming power ballad with simple lyrics, dramatic instrumentation, and a female lead vocal that soars to glass-shattering soprano heights. It certainly works, pressing every reactionary listener button. Translation: This single should become an immediate AC radio staple.

TOMMY JAMES *Megamation Man* (4:39)
PRODUCERS: Tommy James, Jimmy "Wiz" Wisner
WRITER: T. James
PUBLISHER: Tommy James Songs, BMI
Aura 003 (CD single)
After more than 20 years and a string of hits, James continues to make relevant pop music. This cut from his new "audiomovie," "A Night In Big City," has the oversized arrangement of a rock-leaning musical theater piece. Politically pointed, the song ponders life in the 21st century and shows James at his most lyrically direct and daring. The single's chances of flying at radio will rely heavily on programmers who are reverent of James' pop pedigree. More likely, you will need to

NEW & NOTEWORTHY

ALANA DANTE *Think Twice* (no timing listed)
PRODUCER: Peter Neels
WRITERS: A. Hill, P. Sinfield
PUBLISHERS: EMI-Virgin, ASCAP, Chrysalis Songs, BMI
REMIXERS: Markus Schulz, C.L. McSpadden
Next Plateau 1448 (cassette single)
The eyebrow-raising European "Think Twice" cover is getting hotter in the States with the domestic availability of yet another dance-oriented reading of Celine Dion's 1995 international hit ballad. In Dante and company's hands, the song sashays along at a reggae-kissed funk pace that is warmly akin to several hits by Ace Of Base. Dante has a sweet voice that gives the song a youthful vigor that will help draw approval from urban teens. Clubs are courted via savvy house remixes by Markus Schulz and C.L. McSpadden. It will be tough to pick between this and the version by QPM/Profile ingenue Lauraine. Should be an interesting race.

SKINDEEP FEATURING LI'L KIM OF JUNIOR M.A.F.I.A. *No More Games* (3:59)
PRODUCER: DJ Clark Kent
WRITERS: T. Hester, G. Gilsani, R. Desire, K. Jones, R.A. Franklin, J. Sample
PUBLISHERS: PolyGram International/Freddie Smooove Gangstas, ASCAP; Music Corporation of America/Four Knights, BMI
Loose Cannon 7102 (c/o Island) (cassette single)
Red-hot Junior M.A.F.I.A. rapper Li'l Kim helps this appealing new male vocal trio hedge its bets on getting radio approval—not that the act really needs it. This male trio has vocal chops and charm to spare, and the tune (which borrows from Joe Sample's classic "In All My Wildest Dreams") will become a favorite to many before it reaches its close. Groove on the track's rich harmonies, finger-poppin' guitar licks, and grinding bassline. Natch, Li'l Kim's cameo is sassy and on the money. It is also well-placed within the arrangement. In all, a single that leaves you hungry for a taste of the forthcoming album "Get You Open."

seek this one out on your own. Contact: 212-353-9632.

ROCK TRACKS

► **LUSH** *Last Night* (5:23)
PRODUCERS: Peter Bartlett, Lush
WRITER: Anderson
PUBLISHER: Songs of PolyGram, BMI
4AD/Reprise 8034 (c/o Warner Bros.) (CD promo single)
Lush returns with more sweetness and light in three distinct versions of sedate sonic merriment. Swirling guitar riffs sweep through bittersweet vocals, as hypnotic melodies suck the listener into a deep trance. A brilliant effort, taken from the forthcoming "Loveline."

THERMADORE *Amerasian* (3:58)
PRODUCERS: David King, Robbie Allen
WRITER: R. Allen
PUBLISHER: Rob Rule, BMI
Atlantic 6627 (CD promo)
Triple-A and album rock radio programmers who are in search of a band similar to Blues Traveler will appreciate the debut from Thermadore. Straightforward rock rhythms and acoustic guitar riffs accompany a blues rock vocal. From the album "Monkey On Rico."

SEVEN MARY THREE *Water's Edge* (3:55)
PRODUCERS: J. Ross, J. Pollock, T. Morris
WRITERS: J. Ross, J. Pollock
PUBLISHER: Seven Mary Three, BMI
Mammoth 6582 (c/o Atlantic) (CD promo)
Fans of Live and R.E.M. will appreciate the similar vocal style of Seven Mary Three, which balances rage, melancholy, and madness. A complex musical atmosphere is formed by a flurry of unstable guitar riffs, pounding drums, and moody melodies. From the album "American Standard."

CLAY HARPER *Hey* (2:36)
PRODUCER: not listed
WRITER: C. Harper
PUBLISHER: not listed
Casino Royale 002 (7-inch single)
The Coolies' front man Clay Harper goes it alone for this simple acoustic effort. Harper's well-seasoned vocals are raw and gritty here, as the lyrics exude vulnerability and a strong spirit. Worth a listen. Contact: 404-876-1201.

THE INBREDS *Amelia Earhart* (3:17)
PRODUCER: Dave Clark
WRITER: not listed
PUBLISHER: not listed
Atlantic 6591 (CD promo)
Backed by some nicely distorted guitar, the lead singer more or less speaks his part, rarely showing any range. Still, understated delivery does little damage to this basically innocuous pop tune.

SAVOY *Velvet* (3:45)
WRITERS: L. Waaktaar, P. Waaktaar
PRODUCER: not listed
PUBLISHER: not listed
Warner Bros. 8077 (CD promo)
The intelligent lyrics of this velvet-smooth love song make this track on par with material from Love & Rockets and Echo & the Bunnymen. Modern rock should appreciate this touching single. Ethereal, gorgeous back-up steals the show.

RAP

FOESOM *Li'l Somethin' Somethin'* (3:58)
PRODUCERS: Glaze, Tony G.
WRITERS: M. Mills, V. Ramos, T. Leonard, A. Gonzales, S. Wonder
PUBLISHERS: Whoonin'/Listen To The Sound/Don't Get It Twisted/CRK/MiPallo/Laurenlovesmusic./Joebete/Black Bull, ASCAP
Big Beat 6470 (c/o Atlantic) (CD single)
Instead of diluting its rhymes to fill space, Foesom shows confidence and avoids diluting this track by giving back-up singers and funky synthesizers room to shine. Even though they are not the most talented or ingenious posse to come out of the Long Beach, Calif., scene, the rappers have enough smarts to let producers Glaze and G. run with the mix, which is original and fresh.

SINGLES PICKS (►): New releases with the greatest chart potential. **CRITICS CHOICE** (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. **NEW AND NOTEWORTHY**: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).



MUSIC

SHAKIN' THE HOUSE: LIVE IN L.A.

Benson Music Group
95 minutes, \$24.95
Benson is pulling out all the promotional stops to support the audio/video follow-up to its initial "Shakin' The House" performance project, recorded in Nashville in 1991. The new L.A. incarnation features a winning trio of gospel heavy-hitters: Tribute recording artist Yolanda Adams and Benson acts Ezekiah Walker & the Love Fellowship Crusade and Fred Hammond & the Radical For Christ Choir. A bit smoother and more gospel-oriented than its predecessor—which comprised Carman, Commissioned, and the Christ Church Choir—"Live In L.A." has its roots in last summer's Gospel Music Workshop of America and its future in strong sales at retail.

CHILDREN'S

A HOSPITAL TRIP WITH DR. BIP

Kidz-Med Inc.
20 minutes, \$14.95
This program aimed at demystifying a hospital stay is on the short side, but comes with a complimentary coloring book that helps continue the education and provide a fun activity for a bed-ridden child. The animated title character, Dr. Bip, weaves in and out of a representative sampling of live-action hospital scenes and explains the proceedings through clever rhymes. Thoughtful and entertaining, this unique video serves a wonderful purpose in a wonderful way. (Contact: 408-622-9441).

LET'S GO CAMPING

Vermont Story Works
45 minutes, \$14.95
Smugglers Notch State Park near Stowe, Vt., serves as an inspiring backdrop for this family-oriented guide to the pleasures of camping. This live-action contender has a child-friendly narrator (Ranger Ben), bouncy background music, an easy-to-follow story line, and clever film techniques—all of which hold interest and intrigue. The emphasis is on education as much as entertainment, with an abundance of factoids and demonstrations. And if a scenic park is not in the viewer's short-term plans, Ranger Ben provides tips on how to have a camping adventure right in the living room. (Contact: 800-206-8383)

THE BEST OF ROGER RABBIT

Walt Disney Home Video
30 minutes, \$14.95
Roger Rabbit may not be the first image that comes to mind when children think of Easter, but the boisterous bunny has a basketful of laughs in store in this best-of compilation culled from the series created by Disney and Steven Spielberg. Three animated episodes find Roger and his young companion Baby Herman being rattled at home when the rabbit accidentally swallows his buddy's favorite toy; on a roller coaster of an adventure at the fair when Roger gets into trouble with the prize bull and ends up on an endless ride; and trapped in a logging mill.

DOCUMENTARY

THE SPEECHES COLLECTION

MPI Home Video
approximately 60 minutes each, \$19.98 each
MPI bolsters its "Speeches Collection" with six new entries featuring former U.S. presidents Ronald Reagan, Jimmy Carter, Gerald Ford, and Lyndon Johnson; South African President Nelson Mandela; and such notable women as

Eleanor Roosevelt, Elizabeth Stanton, Betty Friedan, and Barbara Boxer. A unique, compelling addition to the sell-through video market, the series continues its excellent tradition of unblemished documentation that will appeal to history buffs, as well as those with a particular interest in one of its subjects. Previous "Speeches" titles include Martin Luther King Jr., John Kennedy, Harry Truman, Adolf Hitler, and Winston Churchill.

THE CURSE OF THE LOST GOLD MINE

Superior Promotions Inc.
47 minutes, \$19.95
Self-styled "docu-drama" is narrated by Donnelly Rhodes in exaggerated creepiness and accompanied by a fittingly eerie soundtrack that seems like perfect fodder for a preteen slumber party. Enhanced by Rhodes' gravelly diction, the program melds dramatizations, interviews with historians, and archival film footage to relate the story of those who set out to make their fortune during the Gold Rush and never returned home. Unfortunately, the resulting product falls flatly between the categories of children's entertainment and adult documentary, and therefore, won't likely find much of an audience in either. (Contact: 847-381-0909)

TRAVEL

THE GREAT SMOKY MOUNTAINS VIDEO JOURNAL

The Image Network
70 minutes, \$12.98
The cheesy cover photo is the first hint that this guide to the Smoky Mountains in the Southeastern U.S. contains a little more home-grown kitsch than the average travel video. Narrated by a cheery mountain music historian, the program unfolds into an audio-visual

treatment that is part documentary and part visitor's guide. It covers such seasonal recreational activities as whitewater kayaking and hot-air ballooning; magnificent wildlife footage of black bears, coyotes, and red wolves; and entertainment hamlets Dollywood, Dixie Stampede, and others. (Contact: 412-694-8858)

INSTRUCTIONAL

BARTENDING FOR FUN & PROFIT

HowComm Video
75 minutes, \$29.95
Of all the skills one can glean in life, the art of mixing a good drink comes in handy much more than one might expect. This video melds comprehensive instruction on such topics as mixing specific drinks, selecting the glass in which to serve it, choosing a garnish, handling money, social responsibilities, and cleanliness with interviews with working bartenders and food-establishment owners. It is geared toward people who are interested in pursuing a career in bartending or who just want to bolster their entertaining skills, but likely will appeal more to those in the former category. (Contact: 516-754-0267)

BRIT HUME'S SURVIVAL GUIDE TO MICROSOFT WINDOWS 95

WAVE Communications
70 minutes, \$19.95
The cascade of celebs and others who have taken it upon themselves to enlighten the public about the merits of softly selling software program Windows 95 is growing to astounding proportions. ABC News' chief White House correspondent/how-to computer columnist Brit Hume is the latest to worship at the temple of Bill Gates, and—to Hume's credit—he does the job quite well. An obvious knowledge of the sub-

ject matter, an approachable style, and a strong dose of humor make the program useful and useable for the uninitiated. (Contact: 800-892-8433)



ICEBREAKER

20th Century Fox Entertainment
PC Windows/Macintosh CD-ROM
Sometimes the simplest games are the most addicting. For proof, think "Tetris" or "Pac-Man." Without complicated rules, "Icebreaker" is likely to catch fire with those who don't care about "hit points" or finding secret passageways in multilevel adventure games. Instead, "Icebreaker" is geared at the instant gratification gamer who wants a quick twitch fix. In the game, players must navigate through a simple grid in an effort to destroy enemy pyramids while avoiding slime pools, bottomless pits, and dastardly villains. Die-hard gamers will appreciate the 150 levels of action to be conquered. Gamers in search of a cool challenge should give "Icebreaker" a crack.

D

Acclaim Entertainment
PC Windows CD-ROM/3DO/Sony PlayStation/Sega
Dark-themed and filled with despair, the interactive horror game "D" is certainly not for the weak-stomached. As "Laura," the player travels to a Los Angeles-based hospital to track down her father, who has apparently murdered several innocent people. The gory

remnants of her dad's evil deeds are—literally—scattered throughout the building, which, strangely enough, looks more like the inside of an old house than a hospital. "Myst"-like puzzles must be solved to progress deeper into the mystery, which slowly unravels the gruesome reality of who—or what—"D" is. (Here's a hint: Think blood.) The computer-generated graphics are simply stunning, while the soundtrack (which was created by Kenji Eno with the Moscow Symphony Orchestra) adds to the game's already eerie atmosphere. Game navigation in "D" is a bit quirky at first, but the story line is compelling enough to excuse its somewhat awkward gameplay. "D" is dastardly fun.



ENTER WHINING

By Fran Drescher
Read by the author
HarperAudio
195 minutes (abridged), \$20
In her unmistakable Queens, N.Y., voice, Drescher chats with the reader about her life, which often resembles a TV sitcom. (Her description of her wedding is a comedy of errors, with the rabbi popping nitroglycerin pills, her mother having an allergic reaction to a bee sting, two relatives being scandalized when they realize they're wearing the same dress, and her sister's wig catching fire.) The star of "The Nanny" comes across as refreshingly down to earth—she humorously makes fun of her accent and her foibles, describes meeting Barbra Streisand with all the gushing enthusiasm of a fan, and talks about her new-found celebrity with a "pinch-me-I-must-be-dreaming" delight. At the same time, she's clearly an intelligent, creative professional who controls the direction of her show and is responsible for its success (along with her husband and partner, producer Peter Jacobson). Charming, funny, and self-deprecating with the comic timing of a stand-up comedian, Drescher has created a genuinely fun, enjoyable audio.

IT TAKES A VILLAGE

By Hillary Rodham Clinton
Read by the author
3 hours (abridged), \$18
Simon & Schuster Audio
The first-ever First Lady to record an audiobook, Clinton talks thoughtfully and intelligently about the crises facing America's children and what can be done to help them. She discusses problems and solutions on several levels, offering suggestions for parents, communities, and government. Parents of all economic and educational backgrounds can help their children in many ways: by talking to them as infants to help them develop language skills, by reading to them, by providing fair, firm discipline, by having them do chores to teach them responsibility, by spending quality time with them and listening to them with interest and respect, and by providing a good role model. Schools should not teach religion, she says, but should promote moral values, tolerance, and a social conscience. Communities should establish after-school sports, recreation, and youth volunteer programs to offer children and teens positive, constructive activities. Government's role, she says, is to make sure that all children have adequate health care, which will save money by preventing serious health problems later. In addition, new parents should have access to classes that teach them proper parenting skills.

IN PRINT

HOLLYWOOD HI-FI By George Gimarc and Pat Reeder 127 pages St. Martin's Griffin \$14.95

Very often, big-name actors fall prey to the delusion that since they can act, they must be talented at singing, too. So, brimming with confidence, they make records, most of which are astoundingly awful. These unintentionally hilarious celebrity recordings were lost to posterity until resurrected by Rhino Records' popular "Golden Throats" series. Now, Gimarc and Reeder—self-described lovers of "oddball recordings"—offer an amusing overview of this neglected genre of music.

Best known among these recordings are those of the "Star Trek" cast, particularly William Shatner's infamous renditions of "Mr. Tambourine Man" and "Lucy In The Sky With Diamonds" (which, as Gimarc and Reeder put it, "sounds like Regis Philbin on LSD").

But the authors have dug deeper than that, unearthing more than 100 celebrity recordings and devoting a full page to each performer. There are a lot of surprises here: Bette Davis, Joe Pesci, Farrah Fawcett, Richard Simmons, and Orson Welles. Detailed, entertaining background information is provided on each; the authors clearly

spent a lot of time researching the history of each record. (As they say in their foreword, "Do we need to get a life, or what?")

Gimarc and Reeder's sarcastic, yet affectionate, commentaries are as funny as the music they skewer. Take this introduction to Burgess Meredith's "Songs From How The West Was Won": "Pardon me, Mr. Record Store Clerk! I'm looking for an album of rousing western themes . . . the type of songs that evoke the grand, rugged territory and hard-ridin' cowboys of the Old West! Oh, and by the way: Could they be sung by Batman's nemesis,



the Penguin?" Or, summing up Joan Rivers' "Just Like A Man": "Can she talk? Yes. Can she sing? NO!"

The authors are fair in giving positive reviews to those rare celebrity records that are artistically sound. They also give points to celebrities who have enough of a sense of humor to joke about their failed recording attempts. And, after making fun of actors who can't sing, the authors generously include a section on singers who can't act.

Reading this book makes one immediately want to hear all these wacky records. In anticipation of that desire, Brunswick Records (212-246-7930) is planning to simultaneously release a tie-in "Hollywood Hi-Fi" CD, with 18 celebrity recordings mentioned in the book. The book is also being publicized by a World Wide Web site on the Internet (<http://www.onramp.net/RGP/Hollywood.html>). The authors plan to do sequels (they have enough material for three or four books) and hope to eventually do a TV special, with vintage clips of the stars singing on various TV shows and in movies.

With the popularity of TV bloopers and "Before They Were Stars" specials, this book and its tie-ins should find an eager audience. TRUDI MILLER ROSENBLUM

RIAA REPORT SHOWS STAGNANT SHIPMENTS

(Continued from page 3)

tal unit shipments, the strongest category, CD albums, registered a increase of 9.9% in unit shipments and 11.1% in dollar value. In 1995, 727.6 million CD albums were sold in the U.S. at a value of \$9.4 billion, as compared to 662.1 million units at a value of \$8.4 billion in 1994.

RIAA chairman Jay Berman says the growth in CDs suggests that the business is in better health than the overall numbers suggest.

"The thing that strikes me about these numbers, in the context of having a flat year after almost a decade of unbroken growth, is that we had a reasonably healthy growth, unit-wise, in CD," says Berman. "It's safe to say

JAPANESE MUSIC

(Continued from page 4)

"There were a lot of million-sellers, but the record companies didn't develop new acts, which would become their assets in the next two or three years," he says.

"There's no guarantee that last year's million-selling artists will have megahits this year," Nishimura adds, pointing to what he describes as the novelty appeal of acts such as Avex Trax's H Jungle With T, which comprises producer Tetsuya Komuro and comedian Masahiro Hamada.

Of the 21 singles that reached the million-sales mark in the period from Dec. 21, 1994, to Dec. 20, 1995, Avex racked up five—more than any other record company.

PolyGram K.K. president Keiichi Ishizaka, who says that his company has come off a good year with the reorganization of subsidiary Polydor K.K. (which enjoyed a major success with rock group Spitz in 1995), points out that the industry's results are impressive given that the growth of Japan's gross domestic product for the year was close to zero.

"One of the key characteristics of last year's market was the popularity of both domestic and foreign dance music," notes Ishizaka.

For example, three of Avex's 5 million-selling singles were by dance/pop unit trf. "And the popularity of karaoke among young people makes Japan a singles-oriented market," says Ishizaka, adding that TV drama and commercial tie-ins continue to be important for promoting records in Japan.

Domestic artists scoring megahits in Japan in 1995 included pop/rock group Mr. Children (Toy's Factory), B'z (Rooms Records), and Dreams Come True (Sony Records).

Production of material by non-Japanese artists (including those imports handled by Japanese record companies) totaled 109.05 million units, up 16.4% from 1994, and was worth 157.39 billion yen (\$1.52 billion), up 13.3%.

Foreign artists with million-selling albums in 1995 were Mariah Carey, for "Daydream" (Sony Records), and Scatman, for "Scatman's World" (BMG Victor). No foreign singles made the million mark in 1995.

Production of domestic artists' material reached 351.1 million units, up 11%, for a value of 409.14 billion yen (\$3.96 billion), a 7.5% increase.

Foreign repertoire (excluding the roughly 60% of imports that are not handled by Japanese record companies) in 1995 thus accounted for 23.7% of the Japanese market in terms of quantity (compared to 22.8% for 1994) and 27.8% in terms of value (compared to 26.7% in 1994).

that, with rare exceptions, we've pretty much exhausted the catalog-replacement business. What's selling now is what's being released now."

Berman adds, "The problem is that even 10% growth in the leading format hasn't been able to overcome the decline in the cassette format. In past years, 20% growth in the CD business made up for a lot of ills, so that's the crux of the problem from our end of the business. We're basically at a 10% growth in the current-release business. Normally, you'd say that's pretty good business."

Another area of growth last year was CD singles, which rose 85% in unit volume from 9.3 million pieces in 1994 to 17.2 million last year. Interestingly, the dollar value of CD singles increased only 57.9% (from \$56.1 million to \$88.6 million), reflecting some record labels' controversial practice of selling singles at low prices to bolster their chart performance.

Cassette albums plummeted 21.1% from 345 million units in 1994 to 272 million last year. In dollar value, this category dropped 22.6% from \$2.9 billion to \$2.3 billion. Those decreases represent the sharpest drop ever by the sagging format.

Shipments of cassette singles dropped 12.8% from 81.1 million units in '94 to 70.7 million last year. In dollar terms, the decline of the cassette single was an even-more-pronounced 14% from \$274 million in 1994 to \$236 million last year.

However, despite their decline in volume, cassette singles outsold CD singles by a margin of 2-to-1 last year, according to the RIAA.

Led by the success of a handful of high-profile LP releases, unit ship-

Music Industry Scorecard: Jan.-Dec. 1992-95

MANUFACTURERS' UNIT SHIPMENTS (MILLIONS NET AFTER RETURNS)

	1992	1993	1994	1995	% Change '94-'95
CDs	407.5	495.4	662.1	727.6	+9.9%
CD Singles	7.3	7.8	9.3	17.2	+85.0%
Cassettes	366.4	339.5	345.4	272.6	-21.1%
Cassette Singles	84.6	85.6	81.1	70.7	-12.8%
LPs/EPs	2.3	1.2	1.9	2.2	+15.8%
Vinyl Singles	19.8	15.1	11.7	10.2	-12.8%
Music Videos	7.6	11.0	11.2	12.6	+12.5%
TOTALS	895.5	955.6	1,122.7	1,113.1	-0.9%

MANUFACTURERS' DOLLAR VALUE (\$ MILLIONS AT SUGGESTED LIST PRICE)

	1992	1993	1994	1995	% Change '94-'95
CDs	5,326.5	6,511.4	8,464.5	9,401.7	+11.1%
CD Singles	45.1	45.8	56.1	88.6	+57.9%
Cassettes	3,116.3	2,915.8	2,976.4	2,303.6	-22.6%
Cassette Singles	298.8	298.5	274.9	236.3	-14.0%
LPs/EPs	13.5	10.6	17.8	25.1	+41.0%
Vinyl Singles	66.4	51.2	47.2	46.7	-1.1%
Music Videos	157.4	213.3	231.1	220.3	-4.7%
TOTALS	9,024.0	10,046.6	12,068.0	12,322.3	+2.1%

Source: RIAA Market Research Committee

which had experienced sales surges every year since the year of its inception, except for recession-plagued 1991.

Last year, music video shipments totaled 12.6 million, an increase of 12.5% from 11.2 million in 1994. In dollar volume, though, music videos declined 4.7% from \$231 million in 1994 to \$220 million last year.

The RIAA report explains that the association's numbers—compiled quarterly by the independent accounting firm of KPMG Peat Marwick—represent data from record companies that comprise an estimated 90% of the prerecorded music and video market in the U.S. To calculate figures for the remaining 10% of the industry, the RIAA uses data from market research firm SoundScan, which also provides information for Billboard's charts.

Commenting on the sobering 1995 report, Berman says, "Clearly, there was turmoil in the retail end of our business, and it came at the end of a kind of decadelong expansion, so we ran up against a brick wall in '95. My guess is that '96 will be the transition year. There's an opportunity to sort all these things out and re-establish the business on a firm footing again. There's health in the underlying business."

Rosen says, "The writing is on the wall. It's now up to the industry—manufacturers and retailers—to interpret what consumers are telling us about marketing and merchandising prerecorded music. As for 1996, we're a creative business poised to compete with the best of them. Music is simply too good of a value not to rebound."

ments of vinyl albums and EPs climbed for the second consecutive year from 1.9 million in 1994 to 2.2 million last year—a 15.8% increase. In dollar terms, the increase in vinyl album business was even more impressive, jumping 41% from \$17.8 million in 1994 to \$25.1 million in 1995.

On the other hand, unit shipments

of vinyl singles fell 12.8% from 11.7 million in 1994 to 10.2 million last year. Vinyl single dollar volume was down 1.1% from \$47.2 million in 1994 to \$46.7 million in '95.

Music video was the only category that experienced an increase in unit shipments and a decline in sales volume, reflecting the increasingly aggressive discounting of the format—

GRASS GROWING UNDER ALAN MELTZER

(Continued from page 4)

Meltzer, who was well-capitalized from the sale of CD One Stop to Alliance, completed the purchase of Grass from Dutch East in September. He finalized the distribution pact with BMG early this year.

Meltzer acknowledges certain perceptual problems that arise when an indie-based imprint, such as Grass, goes through a major, such as BMG.

"The majors carry with them a certain stigma as it relates to a lot of young independent bands, because the majors represent a corporate image that the bands don't want to be a part of," he says. "To that end, the majors have set up independent distribution companies to get away from that very image."

Meltzer says a label like Grass has the opportunity to be "a kind of hybrid. We're not a major label, but we're not the traditional little undercapitalized, disorganized independent that's out there on a wing and a prayer. We're somewhere in the middle. We're staffed, we've got the organization, and we've got the know-how. I opted for major distribution because the majors ultimately are better at it."

Of his reasons for pacting with BMG, Meltzer says, "They have the best delivery systems in the industry . . . Most importantly, I thought we were a perfect fit, because one of the things that BMG as a distribution company has had limited success with has been alternative independent music. Here, we could add to their potential market share."

BMG president Pete Jones says that Grass' alternative-skewed product is a good mix with the developing acts on RCA, Arista, and Zoo.

Jones adds, "I'm interested in Grass as a label because it has a stellar reputation and because it's in a genre where we're interested in building our offering, as it were, as a distribution company . . . They have an interesting roster of bands, and certainly he's going to be adding more as he goes. They'll start a process of grass-roots development, and we'll be right along beside them."

After bowing on Tuesday (27) with the albums "Secaucus" by the Wrens and "Dog Years" by Omatic, Grass will continue its release schedule on March 26 with "When It Was Fun," an album by Long Island, N.Y., punk unit Wasted Time, and "Quietest," a full-length set by the Dayton trio A Ten O'Clock Scholar.

Releases by Half Hour To Go, Hippopotamus, and Loomis will follow on April 16; titles by Gumdrops and Fifteen will arrive April 30.

Grass, which formerly employed two full-time staffers and one part-timer, has staffed up heavily under Meltzer's stewardship, with 20 now working in-house. Label founder Camille Sciara remains as VP of A&R. Former EMI and Rhino marketing executive Bob Cahill has joined as executive VP; Dominique Leomporra, previously with Capitol, is on board as VP of media and artist relations; and former EMI staffer Shanna Fischer is serving as VP of promotion.

JUNO BOYCOTT

(Continued from page 4)

two are linked. The boxed set is the only thing that's saving the record business in Canada in the last couple of months."

According to an executive at MCA Entertainment, which distributes the box, "Oh What a Feeling" has sold "more than 80,000 copies" since being released in Canada Jan. 24.

Kennedy says the Juno dispute began when CARAS president Lee Silversides first spoke to him about the Columbia House sponsorship in late November.

"I told him I'd personally not go to the Junos because of the sponsorship," says Kennedy. "Since then, many of our members have indicated they wouldn't attend the Junos or participate in the entertainer of the year balloting. We kept this [protest] quiet until Lee's letter got out."

In a Feb. 12 letter addressed to the membership of RMAC, Silversides downplayed the dispute. "The principal combatants in this issue," he wrote, "are the record companies and the traditional music retailers. It is most certainly not CARAS."

"I'm going to have to say no comment to anything you ask about [the protest]," Silversides told Billboard. "To me, it's a nonissue."

Harjinder Atwal, senior VP of Columbia House, says the company is "pleased to be a sponsor of this special 25th Juno Awards. We accepted that invitation with the objective of making this premier industry event a big success. It's unfortunate, and very surprising, that some of the retailers have decided to take a partisan view of our involvement."

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Hey, Didn't He Used To Be In Radio? Actor Jay Thomas, left, who co-stars in Hollywood Pictures' "Mr. Holland's Opus," recently stopped by SW Networks' Classic FM studios in New York to chat with on-air personality Dennis Elsas.

Ed Salamon: Country Radio Cheerleader

CRB Prez Responsible For Many Recent Innovations

■ BY CARRIE BORZILLO

LOS ANGELES—Ed Salamon is a man known for the companies he keeps.

As a longtime planner of the annual Country Radio Seminar, president of Country Radio Broadcasters for the past two years, and president of formats for Westwood One Radio Networks (where he is responsible for all country programs), Salamon has done his part in helping country radio grow into the mammoth format that it is today.

Over the years, Salamon, a former singer for a garage band, has programmed two highly successful country stations, WEEP Pittsburgh and WHN New York. He later became national program director for WHN's owner, Storer Radio, and co-founder (with Dick Clark and Nick Verbitsky) of United Stations Radio Network, which merged with Transtar in 1989 and became Unistar. Unistar merged with Westwood One in 1994.

Not surprisingly, Salamon has taken home a few Billboard Radio Awards for program director of the year.

Now, at the Valencia, Calif., offices of WW1, Salamon can take credit for the network being "First In Country." Its country radio network affiliate count is up to 200 stations, and the first country radio show Salamon created, "Country Music Countdown," proudly celebrates its 15th anniversary this year.

WW1's country roster includes two 24-hour formats ("Hot Country" and "Mainstream Country"), as well as a slew of programs and specials: "Country Countdown USA," which runs three hours per week; "Country's Inside Trak," daily; "Country's Cutting Edge" and "90s Country," each one hour per week; and "Country Gold Saturday Night," five hours per week.

As if that's not enough, WW1 offers the annual three-hour special recorded at CRS called "New Faces Of Country Music," as well as "Country Six Pack," which airs on six holidays throughout the year; nine 90-minute "Country Summer Concert Series" programs; and various special events, such as live concert broadcasts with Garth Brooks and Reba McEntire.

In addition, the network is debuting its new morning prep service (featuring a fax and a satellite audio feed) for country radio at CRS, which is put on by CRB.

One of Salamon's earliest contributions to the blossoming format was the introduction of the naughty idea of music research. (He was booted at his first CRS in 1974 for supporting the idea.) He also applied top 40 programming techniques to country

radio. Both have helped the format grow.

"I feel very fortunate," says Salamon. "The two things I've been involved with for most of my radio life have been country radio and networks. Both country radio and networks today are in their golden age. Never before has radio depended on [networks], not only for news, as it originally did, but for entertainment and personalities. It really is the golden age."

Salamon's start in radio was at full-service KDKA in his hometown of Pittsburgh in 1970. He worked his way up from assistant promotion manager to director of marketing and research to PD with some help and nurturing from his superiors. It's this mentoring process in country radio that he helped instill at CRS through his involvement on the agenda committee.

"I'd like to think that my work at CRS has helped the format [to grow]," Salamon says. "I'm very proud of our 'Growth Through Sharing.' That organization has helped facilitate country radio. I believe we have formed a fraternity in country broadcasting that is unique in the radio business and that we've helped each other grow through the years and pull each other up with our bootstraps, with one teaching the other. This is the focal point at CRS. A convention like CRS doesn't exist for other formats, and I think that's an indication of the interest that country broadcasters have in mentoring."

The theme of this year's CRS, "Investing In The Present . . . Securing The Future," exemplifies Salamon's goal.

Salamon doesn't see the growth of country radio and network radio in general slowing down at all. In fact, he sees country radio as practically indestructible. "It's been an upward spiral since I've been in country radio," he says. "And I expect it to keep going up. It just continues to fuel itself. Any problems the format has, I think, compared to the growth, are just annoyances and growing pains."

As far as the future of the format, Salamon doesn't see much splintering, and he isn't one to cite such for-

mats as country oldies or Americana as the next big thing. Differentiating oneself with personality is where country radio will continue to head, he says.

"Some sweep many songs in a row; others insert more personality elements into what they're doing," Salamon says. "Compared to other kinds of music, country is much more apt to be playing the same artists and songs on all

stations. That's because its artists are very popular."

Salamon is equally optimistic about the growth of the entire network radio business. In fact, he foresees a day when network radio will outnumber local radio; the advent of multiple-station ownership will help lead the way to that.

"Any expectations I ever had for the growth of radio networks have been surpassed," he says.

"The formats have been doing well against sister stations that may even have signal advantages, as here in L.A. with KLAC and KZLA. What we will live to see is network radio outnumbering local radio. There was a study that talked about nearly one-third of all stations now taking most of their programming from networks. I tell you this, it's going nowhere but up. If you travel across the country, you'll get a feel for how many stations are programmed by networks. The reason, of course, is that stations can get L.A.-quality air talent."

(The study Salamon is referring to is published in the 1996 "M Street Journal" and states that more than one in five stations take at least 80% of their programming from networks. This is an increase of 20% from 1994.)

However, it's not just the small and medium-sized markets in middle America that are seeking "L.A.-quality" talent. Salamon says that

(Continued on next page)



SALAMON

WESTWOOD ONE COMPANIES

COUNTRY RADIO BROADCASTERS

Radio Soap: So Bad, It's Funny

KROQ Hopes Listeners 'Learn To Love It'

■ BY CARRIE BORZILLO

LOS ANGELES—They don't really think it will help ratings. They don't even think it's all that funny. But modern rock powerhouse KROQ Los Angeles is dedicating three minutes of prime morning-show time each week to a soap opera dubbed "The Cabbisons."

Filled with Howard Stern-like adolescent humor, the Tuesday-morning feature, which debuted in January, chronicles the lives of a fictitious family that lives in a cab. Clearly, the soap is aiming for an it's-so-bad-it's-funny vibe.

"It's a parody of all sitcoms," says Jimmy Kimmel, aka Jimmy the Sports Guy on the KROQ "Kevin & Bean" morning show. "I write it and make it as bad as possible and put in many unfunny lines and really bad laugh tracks."

Kimmel says he and Adam Carola, whose alter-ego, Mr. Mirchum, is a regular on the morning show (Carola

also co-hosts the station's late-night relationship call-in show, "Loveline") came up with the idea while cabbaging around New York for the MTV Music Video Awards.

Whether the show proves to be a success with listeners or in the Arbitron ratings remains to be seen.

"They hate it now, but they will learn," quips Kimmel, who also wrote much of the comedy material on the station's Christmas cassette, "How The Juice Stole Christmas."

"My philosophy on radio is that you can't guess what people will think is funny. You can only do what you think is funny. Once you start doing things that you think they will think are funny, then you're not doing what you think is funny," he says.

Asked if he thinks the feature will draw listeners week after week and ultimately make a dent in the morning team's ratings, Kimmel says, "Of course not. Would a bucket have helped the Titanic? I don't think a lot of people have a good sense of humor, but they'll figure it out."

Actually, the morning-show numbers aren't that bad. In the fall '95 Arbitron survey, the morning show pulled a 3.3 share, down from 3.9 in the previous book.

Listeners who call in after the feature airs have mixed reactions. They either love it and understand its quirkiness or hate it.

Morning-show producer Frank Murphy says, "As Bean says, there are two types of people: those who love 'The Cabbisons' and those who will learn to love them. Right now, most still have to catch on."

(Continued on next page)

WORLD FAMOUS KROQ 106.7 FM



Standing Tall. Actor Henry Winkler, center, pals around with KROQ Los Angeles morning team Richie and Potsie—oops, Kevin and Bean—during a recent station visit.

The 27th annual Country Radio Seminar will be held at Nashville's Opryland Hotel & Convention Center, Wednesday (28)-Saturday (2). For information, contact AristoMedia at 615-269-7071.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	2	WKS ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	16	ONE SWEET DAY COLUMBIA 78074	MARIAH CAREY & BOYZ II MEN 10 weeks at No. 1
2	2	2	20	BLESSED ROCKET 852394/ISLAND	ELTON JOHN
3	3	4	30	BACK FOR GOOD ARISTA 1-2848	TAKE THAT
4	6	8	18	TIME ATLANTIC 87095	HOOTIE & THE BLOWFISH
5	5	7	21	NAME METAL BLADE 17758/WARNER BROS	GOO GOO DOLLS
6	9	11	14	MISSING ATLANTIC 87124	EVERYTHING BUT THE GIRL
7	4	3	41	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
8	10	10	29	ROLL TO ME A&M 581114	DEL AMITRI
9	7	6	29	TIL I HEAR IT FROM YOU A&M 581380	GIN BLOSSOMS
10	8	9	20	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	DEEP BLUE SOMETHING
11	11	5	17	YOU'LL SEE MAVERICK 17719/WARNER BROS	MADONNA
12	12	12	33	ONLY WANNA BE WITH YOU ATLANTIC 87132	HOOTIE & THE BLOWFISH
13	13	14	18	EXHALE (SHOOP SHOOP) ARISTA 1-2885	WHITNEY HOUSTON
14	15	16	13	DON'T CRY ZTT 17708/WARNER BROS	SEAL
15	14	13	36	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS	SEAL
16	16	15	39	RUN-AROUND A&M 580982	BLUES TRAVELER
17	18	19	9	I WANT TO COME OVER ISLAND 854528	MELISSA ETHERIDGE
18	20	21	11	WONDER ELEKTRA 64376/EEG	NATALIE MERCHANT
19	17	17	6	JESUS TO A CHILD DREAMWORKS 59000/GEFFEN	GEORGE MICHAEL
20	21	22	13	ONE OF US BLUE GORILLA 852368/MERCURY	JOAN OSBORNE
21	19	18	26	CARNIVAL ELEKTRA 64413/EEG	NATALIE MERCHANT
22	23	25	6	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	ROD STEWART
23	25	27	5	NOBODY KNOWS LAFACE 2-4115/ARISTA	THE TONY RICH PROJECT
24	26	40	3	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	SOPHIE B. HAWKINS
25	29	32	7	INSENSITIVE A&M 581274	JANN ARDEN
26	24	24	10	DREAMING OF YOU EMI LATIN 58490/EMI	SELENA
27	30	29	4	SOMEWHERE RCA VICTOR ALBUM CUT	PHIL COLLINS
28	28	26	26	FANTASY COLUMBIA 78043	MARIAH CAREY
29	31	28	4	HOOK A&M 581176	BLUES TRAVELER
30	27	23	21	GOOD INTENTIONS COLUMBIA ALBUM CUT/REPRISE	TOAD THE WET SPROCKET
31	33	38	3	CLOSER TO FREE SLASH 17674/REPRISE	BODEANS
32	NEW	1	1	BECAUSE YOU LOVED ME 550 MUSIC ALBUM CUT	CELINE DION
33	38	—	2	OH VIRGINIA EMI ALBUM CUT	BLESSID UNION OF SOULS
34	35	36	26	FOREVER TONIGHT RIVER NORTH 3005	PETER CETERA & CRYSTAL BERNARD
35	37	34	4	THE WORLD I KNOW ATLANTIC 87088	COLLECTIVE SOUL
36	40	39	3	WONDERWALL EPIC 78216	OASIS
37	34	30	14	HAND IN MY POCKET MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
38	32	33	20	I WILL REMEMBER YOU ARISTA 1-2893	SARAH MCLACHLAN
39	39	31	6	PROMISES BROKEN COLUMBIA 78215	SOUL ASYLUM
40	36	35	8	A LOVE SO BEAUTIFUL COLUMBIA ALBUM CUT	MICHAEL BOLTON

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. Videoclip availability. © 1996, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	2	3	4	5	6	7	8	9	10	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	4	1	1	1	1	1	1	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	THE REMBRANDTS
2	2	2	11	2	2	2	2	2	2	IN THE HOUSE OF STONE AND LIGHT MERCURY 858940	MARTIN PAGE
3	3	3	15	3	3	3	3	3	3	I KNOW COLUMBIA 77750	DIONNE FARRIS
4	4	4	5	4	4	4	4	4	4	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	ALL-4-ONE
5	6	6	27	5	5	5	5	5	5	YOU GOTTA BE 550 MUSIC 77551	DES'REE
6	—	—	1	6	6	6	6	6	6	RUNAWAY A&M 581194	JANET JACKSON
7	5	5	3	7	7	7	7	7	7	DECEMBER ATLANTIC 87157	COLLECTIVE SOUL
8	7	—	24	8	8	8	8	8	8	I'M THE ONLY ONE ISLAND 854068	MELISSA ETHERIDGE
9	8	8	49	9	9	9	9	9	9	ALL I WANNA DO A&M 580702	SHERYL CROW
10	10	—	20	10	10	10	10	10	10	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 581028	BRYAN ADAMS

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

PROGRAMMING

Premiere Rises To Occasion With Sting Program Marks New Partnership With Album Network

BY CARRIE BORZILLO

LOS ANGELES—Premiere Radio Networks is forging ahead with its goal to bow more longform music programming this year with the world-premiere broadcast of Sting's new album, "Mercury Falling,"



STING

March 5.

"Mercury Falling," Sting's seventh solo effort, will be in stores via A&M Records March 12 (Billboard, Feb. 10).

The show is still being cleared, but so far about 70 stations have signed on, including triple-A WNEW New York, WXRT Chicago, and WBOS Boston.

The new programming is under an exclusive co-production agreement with the Album Network.

"We are looking to establish a presence with the Album Network

in all mainstream formats, focusing on country, AC, urban, and triple-A," says Steve Lehman, president/CEO of the Sherman Oaks, Calif.-based Premiere.

Lehman anticipates six to eight country specials this year, though the number of concert broadcasts or album previews for AC, urban, and triple-A radio had not been determined at press time.

In addition, Premiere will handle sales representation for the Album Network's weekly "In The Studio," hosted by Redbeard of album rock KTXQ Dallas, and the daily "Rotten Day," hosted by John Lydon

PREMIERE RADIO NETWORKS

(aka Johnny Rotten) of Sex Pistols and Public Image Ltd.

"In The Studio" and "Rotten Day" were previously repped by New York-based SJS Entertainment. "Rotten Day" debuted in Sep-

tember 1995 and now has approximately 40 modern rock affiliates, including WBCN Boston, WREV Minneapolis, and XTRA-FM (91X) San Diego.

However, the association between SJS and the Album Network hasn't been severed completely.

"Almost a decade ago, in the heyday of rock radio weeklies, 'In The Studio' gave SJS and the Album Network their start in syndicated radio," says Steve Saslow, CEO of SJS. "The companies continue to enjoy working on live rock programming, and SJS has produced a lot of its own shows in country and urban and will continue to do so in many other formats."

SJS will continue to handle most of the Album Network's rock and modern rock specials (i.e., concert broadcasts and album previews), while Premiere will handle the more adult-leaning specials and the Album Network's only two regularly scheduled shows, "In The Studio" and "Rotten Day."

Modern Rock Fans Surprisingly Affluent, Study Says

Typical modern rock listener: laissez-faire attitude, flannel shirt, and little interest in upward mobility. Right?

Not quite, and in fact, not even close. According to a new study from the Interep Radio Store, alternative music fans represent the cream of the crop for advertisers.

Some factors: Alternative fans are 50% more likely than the average adult to have a college degree; they range in age from 18-44, centering on 18-24 (album rock has a higher

percentage in the 35- to 54-year-old range); and they are evenly divided between males and females (album rock skews 60% male).

The study points out the rising popularity of the format, which today comprises 171 stations, three times the number of only two years ago. Arbitron shares, in turn, have increased by one share point, from 4.2 to 5.2.

Compared to album rock listeners, the modern rock audience is

more likely to be single (60%; album rock, 41%). Almost half of album rock listeners have children, while only one-third of alternative listeners do. Also, alternative listeners are 77% more likely than the general population to live in a house worth at least \$100,000.

Finally, 83% of alternative music fans are white, 10% are Hispanic, 4% are black, and 3% are Asian.

CHUCK TAYLOR

RADIO SOAP: SO BAD, IT'S FUNNY

(Continued from preceding page)

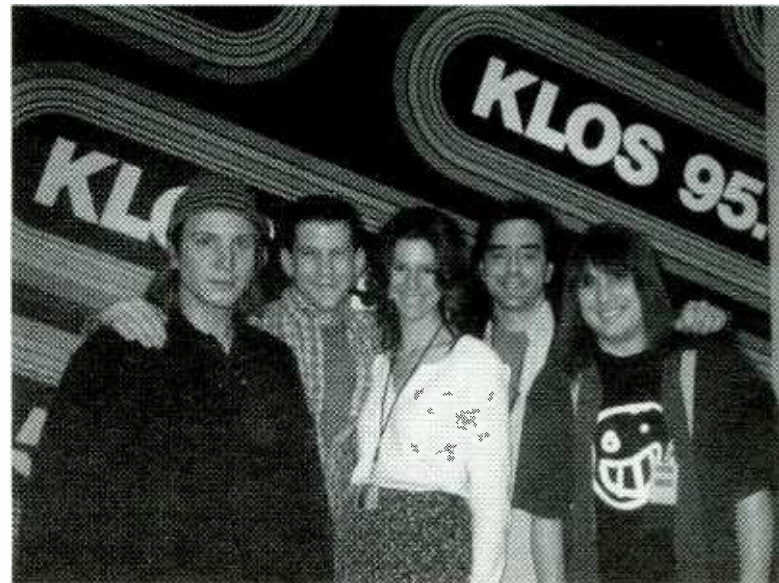
In all seriousness, Murphy says that the morning show regularly pokes fun at the poorly written sitcoms on the tube today, and "The Cabbisons" is just another way of expressing that ridicule.

KROQ PD Kevin Weatherly didn't return calls at press time to comment on "The Cabbisons," which is performed by Kimmel, Carola and Murphy; morning-show regulars Lightning and intern Tad; and other KROQ staffers.

"My goal is to get a catch phrase

going," Kimmel says. "[Granny Cabbison] always says, 'The dog did it.' I want that to be like 'nanu-nanu' [from

'Mork And Mindy'] or 'aaayy' [from Fonzi of 'Happy Days']."



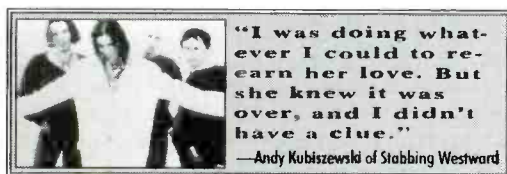
Covered In Goo. Members of the Goo Goo Dolls flank industry types following a recent L.A. appearance. Pictured, from left, are band member John Rzeznik, Warner's Dave Lombardi, Laurie Nickoloff and Carey Curelop of KLOS Los Angeles, and band member Robby Takac.

Wither Blister Burn & Peel," the title of Stabbing Westward's sophomore Columbia album, comes close to saying it all in regard to the record's thematic content. As the band's drummer, Andy Kubiszewski, explains, wither, blister, burn, and peel is just what a photograph does when you light it on fire.

"At the end of a relationship, someone usually leaves behind a few souvenirs, you know, Polaroids or something," Kubiszewski says. "And the person left behind sometimes burns the photos in a bonfire, like a cathartic pyre."

At No. 22 on Modern Rock Tracks this week, the slow, dark electro-rocker "What Do I Have To Do?" is emblematic of the album's concern for purging the baggage of failed relationships.

"The song is pretty blatant," says Kubiszewski, who wrote it. "It's about reaching the end of a long, painful relationship. I was pretty fanatical about doing whatever I could to re-earn her love, trust, and respect. But she knew it was over, and I didn't have



"I was doing whatever I could to re-earn her love. But she knew it was over, and I didn't have a clue."
—Andy Kubiszewski of Stabbing Westward

a clue." Kubiszewski says he has had the odd sensation of driving through a town in the van while on tour with

the band and hearing the very personal "What Do I Have To Do?" requested on the radio.

"You know, you feel pretty desperate when this shit happens—you think that you're the only one who has these feelings," he says. "But somebody will call into a station asking to send the song out to somebody who's breaking their heart."

Ironically, the girl that broke Kubiszewski's heart heard the song playing on the radio in Denver. "She tracked me down and called me," he says. "She told me she heard the song and knew what it was about, and then it was, like, 'So, how're you doin'?' Chit chat, really."

"She wasn't interested in me at all," Kubiszewski adds. "Though she probably knew that she could still wrap me around her little finger."

Billboard® FOR WEEK ENDING MARCH 2, 1996

Album Rock Tracks™				TRACK TITLE	ARTIST
W.K.	W.K.	W.K.S.	W.K.S. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	2	3	13	1979 MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
2	1	1	17	THE WORLD I KNOW	◆ COLLECTIVE SOUL ATLANTIC
3	3	2	25	CUMBERSOME	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
4	6	7	11	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	◆ EVERCLEAR TIM KERR/CAPITOL
5	4	4	13	I GOT ID	PEARL JAM EPIC
6	8	8	11	HEAVEN BESIDE YOU ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
7	9	10	12	IN THE MEANTIME RESIDENT ALIEN	◆ SPACEHOG HIFI/SIRE/EEG
8	7	5	15	GLYCERINE	◆ BUSH TRAUMA/INTERSCOPE
9	5	6	11	SEE YOU ON THE OTHER SIDE	OZZY OSBOURNE EPIC
10	12	14	4	FOLLOW YOU DOWN CONGRATULATIONS I'M SORRY	◆ GIN BLOSSOMS A&M
11	10	9	9	WONDERWALL (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS EPIC
12	11	12	10	BRAIN STEW/JADED	◆ GREEN DAY REPRISE
13	13	15	6	NAKED A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
14	15	24	3	SHE'S JUST KILLING ME "FROM DUSK TILL DAWN" SOUNDTRACK	◆ ZZ TOP EPIC SOUNDTRAX/EPIC
15	14	16	7	SISTER	◆ THE NIXONS MCA
★★★AIRPOWER★★★					
16	18	23	5	AEROPLANE ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS.
17	19	18	26	NAME A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
18	24	27	4	EVERYTHING FALLS APART	◆ DOG'S EYE VIEW COLUMBIA
19	23	26	4	WHAT DO I HAVE TO DO? WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
20	22	21	6	NATURAL ONE "KIDS" SOUNDTRACK	◆ FOLK IMPLOSION LONDON/ISLAND
21	16	11	13	WAITING FOR TONIGHT	TOM PETTY & THE HEARTBREAKERS PLAYBACK MCA
22	27	28	5	I WANT TO COME OVER YOUR LITTLE SECRET	◆ MELISSA ETHERIDGE ISLAND
23	28	29	4	DROWN	◆ SON VOLT WARNER BROS.
24	26	25	5	AWAY RUBBERNECK	◆ TOADIES INTERSCOPE
25	34	—	2	MACHINEHEAD	BUSH TRAUMA/INTERSCOPE
26	20	17	22	MY FRIENDS ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS.
27	31	—	2	YOU DON'T KNOW ME AT ALL ACTUAL MILES HENLEY'S GREATEST HITS	◆ DON HENLEY GEFFEN
28	21	19	19	DEJA VOODOO LEDBETTER HEIGHTS	◆ KENNY WAYNE SHEPHERD GIANT
29	30	31	3	HANDS IN THE AIR IT'S A MYSTERY	◆ BOB SEGER & THE SILVER BULLET BAND CAPITOL
30	36	—	2	PEACHES THE PRESIDENTS OF THE UNITED STATES OF AMERICA	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
31	17	13	14	COVER YOU IN OIL BALLBREAKER	◆ AC/DC EASTWEST/EEG
32	32	36	3	VOICE OF EUJENA	SEEDS VIRGIN
33	NEW ▶	1	1	BIG ME	◆ FOO FIGHTERS ROSWELL/CAPITOL
34	29	22	20	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
35	NEW ▶	1	1	NOT TODAY BAR CHORD RITUAL	◆ RUST ATLANTIC
36	NEW ▶	1	1	IRONIC JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
37	NEW ▶	1	1	WATER'S EDGE AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
38	39	37	24	HARD AS A ROCK BALLBREAKER	◆ AC/DC EASTWEST/EEG
39	35	30	8	TIME CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
40	40	39	21	PERRY MASON	◆ OZZY OSBOURNE EPIC

Billboard® FOR WEEK ENDING MARCH 2, 1996

Modern Rock Tracks™				TRACK TITLE	ARTIST
W.K.	W.K.	W.K.S.	W.K.S. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	2	2	15	1979 MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
2	1	1	15	WONDERWALL (WHAT'S THE STORY) MORNING GLORY	◆ OASIS EPIC
3	4	4	11	BRAIN STEW/JADED	◆ GREEN DAY REPRISE
4	3	3	9	IRONIC JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
5	5	5	17	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	◆ EVERCLEAR TIM KERR/CAPITOL
6	6	8	8	HEAVEN BESIDE YOU ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
7	7	7	13	IN THE MEANTIME RESIDENT ALIEN	◆ SPACEHOG HIFI/SIRE/EEG
8	11	14	4	FOLLOW YOU DOWN CONGRATULATIONS I'M SORRY	◆ GIN BLOSSOMS A&M
9	9	9	10	NAKED A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
10	8	10	6	AEROPLANE ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS.
11	12	16	5	PEACHES THE PRESIDENTS OF THE UNITED STATES OF AMERICA	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
12	15	18	6	BIG ME	◆ FOO FIGHTERS ROSWELL/CAPITOL
13	13	13	16	JUST A GIRL TRAGIC KINGDOM	◆ NO DOUBT TRAUMA/INTERSCOPE
14	10	6	17	GLYCERINE	◆ BUSH TRAUMA/INTERSCOPE
15	16	15	20	NATURAL ONE KIDS SOUNDTRACK	◆ FOLK IMPLOSION LONDON/ISLAND
16	14	11	16	THE WORLD I KNOW	◆ COLLECTIVE SOUL ATLANTIC
17	19	19	7	CAUGHT A LITE SNEEZE BOYS FOR PELE	◆ TORI AMOS ATLANTIC
18	17	17	19	CUMBERSOME	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
19	18	12	13	I GOT ID	PEARL JAM EPIC
20	20	22	6	ONLY HAPPY WHEN IT RAINS	◆ GARBAGE ALMO SOUNDS/GEFFEN
21	22	24	5	BLUSTER AUSCULTATE	◆ SALT ISLAND
22	23	26	5	WHAT DO I HAVE TO DO? WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
23	27	33	4	TINY MEAT	◆ RUBY CREATION/WORK
24	21	20	11	HIGH AND DRY THE BENDS	◆ RADIOHEAD CAPITOL
25	28	29	6	DROWN	◆ SON VOLT WARNER BROS.
26	24	21	12	RUBY SOHO ...AND OUT COME THE WOLVES	◆ RANCID EPITAPH
27	33	36	3	ZERO MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
28	29	28	5	AWAY RUBBERNECK	◆ TOADIES INTERSCOPE
29	35	—	2	MACHINEHEAD	BUSH TRAUMA/INTERSCOPE
30	37	—	2	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS EPIC
31	NEW ▶	1	1	FLOOD JARS OF CLAY	◆ JARS OF CLAY ESSENTIAL/SILVERTONE
32	26	23	13	MIGHTY K.C.	◆ FOR SQUIRRELS 550 MUSIC
33	30	30	20	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
34	39	40	3	EVERYTHING FALLS APART	◆ DOG'S EYE VIEW COLUMBIA
35	38	38	3	DIANA	◆ 3 LB. THRILL 57/550 MUSIC
36	31	27	23	ONE OF US	◆ JOAN OSBORNE BLUE GORILLA/MERCURY
37	32	32	20	WONDER TIGERLILY	◆ NATALIE MERCHANT ELEKTRA/EEG
38	NEW ▶	1	1	GUILTY	◆ GRAVITY KILLS TVT
39	36	31	12	SATELLITE UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
40	34	34	23	MY FRIENDS ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS.



HITS! IN TOKIO

Week of February 11, 1996

- Like Marvin Gaye Said (What's Going On) / Speech
- Take Cover / Mr. Big
- Anywhere Is / Enya
- Heaven Only Knows / Swing Out Sister
- One Of Us / Joan Osborne
- Jackson Cannery / Ben Folds Five
- Guts Daze / Ulfus
- Beautiful Life / Ace Of Base
- Apple Eyes / Swoop
- While The Earth Sleeps / Peter Gabriel With Deep Forest
- Power Of A Woman / Eternal
- Together / Espressione Globale Vibrazioni Productions
- Mr. Jones / Out Of My Hair
- It's Oh So Quiet / Bjork
- The Thing / Love Jones
- Taffy / Lisa Loeb And Nine Stories
- I Believe / Mette Hartman
- Runaway / The Corrs
- Get Together / Big Mountain
- Feel The Goodtimes / Charlene Smith
- One More Chance / Madonna
- Get Down On It / Louchie Lou And Michie One
- Good Sweet Lovin' / Louchie Lou And Michie One
- Namonakiuta / Mr. Children
- Kiss / Patti Austin
- Stayin' Alive / N-Trance Featuring Ricardo Da Force
- Primal / Original Love
- Remembering The First Time / Simply Red
- Follow You Down / Gin Blossoms
- Hand In My Pocket / Alanis Morissette
- You Come Through / Tom Petty And The Heartbreakers
- Diggin' On You / TLC
- One Sweet Day / Mariah Carey & Boyz II Men
- Baby Maybe / Ice
- Be Your Self / Colour Club
- Party / Dede
- Jesus To A Child / George Michael
- Moving In The Right Direction / Count Basic
- We Got It / Immature
- Nice Time / Courtney Pine
- Fallin' In Love / La Bouche
- I'll Always Be Around / C + C Music Factory Featuring A.S.K. M.E. & Vic Black
- Let Your Soul Be Your Pilot / Sting
- Too Hot / Coolio
- Soramotoburuhazu / Spitz
- I Kissed A Girl / Jill Sobule
- Departures / Globe
- Yes / McAlmont & Butler
- Dub I Dub / Me And My Exhale / Whitney Houston

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: <http://www.infojapan.com/JWAVE/>

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 album rock stations and 72 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 1,000 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.

Networks, Stations Weigh In With Nearly All-Negative Verdict On O.J. Video Spots

THE LATEST TRIAL O.J. Simpson faces is finding radio stations willing to carry advertising for his "O.J. Simpson: The Interview" videotape.

The well-publicized, highly controversial production, which contains interview footage of Simpson proclaiming his innocence in the murders of Nicole Brown and Ronald Goldman, has already met with resistance from TV networks and newspapers, many of which have refused to help sell the tape.

Now, a number of radio networks, including ABC Radio Networks and CBS Radio, have turned down solicitations for advertising, according to Tony Hoffman, a managing partner with H&K Productions, the Los Angeles-based company that produced and is marketing the video.

Their reasons for declining the spots, Hoffman says, "are that they say it's objectionable, controversial material, which is sort of hypocritical since all their programs discuss the product. But they won't let me get to their listeners to sell the tape."

Most networks, meanwhile, are reticent to discuss what is inarguably a delicate issue. A spokesman from CBS denies even being approached about advertising on the network. ABC Radio Networks senior director of marketing Lesley Halpern acknowledges that the company was approached about running ads for the video, adding, "we are not taking the spots."

Other major program providers that have declined ads for the tape include SW Networks and Jones Satellite Networks. Eric Hauenstein, VP/GM of Jones, whose syndicated formats reach more than 1,000 affiliates, says that the decision was made on behalf of affiliates and their listeners.

"O.J. Simpson's innocence or guilt is not the concern of our company,"

Hauenstein says. "Our affiliates are required to broadcast all national commercials that we air on the network. We did not want to risk compromising the credibility that our stations have



by Chuck Taylor
with reporting by Douglas Reece

established in their communities by offending the sensibilities of their listeners. Therefore, we chose not to air the commercial."

In fact, the only network known to accept O.J. ads is Westwood One Entertainment, though its executives were hesitant to discuss the issue on the record. "We don't comment on any advertising issues," says a WW1 spokeswoman. "That's a company policy."

According to Hoffman, H&K informally contracted to run ads on a number of Westwood One's syndicated programs, including Don Imus' show, the "Larry King Show," and the "Tom Leykis Show," with which it had an initial agreement worth \$20,000.

But when George Green, GM of Leykis' flagship KMPC Los Angeles, refused to allow the spots to run on his station during Leykis' Feb. 13 broadcast—during which Hoffman was interviewed—Hoffman questioned why he should pay full price with no guarantee that Leykis' 137 affiliates

would not block the ads.

"They told me, 'If you get blocked, you get blocked,'" Hoffman says. "I was expected to pay the \$20,000 even if [the commercials] weren't airing in all markets."

Green comments that no station airing Leykis' show is compelled to take advertising just because it's available. "A station can determine whether a product is legitimate, whether the public would be well served in advertising that product," he says. "Very simply, it's a product that we chose not to take."

Green adds that for all his certainty now, the decision was not easy. "You cannot win this one. If you take the ads, then you're accused of being a prostitute by taking the money. You're aiding somebody who, in your listeners' opinion, is guilty."

"The jury decided what it did, so yes, he is entitled to make a living—except for the fact that 95% of our listeners feel he shouldn't. Maybe that viewpoint is coloring whether we should be operating in the best interest of our listeners or in the interest of O.J. Simpson. In this instance, he's entitled to make a living, but not at their expense."

Howard Gillman, president of Global Satellite Network, says his network was not only approached by H&K but offered a premium more than rate card to take O.J. ads. "The powers that be at Global Media in New York, our sales organization, decided that it would be in poor taste for them to accept any of the advertising," Gillman says.

Hoffman denies that his company has offered any station or network premium rates to air spots for the video.

Jack Bryant, president of American Urban Radio Networks, says he is unsure if the network has been contacted about advertising the video but agrees that the decision would be a tough call.

"I don't know of any network in modern times that's been confronted with a circumstance like this," Bryant says. "I don't know that you could apply the standard evaluative criteria to this."

Bryant adds that if solicited, "we would look at it, evaluate it, and talk to some other networks and stations to see what the lay of the land is."

Hoffman says that at this point, H&K is focusing less on network buys and more on "test" ads placed at targeted large-market urban radio stations, though he refused to name specific outlets.

"We've had no problems buying on black radio stations. Some are airing and testing now," Hoffman says. "They welcome our money; they've all said yes."

Carlette Peters, sales manager of urban WRKS New York, says she hasn't been contacted regarding spot placement but would treat it as traditional advertising.

"We don't object to videotapes, as long as we feel our listeners would be open to purchasing the product," Peters says. "We want to make sure there is nothing objectionable about the video, but otherwise, we would probably handle it as a regular advertiser."

Carrie Borzillo assisted in the reporting of this story

Marketing Expert Kieley Lands As PD Of KDWB

"I HAD BEEN CIRCLING the Twin Cities my whole life. Sooner or later, I had to land." So says Dan Kieley, PD of Chancellor's KDWB Minneapolis, who came home last May to succeed Mark Bolke for the highly coveted job. And after two down books, KDWB rebounded 6.4-7.0 12-plus in the fall Arbitron after adapting a more rhythmic lean.

Kieley previously programmed KQKQ (Sweet 98) Omaha, Neb., where he had 10 No. 1 books. He also was marketing director of WBBM-FM (B96) Chicago and programmed WLUM (Hot 102) Milwaukee, KDWZ Des Moines, Iowa, and KKRC Sioux Falls, S.D., where he spent 10 years.

Like many of his contemporaries, Kieley entered the industry through the back door. During the mid-'70s, he was a sociology major at Hamlin University in his hometown of St. Paul, Minn. "My fraternity brother owned a bar near the old KDWB where I bartended," he says. "I met a bunch of guys who worked three hours a day, then hung out drinking beer and eating pizza... Not a bad gig, I thought."

Kieley got his first taste of broadcasting in Fargo, N.D. "I worked with Mark Renier, who's now GM of WNNX Atlanta," he says. "At one point, we had Bill Richards, Joel Folger, Joe Dawson, Tom Evans, Mark Todd, and Chuck Knight all working in the market at the same time."

After Fargo, Kieley's tenure at B96 was "programming graduate school." Then PD Dave Shakes was looking for an experienced programmer for the marketing position. "It was a great experience learning how to run a department," he says. "This position entailed much more responsibility than just hanging up banners and blowing up balloons. I became heavily involved with research and marketing, and I learned a lot working with [consultant] Alan Burns and Dave Shakes."

Early last year, Bolke went to work for Richards' consulting firm and signed the station as his first client. Over several months, KDWB, which had been leaning adult, began to take on a more rhythmic feel. "We never want to be more than one record away from our core sound. When we play TLC, followed by gold from OMD, we make sure we're right back to something like Groove Theory."

Kieley has also found that many former hit records and/or artists have fallen out of favor with the ever-changing moods of his core. "Some records have now become so closely identified as AC or triple-A that they're no longer any good for me and will never go to gold." That's where his annual auditorium test comes in handy. "We test 600 records every fall,

just to find those 120 good ones."

Here is a recent 4 p.m. hour: TLC, "Diggin' On You"; OMD, "If You Leave"; Groove Theory, "Tell Me"; Boyz II Men, "On Bended Knee"; Everything But The Girl, "Missing"; Prince, "When Doves Cry"; Backstreet Boys, "We've Got It Goin' On"; Seal, "Kiss From A Rose"; Club Nouveau, "Lean On Me"; Goo Goo Dolls, "Name"; La Bouche, "Be My Lover"; Jon B. and Babyface, "Someone To Love"; and Hootie & the Blowfish, "Only Wanna Be With You."



KDWB's marketing campaign is designed around morning partners Dave Ryan and Lee Valsvik, a 10-year station vet. Producer/victim Pat Ebertz portrays "the man in the pig suit," who has attempted to check into a hotel with a sheep and has given back rubs to strangers at the airport.

Three-year vet John London does 9 a.m.-noon, and assistant PD/music director Rob Morris is on

noon-2 p.m. "He's my right-hand guy and should be programming a radio station," Kieley says of Morris. Afternoon driver Michael Knight has been with the station for five years. Night jock Tone E. Fly worked at the legendary WAPW (Power 99) Atlanta and is "the best night jock in the country," according to Kieley. Gerry Dixon handles late nights, while assistant music director Rick Thomas does the overnight shift. "He's one of the brightest stars out there," Kieley says. "He started working for me at age 14 in Sioux Falls."

Marketing director John O'Connell is also a native. "John is detail-oriented, but he's also creative. He recently gave me a computer printout of exactly how many appearances we've made, including movie screenings and street hits, and the number was outrageous," Kieley says. "I could easily have a mother-hen complex about promotions, but John takes care of business."

Kieley also keeps himself organized by talking to himself. "I call my voice mail and leave messages for myself for the next day," he says. "It could be 10:30 at night, and my wife will ask, 'Who are you calling?' I tell her, 'I'm calling myself. Don't worry, honey, I know what I'm doing.'"

GM Marc Kalman also has top 40 roots, having worked years ago at crosstown WJGY. Kieley says, "I've been fortunate enough to work for some great GMs, but Marc Kalman is the best."

As for KDWB's owner, which is closing on its recent Shamrock purchase, Kieley says, "It's exciting to be involved with a company like Chancellor. In this day and age, you're working either for a buyer or a seller, and it's great to be working for a buyer." **KEVIN CARTER**

newsline...

DAN FABIAN, VP/GM of WGN Chicago and a staffer there for three decades, has resigned. Wayne Vriesman is interim GM.

RANDY BROWN, a 24-year industry veteran, is named PD of Texas State Networks, which is owned by SFX Broadcasting.

MARK LANDER is named director of operations at WMMK Fort Walton Beach, Fla. Lander was PD/midday personality at WHKR Titusville, Fla.

WES SPENCER is named VP/controller for CBS Radio Group. He served in that role for Group W for 10 years.

STATION SALES: (deep breath...) WQAM/WKIS Miami from Sunshine Wireless to Beasley Broadcasting for \$57 million, and WJHM Orlando, Fla., from Beasley to OmniAmerica for \$21.3 million; WOOD-AM-FM/WBCT Grand Rapids, Mich., from WOOD Radio Ltd. Partnership to Clear Channel Radio for \$42.3 million (the stations enter an immediate LMA); KYBG/KNRX Denver from Century to EXCL for \$7.7 million; and WEW St. Louis from Alliance Broadcasting to Metropolitan Radio Group.

KQNV/KZAK/KPLY Reno, Nev., from New World Enterprises to Americom for \$1.9 million; WKQS/WAVW/WAXE, serving Fort Pierce, Fla., from Media VI to Commodore Media of Florida; KQWB/KQFN, serving Fargo, N.D., from Brill Media to Jim Ingstad Broadcasting for \$2 million; WKWK-AM-FM Wheeling, W.Va., from WKWK Radio to Osborn Communications for \$2.65 million; WOWW Pensacola, Fla., from Sun Media to Southern Broadcasting for \$2.6 million.

Music Video

PROGRAMMING

For Squirrels Makes Video Tribute

Clip For 'The Mighty K.C.' Honors Lost Bandmates

BY BRETT ATWOOD

LOS ANGELES—Following the tragic deaths of two of its members, 550 Music/Epic rock act For Squirrels is paying tribute to its lost bandmates in its debut clip, "The Mighty K.C."

On Sept. 8, 1995, singer Jack Vigliatura and bassist Bill White, along with tour manager Tim Bender, died when the band's tour bus overturned following a tire blowout on the freeway. Drummer Jack Griego received multiple injuries in the accident, and guitarist Travis Michael Tooke suffered a broken elbow and multiple lacerations.

Direction credit for the clip is shared by noted photographer Lance Mercer and all four members of For Squirrels.

"We just thought that this was the best thing that we could do, under the circumstances," says Tooke. "It is very sad, but at least this gives people a chance to see what the guys were really like."

In the video, Tooke is seen watching footage of the band's early tour, as well as home movies of the deceased band members.

Mercer, who traveled on the road with For Squirrels shortly before the accident, captured candid photos of the band on and off the stage. The rock photographer had been assigned by the label to document the band's early tour dates. Many of these pictures are contained within the video-clip.

"This was a good way for us to have closure on the tragedy," says Mercer. "The song itself deals with [the death of Kurt Cobain] but also with hope. We incorporated the photos that I took on the road by placing them on a refrigerator that appears on the clip. In a way, when a photo goes on the refrigerator, that is like a graveyard. People put photos there, and they stay there forever."

The clip also contains intimate video footage taken by the band shortly before the accident. While touring, some members of For Squirrels took along video cameras to capture the



Guitarist Travis Michael Tooke pays tribute to his lost bandmates in the For Squirrels clip "The Mighty K.C."

spirit of life on the road during their first major-label outing.

"We have all of this footage of us from that time that isn't all that good, necessarily, but it is really personal," says Tooke, who has since assumed the role of lead vocalist in the band. "It may be 'lo-fi,' but it conveys what we are about. We used almost all of the footage that we had taken... We were just filming our friendship. We were all very happy, because we were doing what we wanted to do with our lives. Then, the accident happened, but I don't really want to talk about

that."

The moving clip ends with a text tribute that reads: "For Jack, Bill, and Tim."

Mercer says that, although he is happy that MTV is playing the clip, he is upset that the music video channel has decided to cut out the text tribute.

"We are not happy about that," says Mercer. "We dedicated this clip to them. We are not trying to hide from people the fact that they died."

A spokeswoman for MTV says that the video is in rotation but that MTV asked the label to remove the tribute because dedications on music videos do not fall within the channel's programming standards.

For the next video, Tooke says, he wants to create a clip that is more like a short film than a short music video.

"There is so much that can be done with music videos," says Tooke, who was a film major in college. "It can be used for more than just selling records or making a band look cool. I want to continue to use this medium to make statements that go beyond the marketing of music."

PRODUCTION NOTES

LOS ANGELES

Spike Jonze directed the Pharcyde's "Drop" video. Vincent Landay produced.

Randee St. Nicholas is the eye behind Tina Arena's "Chains" video. John Hopgood produced for Planet Inc.

Tav Falco & Panther Burns' "Love's Last Warning" was directed by Rainer Kirberg.

Upper Crust's "Let Them Eat Rock" was directed by Michael Stavaridis; Mark Mower produced.

Brute's "Good Morning, Mr. Hard On" was directed by Scott Stuckey.

Paul Hunter directed Hostyle's "Shoulda Been Down," while Marianne Tenedo produced.

Jeffrey W. Byrd directed Spice 1's "Ain't No Love," while Danielle Schilling-Lovett produced. Peter Selesnic directed photography for F.M. Rocks.

Cesario "Block" Montano directed Frost's "La Familia"; Aaron Latham produced.

NEW YORK

Director Marc Klasfeld recently shot clips for Akinyele & Sadat X's "Loud Hangover" and Yvette Michelle's "Everyday & Everynight."

Director Dwayne Coles shot Mad Skillz's "Move Ya' Body," while Michael Valazquez directed photography. Mikha Grument produced for Crazy Horse Productions.

NASHVILLE

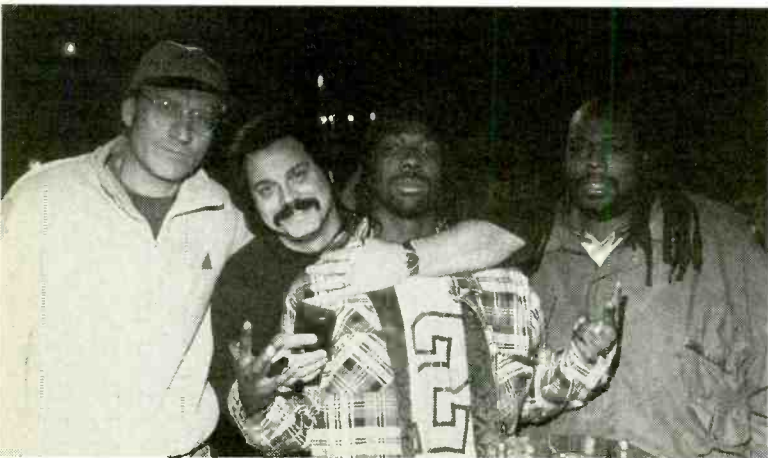
Arlene Donnelly directed Grant McHugh's "Can't Lay My Guitar Down," while Jerry Sidell directed photography.

OTHER CITIES

The Brothers Quay directed 16 Horsepower's "Black Soul Choir" in London.

The Philosopher Kings' "Charms" was shot by Curtis Wehrfritz, while Allan Weinrib produced the Toronto production.

Cecil's "My Neck" was shot by Tim Royes, while Nicci Power produced. Martin Testar directed photography for the London production. Royes is also the eye behind Louise's "In Walked Love," which was produced by Gareth Francis in London. Simon Archer directed photography for the A+R Group.



Thug Life. Epic rapper MC Eiht "thugs it up" during a recent shoot for his new music video, which is appropriately titled "Thuggin' It Up." Pictured, from left, are Power Films' Terry Power; Epic Records' Al Masacco; MC Eiht; and director Okuwah.

CMT For The Aussies; Newcomers' Grammy Nom

CMT DOWN UNDER: Country Music Television is bringing its country clip service to Australia. CMT, which announced its new service Feb. 14, is programming a mixture of both U.S. and Australian country artists for the new channel.

The potential viewership of CMT Australia at launch is estimated to be approximately 4 million homes. The service is available through Australian cable and telecommunications carriers Foxtel, Optus Vision, and Communications & Entertainment Television.

Although the initial reach of CMT in Australia will be relatively small, the channel hopes to further build its viewership in the future, as new avenues of television programming continue to open up Down Under.

ANI ODDITIES: Righteous Babe recording artist Ani DiFranco took an unconventional approach in the creation of her first music video, "Shy." DiFranco took a chance on using a strong fan of her music to direct her clip after receiving an unsolicited demo tape backstage.

Montreal-based graphic designer Herman Weeb presented DiFranco with a homemade video of the singer that he shot at a 1994 music festival in Hillsdale, N.Y. Weeb edited together the music with a strange montage of graphic overlays and special effects. The videotape, which was labeled "Behind The Boots," was presented in a hand-painted box that immediately caught the eye of the singer.

"The video was so visually striking, and it came as we were talking about doing her first clip," says Scot Fisher, who manages DiFranco. "Ani has never liked the idea of doing a standard lip-sync videoclip and was impressed enough with the tape that she decided to give him a chance."

Ani's label sent Weeb additional footage of the singer, who eventually made her way to Montreal for some additional shots for the final edit.

The "Shy" video has been serviced to about 100 independent video programmers, as well as some national outlets. Canadian programmer MuchMusic and Austin Music Network are among the outlets that have played the ambitious clip.

GETTING BAD(LEES): Anthony Edwards, who stars in the top-rated drama show "E.R.," went behind the lens to direct the music video for the Badlees' "Angeline Is Coming Home." Fellow "E.R." cast member Juliana Margulies also appears in the clip, which is taken from the album "River Songs."

F.M. ROCKS NASHVILLE: Production company F.M. Rocks has opened up offices in Nashville at 2021 21st Ave. S., No. 312, Nashville, Tenn. 37212. Among the directors that are based out of the new office are Jeffrey Phillips, Michael McNamera, David Abbott, Agust Jakobsson, Albert Watson, and Arlene Donnelly. The director's representative in Nashville is Venetia Mayhew.

GRAMMY SURPRISE: It's not often that people are acknowledged with Grammy nominations for their very first efforts, but that's exactly what has happened to the 12 creative minds behind James McMurtry's "Where'd You Hide The Body?," which is up for best music video longform.

The longform is the result of a young filmmaker's experiment designed to let newcomers have a shot at directing videos for a major-label artist (Billboard, July 29, 1995). The video contains 13 clips by 11 aspiring music video makers under the guidance of producer Linda Feferman.

"Everyone is just shocked and excited," says Feferman of the surprise nomination. "This was the first film job for most of these kids, and it was something that none of us

expected. We thought that maybe we would be able to get airplay on MTV or VH1—but that was about it."

Many of those involved with the project have benefited from its exposure. K.C. Amos, who directed the longform's "Off And Running," has since produced and directed a half-hour dance show pilot, "TLP: Tonight's Live Party." The show, which is hosted by radio personality Jesse Collins of KBBT Los Angeles, features performances by several musicians, including Warren G, Twinz, Adina Howard, Domino, and Charlie Wilson of the Gap Band.

Feferman is preparing to direct a theatrical film, "Seventeen," under the helm of Martha Coolidge. In addition, she is working as a video journalist for the forthcoming television program "Science Times," which is loosely based on the science editorial coverage in The New York Times.

GAC ON THE WEB: Country music channel Great American Country has established a presence on the Internet's World Wide Web at <http://www.countrystars.com>. GAC information contained on the page includes artist biographies, fan club contacts, and trivia. In addition, the Web site contains information on where to find the new music-video channel.

THE EYE



by Brett Atwood

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 2Pac, California Love
- 2 Kris Kross, Tonight's The Night
- 3 Immature, We Got It
- 4 Jodeci, Love U 4 Life
- 5 Deborah Cox, Who Do U Love
- 6 Fugees, Fu-Gee-La
- 7 D'Angelo, Lady
- 8 The Tony Rich Project, Nobody Knows
- 9 Coolio, 1, 2, 3, 4
- 10 Junior M.A.F.I.A., Get Money
- 11 Brandy, Sittin' Up In My Room
- 12 Mary J. Blige, Not Gon' Cry
- 13 Redman, Funkorama
- 14 Chantay Savage, I Will Survive
- 15 Monica, Before You Walk Out Of My Life
- 16 Monifah, I Miss You
- 17 Solo, Where Do U Want Me To Put It
- 18 Groove Theory, Keep Tryin'
- 19 Whitney Houston & CeCe Winans, Count On
- 20 Real Live, Real Live
- 21 Hani, I'm Tha' One Ya' Slept On
- 22 Somethin' For The People, You Want This
- 23 Mariah Carey & Boyz II Men, One Sweet Day
- 24 Total, No One Else
- 25 Changing Faces, We Got It Goin' On
- 26 P.M. Dawn, Sometimes I Miss You So Much
- 27 Shawn Stockman, Visions Of A Sunset
- 28 Jesse Powell, All I Need
- 29 Pharcyde, Drop
- 30 Erick Sermon, Welcome

★ ★ NEW ONS ★ ★

R. Kelly, Down Low (Nobody Has To Know)
 Immature, Please Don't Go
 Oleta Adams, We Will Meet Again
 Randy Crawford, Give Me The Night
 MoKenStef, Baby Come Close
 Horace Brown, One For The Money
 Lionel Cole Quintet, Fine From The Outside
 Millie Jackson, The Lives That We Live



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Wade Hayes, What I Meant To Say
- 2 Lonestar, No News
- 3 Clay Walker, Hypnotize The Moon
- 4 Tracy Lawrence, If You Loved Me
- 5 Collin Raye, Not That Different
- 6 Martina McBride, Wild Angels
- 7 Linda Davis, Some Things Are Meant To Be
- 8 Sawyer Brown, Round Here
- 9 Joe Diffie, Bigger Than The Beatles
- 10 Diamond Rio, Walkin' Away

Video Monitor

- 11 Alabama, It Works †
- 12 John Michael Montgomery, Cowboy Love
- 13 The Mavericks, All You Ever Do Is Bring Me Down
- 14 Shania Twain, You Win My Love †
- 15 Terri Clark, If I Were You
- 16 Dwight Yoakam, Gone
- 17 Daryle Singletary, Too Much Fun
- 18 Nanci Griffith W/The Crickets, Well...
- 19 Mindy McCready, 10, 000 Angels †
- 20 Pam Tillis, The River And The Highway †
- 21 Billy Dean, It's What I Do †
- 22 Stephanie Bentley, Who's That Girl †
- 23 Bobbie Cryer, You'd Think He'd Know Me
- 24 Bellamy Brothers, Old Hippie †
- 25 Neil Diamond/Waylon Jennings, One Good Love †
- 26 Steve Azar, Someday
- 27 Dan Seals, I'd Really Love To... †
- 28 Faith Hill, It Matters To Me
- 29 Delevantes, Driving At Night
- 30 Smokin' Amadillos, Let Your Heart Lead
- 31 Kieran Kane, Cool Me Down
- 32 Junior Brown, My Wife Thinks You're Dead
- 33 Emilio, Even If I Tried
- 34 Lorrie Morgan, Standing Tall
- 35 Curtis Day, The Truth Is Hard To Swallow
- 36 JoDee Messina, Heads Carolina, Tails Ca
- 37 Joel Nava, I Do
- 38 Ricky Skaggs, Solid Ground
- 39 4 Runners, Ripples
- 40 Rhett Akins, She Said Yes
- 41 Rhonda Vincent, What More Do You Want...
- 42 Baker & Myers, Years From Here
- 43 Mandy Barnett, Now That's All Right With
- 44 Philip Claypool, The Strength Of A Woman
- 45 Rich McCready, Hangin' On
- 46 Keith Stegall, 1969
- 47 Travis Tritt, Only You
- 48 Claire Lynch, My Heart Is A Diamond
- 49 Maura O'Connell, Blue Chalk
- 50 Jim Matt, This Old Guitar

† Indicates Hot Shots

Blackhawk, Almost A Memory Now
 Doug Supernaw, She Never Looks Back
 Mike Henderson, I Wouldn't Lay My Guitar Down
 Paul Brandt, My Heart Has A History
 Tim McGraw, All I Want



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 2Pac, California Love
- 2 Smashing Pumpkins, 1979
- 3 Bush, Glycerine
- 4 Oasis, Wonderwall
- 5 Foo Fighters, Big Me
- 6 Green Day, Brain Stew
- 7 Alanis Morissette, Ironic
- 8 Collective Soul, The World I Know
- 9 LL Cool J, Hey Lover
- 10 Red Hot Chili Peppers, Aeroplane
- 11 Brandy, Sittin' Up In My Room
- 12 Blues Traveler, Hook
- 13 Presidents Of The United States, Peaches

★ ★ NEW ONS ★ ★

Adam Sandler, Steve Polychronopolis
 Busta Rhymes, Woo-Hah! Got You All In Check
 Deborah Cox, Who Do U Love
 Cypress Hill, Illusions
 Joan Osborne, Right Hand Man
 Afghan Whigs, Honky's Ladder
 Ozzy Osbourne, See You On The Other Side



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Shania Twain, (If You're Not In It For Love) I'm...
- 2 Sawyer Brown, Round Here
- 3 Collin Raye, Not That Different
- 4 Shania Twain, You Win My Love
- 5 John Michael Montgomery, Cowboy Love
- 6 Lonestar, No News
- 7 Lorrie Morgan, Standing Tall
- 8 Martina McBride, Wild Angels
- 9 Joe Diffie, Bigger Than The Beatles
- 10 Linda Davis, Some Things Are Meant To Be
- 11 Daryle Singletary, Too Much Fun
- 12 The Mavericks, All You Ever Do Is Bring Me Down
- 13 Clay Walker, Hypnotize The Moon

- 14 Tracy Lawrence, If You Loved Me
- 15 Diamond Rio, Walkin' Away
- 16 Alabama, It Works
- 17 Pam Tillis, The River And The Highway
- 18 Junior Brown, My Wife Thinks You're Dead
- 19 Emilio, Even If I Tried
- 20 Rhonda Vincent, What More Do You Want From...
- 21 Terri Clark, When Boy Meets Girl
- 22 Ricky Skaggs, Solid Ground
- 23 Nancy Barnett, Now That's All Right With
- 24 Nanci Griffith W/The Crickets, Well...
- 25 Rich McCready, Hangin' On
- 26 4 Runners, Ripples
- 27 JoDee Messina, Heads Carolina, Tails California
- 28 Billy Dean, It's What I Do
- 29 Stephanie Bentley, Who's That Girl
- 30 Bobbie Cryer, You'd Think He'd Know Me

★ ★ NEW ONS ★ ★

Terri Clark, If I Were You
 Neil Diamond/Waylon Jennings, On Good Love
 Dan Seals, I'd Really Love To See You Tonight
 Dwight Yoakam, Gone (That'll Be Me)



Continuous programming
 1515 Broadway, NY, NY 10036

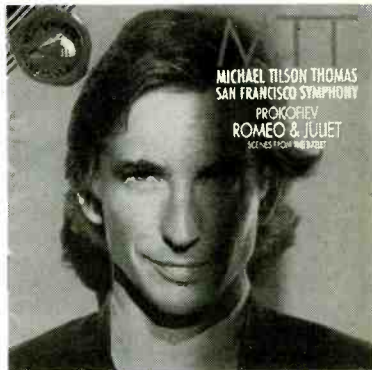
- 1 Mariah Carey & Boyz II Men, One Sweet Day
- 2 Whitney Houston, Exhale (Shoop Shoop)
- 3 Joan Osborne, One Of Us
- 4 Melissa Etheridge, I Want To Come Over
- 5 Hootie & The Blowfish, Time
- 6 Seal, Don't Cry
- 7 Madonna, You'll See
- 8 Collective Soul, The World I Know
- 9 Deep Blue Something, Breakfast At Tiffany's
- 10 Natalie Merchant, Wonder
- 11 Blues Traveler, Hook
- 12 Natalie Merchant, Carnival
- 13 George Michael, Jesus To A Child
- 14 The Tony Rich Project, Nobody Knows
- 15 Son Volt, Drown
- 16 Whitney Houston & CeCe Winans, Count On Me
- 17 Janet Jackson, Runaway
- 18 Oasis, Wonderwall
- 19 George Michael, Freedom
- 20 Blues Traveler, Run Around
- 21 Gin Blossoms, Follow You Down
- 22 Celine Dion, Because You Loved Me
- 23 Soul Asylum, Promises Broken
- 24 Alanis Morissette, Hand In My Pocket
- 25 Everything But The Girl, Missing
- 26 Madonna, Express Yourself
- 27 Janet Jackson, Love Will Never Do Without
- 28 Mariah Carey, Dreamlover
- 29 Rod Stewart, So Far Away
- 30 Counting Crows, Mr. Jones

★ ★ NEW ONS ★ ★

The Beatles, Real Love
 Radiohead, High & Dry
 R. Kelly, Down Low (Nobody Has To Know)
 Jars Of Clay, Flood

RCA VICTOR SEES 'ROMEO' IN TILSON THOMAS

(Continued from page 1)



MICHAEL TILSON THOMAS
 SAN FRANCISCO SYMPHONY
 PROKOFIEV
 ROMEO & JULIET

es Michael Tilson Thomas conducting the San Francisco Symphony in its first live recording, a dynamic rendition of the 70-minute suite created by the conductor from Prokofiev's ballet "Romeo And Juliet."

Tilson Thomas, 51, who started his tenure as music director of the orchestra last fall, is being closely watched in musical circles. A major American conductor with stimulating programming ideas and an image that combines a youthful, offbeat sensibility with highly intelligent music-making, Tilson Thomas—commonly known as MTT—appeared on the American scene in the '70s as a musical prodigy (and, some thought, heir to Leonard Bernstein).

In recent years, however, he has been making his name outside the U.S. as principal conductor of the London Symphony Orchestra—where he created a number of intriguing, successful festivals—and as an educator with the New World Symphony, the Miami-based training orchestra for conservatory graduates that he founded. San Francisco is Tilson Thomas' first major American music directorship since he left the Buffalo Philharmonic in 1979.

BMG Classics, which signed Tilson Thomas to a five-year, 25-disc contract last year, expects the partnership to pick up where its previous all-American team—Leonard Slatkin and the St. Louis Symphony—left off, now that Slatkin, who completed a five-year, 40-disc deal with the company, is leaving St. Louis for the National Symphony in Washington, D.C.

The label is therefore putting a marketing push behind the first release, unprecedented in scope for RCA Victor Red Seal. David Kuehn, director of U.S. marketing for RCA Red Seal, says, "We're trying to lay the groundwork for the commitment we have to Michael Tilson Thomas. We believe that of all the conductors in the U.S. today, he can bring new audiences to classical music. We want to show the retail world we're serious about this partnership."

Fifteen of the CDs in the deal will be made with San Francisco, the remainder with the London Symphony and the New World Symphony; San Francisco recorded for London Records under its previous music director, Herbert Blomstedt.

The label expects to get considerable bang for its buck from two major West Coast co-promotions. Ten million Bank of America customers in 10 western states, including Alaska and Hawaii, will receive an announcement of "Romeo And Juliet" on the first page of the four-color, four-page newsletter insert in their March statements, along with an offer: When they buy the CD at any Tower Records, they can show their Versateller ATM cards and receive a free RCA Red Seal sampler of older recordings made by the San Francisco Symphony under Pierre Monteux.

In Alaska, which has no Tower stores, customers can call Tower's 800 number, mention the promotion, and receive the sampler free with their order.

Not surprisingly, some of the biggest marketing guns are trained on the Bay Area, with its hometown advantage for the orchestra. On the Sunday before street date, Macy's in San Francisco will run a "First Stop" promotion, in which the first 500 customers in Macy's at Union Square that day will receive a lottery ticket reading "I Want My" followed by three scratch-off dots. Fifty tickets will reveal "MTT," winning the holder a CD.

In addition, Macy's is setting up an MTT boutique, carrying symphony-provided T-shirts and mugs and a hat

created by the store, in addition to the CD.

The campaign is also building on the promotional frenzy surrounding Tilson Thomas' rapturously received September debut. Symphony-sponsored billboards saluting Tilson Thomas sprang up all over town last fall, and RCA is using the same image for the CD cover and putting it on 25 billboards to announce the release.

RCA hopes to build familiarity by using the same music, "Dance Of The Knights" from "Romeo And Juliet" (which was also used in a Chanel ad for the Egoiste fragrance), in all its TV and radio advertising; it has persuaded local TV stations to use the cut as sign-off music for the evening news.

The CD's launch party will be held at San Francisco's Tower Records classical annex at Bay and Columbus. Tilson Thomas will sign albums, posters will be given away, and a special perk—valet parking—will be offered.

RCA also plans to take the promotion national, and details of wide-ranging activities with Tower, possibly similar to those by Macy's, are still being finalized. Many will focus on cities where Tilson Thomas and the orchestra will tour in March.

The tour begins March 11 in Lincoln, Neb., and continues for nine more dates, including shows in St. Louis; Chicago; Ann Arbor, Mich.; Toledo, Ohio; Washington, D.C.; and four stops in Florida. A 30-second TV commercial is being booked on "Good Morning America" and "The Today Show," as well as local evening newscasts in tour cities, and the radio spot will also run in tour markets.

In the online sphere, RCA is developing a Tilson Thomas fan club on the BMG Internet site, "Classics World"; the site will be linked with the San Francisco Symphony site, and he is expected to do some live online conferencing.

Both the San Francisco Symphony and RCA are making canny use of their articulate, personable music director. Tilson Thomas, a composer, pianist, and performer, talks eloquently about music in general and "Romeo And Juliet" in particular on the electronic press kit produced for the project, making a strong case for himself as a witty, diverting on-air guest.

Whether he can reach out into the larger marketplace and seize the uninitiated, as the label hopes, remains to be seen, but he is likely to continue to command attention in the ranks of the already converted.

A musician of a wide range of repertoire, including music of the Yiddish theater (his grandparents were founders of the Yiddish theater in America), George Gershwin, John Cage, and Gustav Mahler, Tilson Thomas plans to give his imagination full rein in San Francisco. He has already scheduled a large-scale festival of American music for the spring, from which RCA plans to record at least a Copland disc.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 2, 1996.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Mary J. Blige, Not Gon' Cry

BOX TOPS

- Tha Dogg Pound, New York, New York
 D'Angelo, Lady
 Domino, Physical Funk
 Rappin' 4-Tay, Ain't No Playa Like...
 Total, No One Else
 R. Kelly, Down Low
 Whitney Houston & CeCe Winans, Count On Me
 J'son, Take A Look
 Junior M.A.F.I.A., Get Money
 2Pac, California Love (Part 2)
 Luke, Scarred
 L.B.C. Crew, Beware Of My Crew
 Conscious Daughters, Gamers
 The Tony Rich Project, Nobody Knows
 Frost, La Familia
 Chantay Savage, I Will Survive
 Pure Soul, Stairway To Heaven
 Fab 5, Leflair Lallah Eshkosha
 Mona Lisa, Can't Be Wasting My Time
 Brandy, Sittin' Up In My Room
 Intrigue, Dance With Me
 Foesum, Lil Somethin' Somethin'
 Xscape, Do You Want To
 Immature, We Got It
 Gerald & Eddie Lovett, Wind Beneath My Wings
 Tori Amos, Caught A Lite Sneeze
 Groove Theory, Keep Tryin'
 Busta Rhymes, Woo-Hah!
 2Pac, California Love (Part 1)
 Goodie Mob, Soul Food
 Bones Thugs-N-Harmony, East 1999
 R. Kelly, You Remind Me Of Something
 Joe, All The Things

NEW

Joan Osborne, Right Hand Man
 Me & My Cousin, Smooth
 MoKenStef, Baby Come Close
 Red Hot Chili Peppers, Aeroplane



Continuous programming
 3201 Dickerson Pike
 Nashville, TN 37207

- The Corrs, The Right Time
 Whitney Houston & CeCe Winans, Count On Me
 Madonna, You'll See
 Shania Twain, You Win My Love
 Jann Arden, Inesentive
 The Beatles, Free As A Bird
 Mariah Carey & Boyz II Men, One Sweet Day
 Del Amitri, Roll To Me
 Everything But The Girl, Missing
 Sophie B. Hawkins, As I Lay Me Down
 Hootie & The Blowfish, Time
 Janet Jackson, Twenty Foreplay
 Elton John, Blessed
 Mavericks, All You Ever Do...
 Rich McCready, Hangin' On
 Alanis Morissette, Hand In My Pocket
 Joan Osborne, One Of Us
 Collin Raye, Not That Different
 Rolling Stones, Like A Rolling Stone
 Pam Tillis, The River And The Highway



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Ace Of Base, Lucky Love (new)
 The Rolling Stones, Wild Horses (new)
 Lenny Kravitz, Can't Get You... (new)
 Bjork, Hyperballad (new)
 Cowboy Junkies, A Common Disaster (new)
 Joan Osborne, Right Hand Man (new)
 Bon Jovi, These Days (new)
 Yvette Michelle, Everyday & Everynight (new)
 Oasis, Wonderwall
 Everything But The Girl, Missing
 Green Day, Brain Stew/Jaded
 Presidents Of The United States, Peaches
 Janet Jackson, Twenty Foreplay
 Alanis Morissette, Ironic
 Melissa Etheridge, I Want To Come Over

Collective Soul, The World I Know
 LL Cool J, Hey Lover
 Blue Rodeo, Better Off As We Are



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Madonna, Veras
 George Michael, Jesus To A Child
 Oasis, Wonderwall
 Alanis Morissette, Hand In My Pocket
 Soda Stereo, Zoom
 Everything But The Girl, Missing
 Smashing Pumpkins, 1979
 Heroes Del Silencio, La Chispa Adecuada
 N-Trance, Stayin' Aliye
 Ricky Martin, Maria (Remix)
 Passengers, Miss Sarajevo
 Collective Soul, The World I Know
 Ilya Kuryaki, Abarajame
 Presidents Of The United States, Lump
 La Lupita, Ja, Ja, Ja
 Los Autenticos Decadentes, La Guitarra
 Joan Osborne, One Of Us
 Goo Goo Dolls, Name
 Coolio, Too Hot
 Queen, A Winter's Tale



Five 1/2-hour shows weekly
 Signal Hill Dr
 Wall, PA 15148

- Petra, Think Twice
 Grammertrain, I Believe
 Petra, Enter In
 Guardian, Lead The Way
 Rez, Surprised
 Geoff Moore & The Distance, The Green Day
 Carolyn Arends, Seize The Day
 Out Of The Grey, Gravity
 Michael W. Smith, Cry For Love
 Anointed, The Call
 Code Of Ethics, Pleasant Valley Sunday

Rich Mullins, The Color Green
 White Heart, Inside
 DC Talk, Jesus Freak
 Christafari, Listening



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Tori Amos, Caught A Lite Sneeze
 The Beatles, Real Love
 Tim Keyes, All I Need Is You
 Son Volt, Drown (Ver. 2)
 The Extinct, You On...
 Cowboy Junkies, A Common Disaster
 Horace Brown, One For The Money
 Domino, Physical Funk
 Chantay Savage, I Will Survive
 For Squirrels, Mighty KC
 Fugees, Fu-Gee-La
 ZZ Top, She's Just Killing Me
 Dishwalla, Counting Blue Cars
 The Nixons, Sister
 Babylon Zoo, Spaceman
 Pulp, Common People
 The Goops, Vulgar Appetites
 Bjork, Hyperballad
 Deborah Cox, Who Do U Love
 The Humpers, Wake Up And Lose



15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Mary J. Blige, Not Gon' Cry
 Brandy, Sittin' Up In My Room
 2Pac, California Love(Remix)
 Rappin' 4-Tay, Ain't No Playa Like...
 Frost, La Familia
 The Tony Rich Project, Nobody Knows
 D'Angelo, Lady
 Fugees, Fu-Gee-La
 Tha Dogg Pound, New York, New York
 Junior M.A.F.I.A., Get Money

JORDI SAVALL: SAVIOR OF THE VIOL

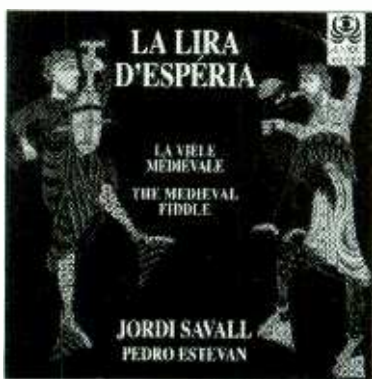
(Continued from page 1)

renewal of lost arts on March 12 with "La Lira D'Espéria," a mysterious yet highly approachable album of medieval string music for his longtime label, Astrée.

To Savall, researching and presenting music from the Baroque and before is a means of maintaining a dialog with the past and preserving immutable truths. "In the visual arts, you have museums, so you can explore the evolution of our civilization from antiquity onward," Savall says. "In music, it's much less organized but no less important to present the truly beautiful and creative."

"With the old music, you receive communication from another time, with the most profound sensibilities of human nature," Savall continues. "The essential things haven't changed over the centuries. We still have loss; we still make children."

The flagship artist for Astrée/Auvidis, Savall has recorded nearly 60 albums for the French imprint since the



"Tous Les Matins Du Monde" went on to spent 49 weeks on Billboard's Top Classical Albums chart in 1993, peaking at No. 2.

In France, "Tous Les Matins Du Monde" was a platinum smash, selling more than 300,000 copies, according to Auvidis. The album made Savall "huge in France," says Sarah Folger, publicity and promotions manager for Harmonia Mundi USA, which distributes Auvidis in America. "He's like a rock star there—he can't even get on the Metro without someone recognizing him."

During a recent preconcert lecture titled "Viol Madness" at the French Institute's Florence Gould Hall in New York, English violist Sarah Cunningham reminded the audience of the international impact of "Tous Les Matins Du Monde." "The soundtrack was very well done," she said, "and its great success has done so much good for viol players around the world." As testimony to the peculiar devotion of viol fans, the performance by Concert Royal of music by Marais and his rival Antoine Forqueray was well attended, despite a considerable snowstorm.

With "La Lira D'Espéria," Savall makes his deepest foray into ancient string-instrument practices, re-creating "the sounding of the bow" as it might have been heard in Spain and Italy during the Middle Ages. Playing various period fiddles, Savall duets with percussionist Pedro Estevan on a program of Mediterranean folk tunes and courtly music that reveals a debt to Arabic sources.

"The new album seems like a 'greatest hits' of medieval music—much like 'Tous Les Matins Du Monde' was for the French Baroque," says Juan Gomez, who manages publicity and promotions for Harmonia Mundi's distributed labels. "If they would have had radios back in the Middle Ages, this music is what I imagine they would've played."

Harmonia Mundi plans a larger than usual mailing to radio for "La Lira D'Espéria," targeting the top 100 classical stations, as well as adventurous college outlets. "The record lends itself to airplay, because all the tracks are shorter than with most classical music, and the percussion accents have a dance element," Gomez says. "And the sparseness of the sound should make it really stand out on the radio."

Robert Aubry Davis, producer and host of the "Millennium Of Music" radio program, which is syndicated on 70 stations, has played Savall's music for more than a decade and says it always elicits an overwhelming response. When Davis broadcast Savall's re-creation of the medieval Spanish chant "Song Of The Sybil," he was deluged with calls and letters "from places like Muncie, Ind.," he says. "People were dying to know where they could get this record."

The compelling nature of Savall's interpretations led Davis, in his role as a musical consultant to the Olympic Arts Festival for the upcoming Atlanta Games, to slate two Savall recordings for the soundtrack to the multimedia exhibition "Rings: Five Passions In World Art." With no other artist featured more than once, Savall's great distinction will win him the chance to be heard by thousands of people who ordinarily would never come into contact with his music (see story, page 1).

Damon Sgobbo, GM of HMV's Upper West Side store in New York, says, "Early music is one of the few areas of classical music that's showing

strong growth, and Jordi Savall is at the forefront." He adds that Savall's CDs always sell extremely well, despite their high import cost of \$18.99 list.

"He performs a rare repertoire, much of it never before recorded," Sgobbo says. "The public hungers for this music, and it appreciates his high level of musicianship."

In marketing its releases and those of its distributed labels, Harmonia Mundi publishes a detailed monthly release booklet, which goes out to 3,500 people in retail and the media. Savall's albums are regularly spotlighted in the booklets. "La Lira D'Espéria" follows close behind his January release, an album of music by 16th-century Spanish composer Lluís Del Milà that features harpist Andrew Lawrence-King.

Late last year, Astrée released Savall's rendition of Monteverdi's "Madrigals Of War And Love," which he performed with his vocal group La Capella Reial De Catalunya. Early 1995 saw one of Savall's finest works, a recording of Henry Purcell's fantasias for viol with his ensemble Hespèrion XX. Savall founded Hespèrion XX in 1974 with his wife, soprano Montserrat Figueras. In 1987, Savall established La Capella Reial, and in 1989, he founded Le Concert Des Nations, a period-instrument orchestra.

Established in the late '70s, Auvidis distributes 13 labels, including Astrée for early music, Travelling for soundtracks, Montaigne for contemporary music, Valois for up-and-coming artists in 18th- to 20th-century repertoire, and Ethnic for world music.

According to Auvidis export manager Charles Malnuit, Auvidis plans to emphasize retail promotions for marketing "La Lira D'Espéria" in Europe, particularly via listening posts and special pricing in such retail chains as FNAC and Virgin. The new album will also benefit from a 90-minute documentary on Savall that ran Feb. 14 on French cultural TV channel Arte.

From late February to mid-March, Savall will be touring Australia and New Zealand for the first time. Malnuit says Auvidis will work with its Australian distributor, Sonart Music, in developing retail promotions to take advantage of Savall's concerts Down Under. The tour was booked by Boston-based Aaron Management. Savall will also play dates in Europe and Israel through the spring. In 1995, Savall played U.S. dates in major cities, selling out such venues as New York's Alice Tully Hall; he isn't scheduled to return to the States until next year.

In the fall, Astrée will issue a second volume of Savall's "Song Of The Sybil" re-creations. His future album plans include recording the Bach sonatas for viola da gamba next year with a frequent collaborator, keyboardist Ton Koopman. Savall says he also plans to finish his surveys of the viol music of Forqueray and Sainte Colombe and the consort music of William Byrd, as well as delve further into the Spanish and German Baroque repertoire.

One of Savall's biggest challenges to date will be an upcoming recording of Beethoven's "Eroica" symphony, the most modern work he has undertaken with Le Concert Des Nations. But whether it is Monteverdi or Marais, Bach or Beethoven, the paramount aspect of interpretation is "to convey the timeless, universal experience of emotion," Savall says. "This music should be for everyone."

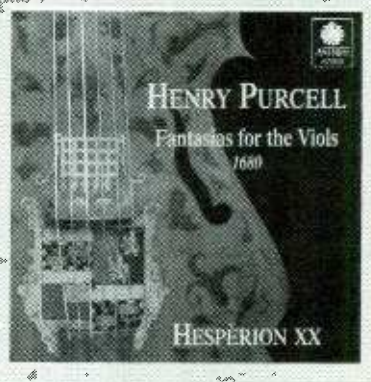
SELECT JORDI SAVALL DISCOGRAPHY ON ASTRÉE

- **With Various Accompanists:**
 - Couperin, Francois: "Pieces For Viol," 1976.
 - Forqueray, Antoine: "Pieces De Viol," 1978.
 - Gibbons, Orlando: "Fantaisies Royales," 1980.
 - Marais, Marin: "Pieces For Viol, Books I-V," 1992.
 - Ortiz, Diego: "Recercadas Del Tratado De Glosas, 1553," 1990.
 - Sainte Colombe: "Concerts For Two Viols, Vol. 2," 1992.
 - "La Lira D'Espéria," 1996.
- **With Hespèrion XX:**
 - Bach, J.S.: "Art Of Fugue," 1986.
 - Couperin, F.: "Les Nations," 1986.
 - Jenkins, John: "Consort Music For Viols In Six Parts," 1991.
 - Purcell, Henry: "Fantasias For The Viols," 1995.
 - "Folias And Canarios," 1994.

- **With Le Concert Des Nations:**
 - Hadyn: "Seven Last Words Of Christ" (for orchestra), 1991.
 - Marais: "Aleyone" (suites), 1994.
 - Martin I Soler, Vicent: "Una Cosa Rara," 1991.

- **With La Capella Reial De Catalunya:**
 - Charpentier: "Canticum Ad Beatum Virginem," 1989.
 - Monteverdi: "Madrigali Guerrieri Et Amorosi," 1995.

- **Soundtracks And Compilations:**
 - "Tous Les Matins Du Monde" (on the Travelling label), 1991.
 - "España: Anthology Of Spanish Music," 1992.
 - "Joan Of Arc" (Travelling), 1994.
 - "Twenty Years Of Hespèrion XX," 1994.



OLYMPIC ART EXHIBITION ATTUNED TO SAVALL

(Continued from page 1)

tions—love, anguish, awe, triumph, and joy—that bind people across cultures and centuries.

Savall's moving solo rendition of French Baroque composer Sainte Colombe's viola da gamba piece "Les Pleurs" (Tears) will accompany the section of "Rings" that segues from love to anguish: the pain of love. Edward Munch's wrenching painting "Separation" is the visual component.

According to Robert Aubry Davis, host/producer of the syndicated "Millennium Of Music" radio program and the musical consultant for "Rings," the uniquely doleful character of the viola da gamba made the Savall track a clear choice.

"The Sainte Colombe piece is extraordinarily affecting," Davis says. "It suits the theme of romantic loss perfectly."

For the section of "Rings" depicting awe, Davis and Brown chose Savall's interpretation of the medieval Spanish chant "Song Of The Sybil," with Savall's wife, Montserrat Figueras, as the solo soprano voice. Complementing "The Great Day Of His Wrath" by 19th-century painter John Martin, "Song Of The Sybil" marks the part of the program that "leads you to ultimate concerns," Brown says.

"Rings" will bring together more than 125 paintings and sculptures spanning 7,500 years and all the regions of the world. The artworks will be loaned to the exhibition from 106 of the world's greatest museums, including the Louvre, the Prado, and the National Museum of Indonesia. Just one of 22 exhibits and more than 200 performances in the Olympic Arts Festival, "Rings" will be on view from July 4 to Sept. 29 at Atlanta's High

Museum of Art.

In addition to the full-color, 320-page catalog from the exhibit, there will be a "Rings" CD-ROM, produced by Los Angeles-based Calliope Media. It will include art images and music samples.

Other planned musical match-ups in "Rings" include Mahler's Adagietto from his Symphony No. 5 with Rodin's sculpture "The Kiss" for the section on love; for anguish, the *Dies Irae* from Arthur Honegger's Symphony No. 3 with Picasso's painting "Mother And Dead Child"; for awe, Japanese shakuhachi flute music with a 13th-century Japanese sculpture of Shoko-O, the king of hell; for triumph, the Sanctus of Beethoven's "Missa Solemnis" with a 15th-century Russian icon of "Christ In Glory"; and for joy, an evening raga from Ravi Shankar with "Shiva As Lord Of The Dance," an Indian sculpture from 950 A.D.

By combining music and the visual arts in "Rings," Brown seeks to achieve a synergy, a "Gesamtkunstwerk," he says, that creates an expressive whole greater than the sum of its parts. And, he adds, "we think this is the first time a major art exhibition has used music as an integral soundtrack."

All the music planned for "Rings" is contingent on various licensing agreements, but at a run-through of the exhibit with slides and music last month at Atlanta's Symphony Hall, Brown received a standing ovation from the capacity crowd. He says he thinks the music played an essential role: "There's no question that music is the ultimate tool in evoking emotion within a human soul."

OASIS TOPS BRITS; JACKSON UPSTAGED

(Continued from page 1)

music industry with the public and politicians.

One loser was Jarvis Cocker, Brit-pop darling and singer for Pulp, who was deprived of his liberty for a short while after invading the stage during a performance by Michael Jackson.



ENO

to be determined."

The show was broadcast in the U.K. Feb. 20 to an average audience of 10.4 million—peaking at 11.7 million during Jackson's performance—and attracted extensive favorable comments from the British press.



BOWIE

The upper limits of what it's possible to do."

Rupert Perry, president of EMI Music Europe and former chairman of Brits organizer the British Phonographic Industry, goes one step further. "The Brits are now certainly better than the Grammys," he states.

The worldwide TV audience will see performances by Simply Red, Morissette, Pulp, Bowie, the Pet Shop Boys, Take That, and Jackson. What they will not see is the incident that caused a storm of media coverage in the two days after the show.

During Jackson's performance of "Earth Song," Cocker and another man climbed onto the stage to cavort with Jackson's dancers while the singer was being held above the heads of the 4,500-strong crowd on a moving platform.

Cocker then appeared to approach Jackson when he returned to center stage to remove his outer clothing and strike a Messianic pose. Jackson, clad all in white, extended his arms to the side and was embraced by

Venue Change Boosts Brit Awards

BY ADAM WHITE and JEFF CLARK-MEADS

LONDON—The U.K. music executive who helped steer the Brit Awards to TV ratings success this year says the venue change to London's Earls Court Exhibition Centre was a vital factor.

Paul Burger, chairman of the British Phonographic Industry's Brit Awards committee and of Sony Music Entertainment U.K., says, "The decision to switch [from London's Alexandra Palace] helped make this year's show stand out. Earls Court is much more friendly."

The event will return to the site next year, he adds, "if we can make the dates work."

Burger says that a decision, made several years ago, that the Brits should be "first and foremost" a TV show, rather than an industry event at which television is present, laid the groundwork for the success achieved by the '96 awards.

The award show's executive producer from Initial Film & Television was Malcolm Gerrie, and from the BPI, Lisa Anderson. The show was directed by David Mallet and produced by Andy Ward. It is sponsored by PolyGram-owned direct-mail club Britannia Music.

Burger says the highlight of the '96 event was the well-rounded lineup of top performers. "Simply Red on the night was sensational, an extravaganza," he says, "although the performance might not have come across on TV as well as it did in the hall. Whereas Michael Jackson was probably even

better on television. Another real highlight was David Bowie, being there and being David Bowie."

The BPI executive confesses to disappointment over the fracas involving Jackson and Pulp's Jarvis Cocker (see story, page 1). "I'm sorry about a situation where a performing artist has his stage attacked and invaded. That was really regrettable," he says.

"It's also unfortunate that we can't even respect ourselves as an industry and put on a night that isn't four-letter-worded," Burger adds, alluding to obscenities uttered by members of Oasis as they accepted their awards. "That takes something away from the event, this need for 'attitude.'"

However, in a letter to a national newspaper published Feb. 21, the BPI's Anderson noted that "attitude and arrogance, as well as ability, makes rock'n'roll."

Preparation for the 1997 Brits will start almost immediately, says Burger. "We'll sit down and review the ups and downs of this year's show and see what changes need to be made. It's about as big as it can get with this format, so what you do is take a look at the fundamental assumptions that it rests on."

Burger says that the presence at the Brits of Labour Party leader Tony Blair and National Heritage secretary Virginia Bottomley mirrors the fact that "British music is the third-largest export industry in the nation. Our relationship with government is finally beginning to show their recognition."

The Brits ceremony won many fans, including former BPI chairman and EMI Music Europe president Rupert

dancers in various national costumes. Cocker was apprehended by one of those on-stage.

He was later arrested by police and interviewed about alleged injuries to children dancing with Jackson. No charges have been brought so far; Cocker is out on bail until March 11.

A strong statement from the BPI says, "We are extremely concerned that Jarvis Cocker's actions resulted in injury to three children who were performing with Michael Jackson."

"While the Brit Awards is an exuber-

ant, high-spirited occasion, it is totally unacceptable for any artist to disrupt another artist's performance. To do so with such apparent disregard for the safety of the performers on stage, the production crew, and audience was dangerous and irresponsible."

A statement from Cocker says, "My actions were a form of protest at the way Michael Jackson sees himself as some Christ-like figure with the power of healing. I just could not go along with it anymore. I just ran on stage and showed off. I did not make any physical

Perry. He says, "Overall, it was superb—and what was superb about it is that it shows that British music is really happening. It had great music, great performers, and great performances."

Perry, a member of the NARAS in the U.S., adds, "As awards shows go—and I go to quite a few—this was the best."

The sharp end of the record business, retail, shares that view. Richard Wootton, chairman of the British Assn. of Record Dealers, says, "The level of awareness and the publicity has been much higher this year. It reflects on sales to a degree, but I think the real benefit is that it puts music right in the forefront of people's consciousness."

Tower managing director Ken Scokolov adds, "The most recent one has gone amazingly well. Historically, those type of things haven't shown any terrific direct effect. It's not unlike running a generic campaign. The winning Brit album may not sell particularly any more copies, but that doesn't mean the industry won't get a boost."

An HMV U.K. spokesman said on Feb. 21 that it was still too early to judge the impact of the Brits, but first signs were that the winners were set to receive a major sales surge.

The latest Oasis single, "Don't Look Back In Anger," was outselling other releases last week by a factor of six. Says the HMV spokesman, "There have already been quite a few inquiries, too, about Paul Weller, Alanis Morissette, and Radiohead, who got great exposure during the TV show, and we expect sales to really start taking off at the weekend."

contact with anyone."

Jackson's appearance was irritating to a number of those present, who felt it was over-dramatized by show presenter Chris Evans and by a lengthy pre-performance promotional clip and was, according to Virgin Radio program director Mark Story, "embarrassing and in bad taste" because of Jackson's adoption of a Christ-like pose.

"I thought Jarvis' action was heroic," Brits winner Brian Eno said afterward to Billboard. "Michael Jackson had a show which was self-aggrandizing,

pompous, and utterly unpleasant."

Eno won the best-producer honors for Bowie's album "Outside" and was executive producer of the War Child charity's 1995 "Help" benefit record, which raised more than 200 million pounds for Bosnian relief.

Eno accepted the Freddie Mercury Award along with Radiohead's Thom Yorke, on behalf of War Child.

More controversy came to the event via Oasis, the evening's major prize-winner with Brit Awards for best group, best album, and best video.

The band members affected a surly attitude when receiving their awards, were profanely rude to the assembled executives and fans, and later described the record industry as consisting of "corporate pigs." Only the "corporate pigs" remark, though, made it to TV screens via news broadcasts the morning after the show.

In contrast, Lennox was warmly applauded and praised for her gracious acceptance speech, in which she thanked her manager and producer, and, above all, her family. Speaking afterward to Billboard, Lennox beamed as well-wishers streamed past, and she brandished the trophy, saying, "Really, I'm very excited to have it."

Other stars of the night were Morissette, whose bare-bones, straightforward performance of "Hand In My Pocket" provided a counterpoint to Jackson's lavishness, and Bowie, who capped his lifetime achievement award with a cultured performance alongside the Pet Shop Boys.

The audience also warmed to Bjork, who was presented with the honor for international female artist while on stage in Hong Kong. The Icelandic star dissolved into helplessness mid-song as her boyfriend, who had been flown in from London, walked on stage to present her with her statuette.

Bowie's award was presented by Tony Blair, leader of the opposition Labour Party. According to opinion polls, he is likely to be the U.K.'s next prime minister.

His presence and that of his deputy, John Prescott; National Heritage secretary Virginia Bottomley, the first holder of the post to come to a Brits ceremony; and a myriad of members of Parliament from all parties added up to the most powerful political presence the Brits has seen.

Following is a list of award winners: **Newcomer:** Supergrass (Parlophone).

Group: Oasis (Creation). **Album:** "(What's The Story) Morning Glory?," Oasis (Creation).

Video: "Wonderwall," Oasis (Creation). **Single:** "Back For Good," Take That (RCA).

Male artist: Paul Weller (Go! Discs). **Female artist:** Annie Lennox (RCA).

Dance act: Massive Attack (Virgin). **International male artist:** the artist formerly known as Prince (Paisley Park/WEA).

International female: Bjork (One Little Indian).

Lifetime achievement award: David Bowie.

International group: Bon Jovi (Jambco/Mercury).

International newcomer: Alanis Morissette (Maverick/Reprise).

Producer: Brian Eno. **Soundtrack:** "Batman Forever" (Atlantic).

Artist of a generation: Michael Jackson.

Freddie Mercury Award: the Help! Project (Go! Discs).

D.C. CONFAB SHOWS WIDE RANGE OF FOLK

(Continued from page 9)

held at the Renaissance Hotel here Feb. 15-18.

Many of the artists at the conference sailed under the banners of singer/songwriter, acoustic music, and world music, although there was a strong presence of often-graying traditional folkies.

But chamber folk was also heard at the conference, as well as acoustic folk rock, newgrass, and acoustic swing. There were country blues artists, jug bands, and balladeers; there was Jewish, Greek, Andean, Bosnian, Caribbean, and Cuban music; and there were ouds and cellos, violas da gamba, bodhráns, and bouzoukis. All this, in addition to acoustic guitars in numbers plentiful enough to reach to the top of the high hotel lobby.

There was also plenty of dancing—clogging, Anglo and Irish step-dancing, South African boot-dancing, and even American tap.

The agenda of the Alliance, according to its recently elected executive director, Phyllis Barney, is to promote the

expanding folk genre.

"We deliberately try to avoid a definition," said Barney. "Our umbrella is more all-inclusive."

The artists on the successful Annapolis, Md.-based Maggie's Music label, who play instrumental Celtic music or airy jazz and blues-tinged material, serve as an example. "Oh, sure, a lot of what we release can be called new age," said artist and label founder Maggie Sansone. "Initially, we had to seek alternative marketing, and those 'craft-and-crystal' shops were the first places open to carrying the music we release."

The Alliance conference was unique among music-driven conventions in that, besides the formal showcases, there were casual performances in hotel rooms and spontaneous jams in corridors and corners of the hotel throughout the weekend.

Even with 115 panel discussions covering topics ranging from CD mastering to "Marketing Anglo-Celtic Folk Rock," the event was an opportunity for

attendees to hang out, network, and showcase.

"I found it very valuable," said Tom Carrico of Studio One Artists in Takoma Park, Md., who was in Washington representing Wall Matthews and Aleta Greene and their Clean Cuts Records release, an unusual music/vocals/spoken-word dramatic narrative account of African slave women. "Our showcase was the performance debut of the material, and it was well attended and went over very well," Carrico said.

In the exhibition halls, artists and label reps from veteran labels, such as Rounder (which owns Flying Fish and Philo), were joined by newer companies, such as Green Linnet and Shanachie, and smaller regional label operations, as well as self-produced artists eager to show off their wares.

"The exciting thing is that you never know... there's always that diamond among the coals," said Michael Jaworek of Chesapeake Concerts. "That's why I was glad to catch the group Hapa, which

proved that my instincts were right... After I heard their record, I booked them into the [D.C. area showcase club] Birchmere. They more than fulfilled my expectations."

Hapa, one of the dozens of acts slotted for a large showcase, is a vocal duo from Maui. Heard on Coconut Grove Records, they feature sweet harmonies and slack-key guitar (and dancers). Jaworek calls them "the hottest thing in the islands right now."

The conference presented Lifetime Achievement Awards posthumously to the legendary Woody Guthrie and folk label pioneer Mo'Asch, whose Folkways and Asch labels, with more than 2,100 titles, are now owned and being released by the Smithsonian Institution. (Last year's awards went to Pete Seeger and folklorist Alan Lomax.)

The conference boasted a record attendance of 1,500. There were 205 booths sold, as well as wall-to-wall musician showcases at the host hotel and at club and concert venues all over town.

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

IN ITS 14TH WEEK at No. 1, "One Sweet Day" by Mariah Carey and Boyz II Men (Columbia) enters a three-way tie with Whitney Houston's "I Will Always Love You" (Arista) and Boyz II Men's "I'll Make Love To You" (Motown) for the most weeks at No. 1 in the history of the Hot 100. Although the gap in chart points between "Day" and the No. 2 single, Mary J. Blige's "Not Gon' Cry," continues to narrow, "Day" manages to hold onto the top by gaining in airplay and by losing fewer sales points than "Cry." Next week's chart should prove extremely interesting, as "One Sweet Day" attempts to break the record while holding off challenges from "Not Gon' Cry" and the No. 3 single, Brandy's "Sittin' Up In My Room." Both challengers are from the "Waiting To Exhale" soundtrack (Arista), are within striking distance, and continue to show growth. Incidentally, "Cry" is this week's greatest airplay gainer, while "Room" is the biggest overall point gainer on the chart.

FIT TO BE TIED: "One Sweet Day" also enters a three-way tie for the most weeks at No. 1 on the Hot 100 Airplay chart. "Day," Ace Of Base's "The Sign" (Arista), and Boyz II Men's "End Of The Road" (Motown) have each spent 13 weeks as the airplay champ. It is likely that "Day" will set a record next week, since it is far ahead of the No. 2 airplay single, "Missing" by Everything But The Girl (Atlantic).

MOVIN' ON UP: Zooming 10 positions up the chart to No. 29 is the second-biggest point gainer on the Hot 100, "All The Things (Your Man Won't Do)" by Joe (Island). Nearly 65% of its chart points are from sales generated by R&B and top 40/rhythm-crossover radio play. Leading the way in airplay is WPGC Washington, D.C., where the song is No. 1. Also developing at R&B and top 40/rhythm-crossover is the winner of this week's Greatest Gainer/Sales award, Chantay Savage's cover of the Gloria Gaynor anthem "I Will Survive" (RCA), which is at No. 61. It too picks up a majority of its chart points (87%) from sales, while breaking out of Baltimore, where it is No. 12 at WERQ (92Q). Rounding out the greatest point gainers on this week's chart, at No. 55, is "Lucky Love" by Ace Of Base (Arista). It gets more than 55% of its points from radio, due to top 10 play at eight monitored stations, including WBBM (B96) Chicago, where it is No. 7.

THE BLUES: After spending 49 weeks on the Hot 100, Blues Traveler's "Run-Around" falls below the top 50 and moves to the Hot 100 Recurrent Airplay chart. Although the single broke one record and fell short of another (see Chart Beat, page 86), the band can take consolation in the fact that it has this week's Greatest Gainer/Airplay winner, "Hook" (A&M). In its 22nd week, "Hook" moves 25-23 and is No. 1 at seven monitored stations, including WZJM Cleveland. If this single continues to inch up the chart, perhaps Blues Traveler will break its own record for the most consecutive weeks on the Hot 100.

HOLDING STEADY: "The World I Know" by Collective Soul (Atlantic), at No. 20, and "Glycerine" by Bush (Trauma/Interscope), at No. 28, lose bullets and hold steady despite continuing growth at top 40 radio. The problem is that both singles, which were big modern rock radio tracks, have peaked at that format and are losing play there faster than they are picking it up at top 40. This shift could level in the weeks ahead, and both singles could regain bullets.

BODEANS ARE 'CLOSER' TO SUCCESS

(Continued from page 9)

the Hot 100 for two weeks beginning Nov. 7, 1992.

"Closer To Free" was originally worked at radio in 1993 with little success and failed to chart.

However, the song refused to die. Warner Special Projects licensed the song in the 1994 films "Milk Money" and "Heavyweights." It has also appeared in the Fox TV show "Melrose Place."

Says Jennifer Menard, a TV and film A&R manager at Warner Special Projects, "We license the BoDeans all the time. For a band that is virtually unheard of in the mainstream, we license them a lot."

Initially, the song was heard during one episode of "Party Of Five," but the show's staff liked the track so much that it opted to make it the theme.

While "Party Of Five" has had a tough time in the ratings, it does have a loyal legion of fans and recently received a Golden Globe Award for best dramatic series.

Two of the show's faithful happen to be hot AC KFMB San Diego morning man Dave Smiley and the morning show's producer, Matt McWhirter.

KFMB PD Tracy Johnson says, "They're both big fans of the show, and one day they started talking about the Rembrandts and the 'Friends' theme and how the 'Party Of Five' theme was a good song."

Since the two were not aware of the song's availability, they initially recorded the song from a TV broadcast and looped it to create a two-minute version.

After the initial airplay, the station called the local Fox affiliate in San Diego and learned that the theme song was recorded by the BoDeans.

On a trip to a local record store, a KFMB staffer picked up "Joe Dirt Car." Johnson preferred the studio rendition, so he got in touch with Reprise, which sent him a copy of "Go Slow Down."

KFMB began airing the studio version of "Closer To Free" in November, and the track has remained popular at the station. For the week of Feb. 12, the song was No. 2 in the station's callout research. "It's been in the top 10 at the station for about nine weeks," says Johnson.

After Reprise learned that the song had become a surprise hit at KFMB, the label's promotion department opted to reserve the track to multiple formats in November.

In addition, the label made a videoclip for the song, shot in part on the set of "Party Of Five" and featuring the show's cast. The clip was submitted to MTV Feb. 16.

While the situation regarding the video might sound similar to the clip for "I'll Be There For You," the BoDeans and Reprise have carefully attempted to exploit the exposure from the TV show without making the track and video seem like a novelty.

"This is as far away from the 'Friends' situation with the Rembrandts as possible," says Reprise VP of artist development/creative marketing Gary Briggs. "The band didn't write that song for the show. The band recorded it, and the show picked up on it. That's the major difference."

BoDeans singer/guitarist Sam Llanas says, "It's a huge break. Every week, the song is being exposed to millions of people. We've never had mass exposure like this."

However, Johnson says that a similar break for the Rembrandts may have hurt the band in the long run. "They didn't have a great follow-up single, so they could get pigeonholed as a novelty or a one-hit wonder," he says.

Llanas feels the Rembrandts' credibility may have been hurt "by the silly video with the ['Friends'] cast. We have been careful to avoid anything like that." BoDeans singer/multi-instrumentalist Kurt

Neumann adds, "We didn't want another 'Friends'-type video."

Instead of interacting with the cast of "Party Of Five" in the clip, the BoDeans are shown performing as the "Party Of Five" cast looks on in their familiar restaurant setting.

The BoDeans are aware that the tie-in with the TV show may alienate a few of their fans. "I'm sure a few people don't like the show, and they will say that we sold out or some shit like that," Llanas says.

Neumann adds that some of the band's peers have found surprise hit singles to be a mixed blessing. "Los Lobos had a big hit with 'La Bamba,' and now when they play live, everyone yells out 'La Bamba.' I get the sense that they are kind of frustrated by that," he says. "Hopefully, we won't have to deal with that. I'm glad that we wrote ['Closer To Free'] ourselves, because I don't want to be stuck playing someone else's stuff."

Ironically, "Closer To Free" was recorded after the BoDeans had given up attempting consciously to write songs that would appeal to radio.

"For a few years, we were trying to see what we could do to try to get a radio hit, but, thank God, we came to our senses. We made that decision in about 1992," says Llanas. "Now, for us to have a hit on those terms is tremendous."

This isn't the first time that the BoDeans have seemingly been on the brink of a mainstream breakthrough. "It feels like we have been on the brink our whole career," says Llanas.

After the group's 1986 debut album, "Love & Hope & Sex & Dreams," was hailed by critics, the band landed the opening spot on U2's Joshua Tree tour. "This is a little more meaningful," says Llanas. "Being on the U2 tour was great. We got a lot of exposure, but they were the headliner, and that was quite clear as soon as they got on-stage."

Yet that exposure did benefit the band. Following the tour, the BoDeans were voted best new band by Rolling Stone in 1987. "The U2 tour had a lot to do with that," says Llanas. "But after that, it all started to fall down. Our sales and critical acclaim have only been so-so until now, but now, things are really looking up again."

The band is working on a new album, tentatively titled "Blend," due in early summer.

But don't expect the band to try to duplicate "Closer To Free" on the new album. "No one from the record company has said, 'Boys, go in and do another 'Closer To Free.''" At least not yet," quips Llanas.

EMI MUSIC TO STAND ALONE

(Continued from page 4)

and Roxette's greatest-hits album almost 2 million, according to the company.

A Thorn EMI statement says that the EMI-Capitol Music Group in the U.S. "delivered a strong performance" led by "Anthology 1" and "Fresh Horses." The company also cites the success of albums from Bob Seger, Bonnie Raitt, and Frank Sinatra (see story, page 43).

In Japan, the world's second-largest record market, there were "strong sales of both domestic and international repertoire," and the company cites the local success of Yumi Matsutoya and Namie Amuro.

Thorn EMI says that 27 albums sold more than 1 million units each worldwide during the first nine months. The company adds, "An otherwise quiet fourth quarter for EMI Music includes releases of volume two of the Beatles' three-CD anthology series, as well as new albums from Kenji Ozawa, Mazzy Star, Mike & the Mechanics, and Tomoyasu Hotei."

The group's music publishing arm also had record results for the nine-month period, says Thorn EMI, driven by its performance in North America, Brazil, Japan, and South Africa, with "major contributions" from Hootie & the Blowfish, Nirvana,

and Selena.

HMV Group increased sales by 56.5% to \$910 million. Much of this rise, though, was accounted for by the incorporation of Dillons into the group. Without Dillons, HMV sales were \$756.6 million.

The company says that, on a same-store basis, sales increased 6.7%. HMV Group profits were up 49.3% to \$33.3 million.

JEFF CLARK-MEADS

Thorn EMI reports in pounds sterling. The exchange rate used in this story is \$1.547 to the pound.

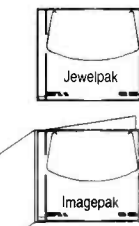
BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	STAIRWAY TO HEAVEN	PURE SOUL (STEP SUN/INTERSCOPE)
2	19	2	PHYSICAL FUNK	DOMINO (OUTBURST/RAL/ISLAND)
3	10	3	MONEY MAID (FALLIN' IN LOVE)	SLOW PAIN (THUMP)
4	2	3	AIN'T NOBODY	DIANA KING (WORK)
5	5	4	YOU WANT THIS PARTY STARTED	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
6	9	3	SLEEPING WITH AN ANGEL	REAL MCCOY (ARISTA)
7	14	2	EVER SINCE YOU WENT AWAY	ART N' SOUL (NATURE BOY/BIG BEAT/ATLANTIC)
8	1	10	GOIN' UP YONDER	M.C. HAMMER (GIANT)
9	6	5	MR. KIRK	4 HERO (SM.) E/PROFILE)
10	12	2	SPACE AGE PIMPIN'	EIGHTBALL & M/JG (SUAVE/RELATIVITY)
11	13	7	HOW WE ROLL	THE BARRIO BOYZZ (SBK/EMI)
12	15	4	HYPNOTIZE THE MOON	CLAY WALKER (GIANT/WARNER BROS.)
13	3	4	WELCOME	ERICK SERMON (DEF JAM/RAL/ISLAND)

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	8	9	FUNKORAMA	REDMAN (INTERSCOPE)
15	—	1	WIND BENEATH MY WINGS	GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST/EEG)
16	—	1	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S (BIG BEAT/ATLANTIC)
17	4	4	COOLIE HIGH	CAMP LO (PROFILE)
18	—	1	GUILTY	GRAVITY KILLS (TVT)
19	—	1	FEELS LIKE THE FIRST TIME	INTRO (ATLANTIC)
20	20	15	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)
21	16	6	NOT THAT DIFFERENT	COLLIN RAYE (EPIC)
22	22	3	TAFFY	LISA LOEB & NINE STORIES (Geffen)
23	—	1	'ROUND WE GO	BIG SISTER (S.O.S./ZOO)
24	21	3	HEINY HEINY	95 SOUTH (RIP-IT)
25	—	1	UNKNOWNWEDO	BAHAMADIA (CHRYSALIS/EMI)

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FOR WEEK ENDING
MARCH 2, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	NEW		1	*** No. 1/Hot Shot Debut *** 2PAC DEATH ROW/INTERSCOPE 24204/ISLAND (19.98/24.98) 1 week at No. 1		1
2	1	2	36	ALANIS MORISSETTE ▲ ⁵	MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL 1
3	2	1	14	SOUNDTRACK ▲ ⁴	ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE 1
4	3	4	20	MARIAH CAREY ▲ ⁶	COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM 1
5	4	5	20	OASIS ▲	EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY? 4
6	5	6	51	SHANIA TWAIN ▲ ⁸	MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME 5
7	7	8	84	HOOTIE & THE BLOWFISH ▲ ¹²	ATLANTIC 82613/AG (10.98/16.98) HS	CRACKED REAR VIEW 1
8	6	7	58	BUSH ▲ ⁷	TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE 4
9	NEW		1	WYNNONA	CURB 11090/MCA (10.98/16.98)	REVELATIONS 9
10	NEW		1	GIN BLOSSOMS	A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY 10
11	10	12	27	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲	COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA 10
12	NEW		1	FUGEES	RUFFHOUSE 67147/COLUMBIA (10.98 EQ/15.98)	SCORE 12
13	9	10	11	ENYA	REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES 9
14	11	11	17	SMASHING PUMPKINS ▲	VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS 1
15	15	13	17	ALAN JACKSON ▲ ²	ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION 5
16	13	14	26	JOAN OSBORNE ▲	BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH 13
17	16	18	35	NATALIE MERCHANT ▲ ²	ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY 13
18	17	17	13	GARTH BROOKS ▲ ³	CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES 2
19	12	9	4	TORI AMOS	ATLANTIC 82862/AG (10.98/16.98)	BOYS FOR PELE 2
20	14	15	14	R. KELLY ▲ ²	JIVE 41579* (10.98/16.98)	R. KELLY 1
21	18	20	64	BLUES TRAVELER ▲ ⁴	A&M 540265 (10.98/17.98)	FOUR 8
22	NEW		1	ADAM SANDLER	WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME? 22
23	NEW		1	TOTAL	BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL 23
24	31	—	2	NEIL DIAMOND	COLUMBIA 67382 (10.98 EQ/16.98)	TENNESSEE MOON 24
25	19	16	66	TLC ▲ ³	LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL 3
26	8	3	3	EAZY-E	RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON 3
27	20	21	13	LL COOL J ▲	DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH 20
28	22	22	15	MADONNA ▲	MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER 6
29	23	24	15	COOLIO	TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE 11
30	24	26	18	SEVEN MARY THREE ●	MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD 24
31	21	23	6	KRIS KROSS	RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS 15
32	25	40	33	D'ANGELO ▲	EMI 32629 (9.98/13.98)	BROWN SUGAR 25
33	30	30	8	EVERCLEAR ●	TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE 30
34	28	28	26	GOO GOO DOLLS ▲	WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO 27
35	38	33	13	VINCE GILL ▲	MCA 11394 (10.98/16.98)	SOUVENIRS 11
36	NEW		1	JACKSON BROWNE	ELEKTRA 61867/EEG (10.98/16.98)	LOOKING EAST 36
37	26	25	19	GREEN DAY ▲	REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC 2
38	33	39	14	MELISSA ETHERIDGE ▲	ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET 6
39	35	32	72	DAVE MATTHEWS BAND ▲ ³	RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING 11
40	32	42	5	LA BOUCHE	RCA 66759 (9.98/15.98)	SWEET DREAMS 32
41	34	29	25	FAITH HILL ●	WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME 29
42	41	41	49	COLLECTIVE SOUL ▲ ²	ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL 23
43	44	67	5	THE TONY RICH PROJECT	LAFACE 26022/ARISTA (10.98/15.98)	WORDS 43
44	40	38	85	SEAL ▲ ³	ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL 15
45	43	35	15	ALICE IN CHAINS ▲	COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS 1
46	27	27	6	SOUNDTRACK	ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL... 18
47	42	51	4	SOUNDTRACK	POLYDOR 529508/A&M (10.98/16.98)	MR. HOLLAND'S OPUS 42
48	29	34	16	THA DOGG POUND ▲ ²	DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD 1
49	37	37	31	MONICA ▲	ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG 36
50	62	72	23	RED HOT CHILI PEPPERS ▲	WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE 4
51	45	44	17	OZZY OSBOURNE ▲	EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS 4
52	48	45	62	GARTH BROOKS ▲ ⁸	CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS 1
53	46	47	15	QUINCY JONES ●	QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT 32
54	36	36	30	BONE THUGS-N-HARMONY ▲ ²	RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL 1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	69	64	30	SOUNDTRACK ▲ ³	MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS 1
56	47	31	4	TRACY LAWRENCE	ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON 31
57	49	58	9	EVERYTHING BUT THE GIRL	ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART 49
58	51	62	7	NO DOUBT	TRAUMA/INTERSCOPE 92580/AG (10.98/15.98) HS	TRAGIC KINGDOM 51
59	67	60	13	THE BEATLES	APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1 1
60	64	56	22	MICHAEL BOLTON ▲ ²	COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995 5
61	61	55	22	TIM MCGRAW ▲ ²	CURB 77800 (10.98/16.98)	ALL I WANT 4
62	76	75	6	SOUNDTRACK	COLUMBIA 67522 (10.98 EQ/16.98)	DEAD MAN WALKING 61
63	169	154	31	*** Pacesetter *** BETTE MIDLER ● ATLANTIC 82823/AG (10.98/16.98)		BETTE OF ROSES 45
64	55	53	34	SILVERCHAIR ▲ ²	EPIC 67247 (10.98 EQ/16.98) HS	FROGSTOMP 9
65	58	48	20	REBA MCENTIRE ▲	MCA 11264 (10.98/16.98)	STARTING OVER 5
66	57	52	16	DEF LEPPARD ●	MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995 15
67	77	69	77	BOYZ II MEN ▲ ¹¹	MOTOWN 530323 (10.98/16.98)	II 1
68	56	43	19	JANET JACKSON ▲ ²	A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996 3
69	50	61	30	VARIOUS ARTISTS ●	TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1 30
70	59	50	67	EAGLES ▲ ⁶	GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER 1
71	53	66	23	SOLO ●	PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO 53
72	74	80	14	TRACY CHAPMAN	ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING 58
73	63	65	71	SOUNDTRACK ▲ ²	MCA 11103* (10.98/16.98)	PULP FICTION 21
74	60	49	26	DEEP BLUE SOMETHING ●	RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS	HOME 46
75	52	57	26	SOUNDTRACK ▲	TVT 6110 (9.98/16.98)	MORTAL KOMBAT 10
76	116	—	2	VARIOUS ARTISTS	COLUMBIA 67565 (10.98 EQ/17.98)	1996 GRAMMY NOMINEES 76
77	78	84	69	BOB SEGER & THE SILVER BULLET BAND ▲ ²	CAPITOL 30334* (10.98/15.98)	GREATEST HITS 8
78	39	19	3	MINISTRY	WARNER BROS. 45838* (10.98/16.98)	FILTH PIG 19
79	65	81	3	VARIOUS ARTISTS	RCA VICTOR 62707 (10.98/16.98)	SONGS OF WEST SIDE STORY 65
80	54	59	13	VARIOUS ARTISTS	TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8 47
81	71	70	95	LIVE ▲ ⁶	RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER 1
82	70	78	31	XSCAPE ▲	SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK 23
83	87	98	18	CLAY WALKER	GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON 57
84	80	100	6	SPACEHOG	HIFI/SIRE 61834/EEG (10.98/15.98) HS	RESIDENT ALIEN 80
85	73	54	14	ACE OF BASE ▲	ARISTA 18806 (10.98/16.98)	THE BRIDGE 29
86	NEW		1	SOUNDTRACK	JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE 86
87	75	74	45	WHITE ZOMBIE ▲	GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION 6
88	83	68	15	BOYZ II MEN	MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION 17
89	95	97	26	COLLIN RAYE ●	EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU 40
90	72	73	28	KORN ●	IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN 72
91	107	106	23	GEORGE STRAIT ▲ ²	MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX 43
92	86	91	13	DC TALK ●	FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK 16
93	88	85	31	SELENA ▲ ²	EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU 1
94	85	88	21	SOUNDTRACK ●	REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS 41
95	81	77	16	CYPRESS HILL ▲	RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM) 3
96	79	71	26	RANCID ●	EPITAPH 86444* (8.98/13.98)	...AND OUT COME THE WOLVES 45
97	96	90	4	PATTY LOVELESS	EPIC 67269 (10.98 EQ/15.98)	TROUBLE WITH THE TRUTH 90
98	102	93	47	JOHN MICHAEL MONTGOMERY ▲ ²	ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY 5
99	98	95	31	JEFF FOXWORTHY ▲ ²	WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY 8
100	93	99	33	FOO FIGHTERS ●	ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS 23
101	91	198	3	SOUNDTRACK	MILAN 35739 (9.98/15.98)	BED OF ROSES 91
102	111	116	170	KENNY G ▲ ¹⁰	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
103	84	92	11	IMMATURE	MCA 11385* (9.98/15.98)	WE GOT IT 76
104	92	79	13	DON HENLEY	GEFFEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS 48
105	66	76	15	GOODIE MOB	LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD 45
106	90	87	30	TOADIES ●	INTERSCOPE 92402/AG (10.98/15.98) HS	RUBBERNECK 56
107	82	83	25	FAITH EVANS ●	BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH 22
108	89	86	6	VAN MORRISON WITH GEORGIE FAME & FRIENDS	VERVE 529136 (10.98/16.98)	HOW LONG HAS THIS BEEN GOING ON 55

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

Billboard 200 continued

FOR WEEK ENDING MARCH 2, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	99	101	16	VARIOUS ARTISTS LAVA 92604/AG (10.98/16.98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	53
110	103	96	21	AC/DC ▲ EASTWEST 61780/EEG (10.98/16.98)	BALLBREAKER	4
111	104	102	23	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
112	97	103	73	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
113	108	107	28	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	52
114	NEW ▶		1	SOUNDTRACK ELEKTRA 61888/EEG (10.98/16.98)	BEAUTIFUL GIRLS	114
115	127	120	17	BOB SEGER & THE SILVER BULLET BAND ● CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY	27
116	118	104	14	ROLLING STONES ▲ VIRGIN 41040* (10.98/17.98)	STRIPPED	9
117	120	150	3	VARIOUS ARTISTS COLD FRONT 6218/K-Tel (8.98/14.98)	CLUB MIX '96 VOLUME 1	117
118	100	94	11	VARIOUS ARTISTS MCA 11348* (10.98/16.98)	SATURDAY MORNING CARTOONS GREATEST HITS	67
119	105	109	236	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
120	110	117	21	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
121	94	118	22	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	8
122	130	129	20	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	119
123	121	122	209	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
124	149	199	3	SOUNDTRACK I.R.S. 36071 (9.98/15.98)	LEAVING LAS VEGAS	124
125	122	105	16	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS	39
126	134	134	21	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
127	128	123	83	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
128	68	46	4	THE D.O.C. GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	30
129	112	108	16	VARIOUS ARTISTS TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54
130	123	131	19	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49
131	115	111	31	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
132	139	125	54	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
133	140	142	85	SOUNDTRACK ▲ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
134	172	—	4	VARIOUS ARTISTS MADACY 4902 (4.98/9.98)	LOVE SONGS FROM THE MOVIES	51
135	109	110	45	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
136	132	124	28	SOPHIE B. HAWKINS ● COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	65
137	147	153	103	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
138	129	113	29	BRYAN WHITE ● ASYLUM 61642/EEG (9.98/15.98) HS	BRYAN WHITE	88
139	135	126	21	LISA LOEB & NINE STORIES ● GEFEN 24734 (10.98/16.98)	TAILS	30
140	153	173	12	RADIOHEAD CAPITOL 29626 (10.98/15.98)	THE BENDS	140
141	106	89	4	SOUNDTRACK EPIC SOUNDTRAX 67523 (10.98 EQ/16.98)	FROM DUSK TILL DAWN	89
142	141	149	177	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
143	143	155	7	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	143
144	113	82	3	AIMEE MANN DGC 24951/GEFFEN (10.98/16.98)	I'M WITH STUPID	82
145	144	148	313	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
146	155	144	61	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
147	126	119	14	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	46
148	142	112	13	BRUCE SPRINGSTEEN COLUMBIA 67484* (10.98 EQ/16.98)	THE GHOST OF TOM JOAD	11
149	136	128	6	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	125
150	165	152	21	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	77
151	152	180	9	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	146
152	138	130	106	GREEN DAY ▲ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
153	157	160	126	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/17.98)	YES I AM	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
154	NEW ▶		1	MAD SKILLZ BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98) HS	FROM WHERE???	154
155	151	138	118	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
156	158	174	25	MICHAEL W. SMITH ● REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
157	166	179	38	CHRIS ISAAK ● REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
158	161	141	19	GARBAGE ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	127
159	174	184	104	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
160	145	147	258	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
161	175	156	17	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	63
162	150	132	72	THE CRANBERRIES ▲ ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE	6
163	133	136	15	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	69
164	163	146	23	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
165	117	121	16	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	8
166	101	63	3	NOFX EPITAPH 86457* (9.98/14.98)	HEAVY PETTING ZOO	63
167	176	164	100	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
168	131	140	10	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	108
169	162	167	27	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	22
170	114	114	15	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	21
171	137	133	14	MEAT LOAF ▲ MCA 11341 (10.98/16.98)	WELCOME TO THE NEIGHBORHOOD	17
172	148	139	102	NINE INCH NAILS ▲ NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
173	RE-ENTRY		2	JEWEL ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	173
174	171	159	92	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
175	156	151	116	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
176	125	165	66	ABBA ▲ POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
177	167	162	11	VARIOUS ARTISTS SPARROW 51516 (15.98/17.98)	WOW-1996	144
178	185	163	15	BONNIE RAITT ● CAPITOL 33705 (14.98/26.98)	ROAD TESTED	44
179	170	170	43	WADE HAYES ● COLUMBIA 66412 (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	99
180	183	177	34	LORRIE MORGAN ● BNA 66508 (10.98/15.98)	GREATEST HITS	46
181	RE-ENTRY		7	JOE DIFFIE EPIC 67405 (10.98 EQ/15.98)	LIFE'S SO FUNNY	167
182	124	115	15	GENIUS/GZA ● GEFEN 24813* (10.98/16.98)	LIQUID SWORDS	9
183	182	182	222	NIRVANA ▲ DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
184	177	157	46	ELTON JOHN ▲ ROCKET 526915/ISLAND (10.98/17.98)	MADE IN ENGLAND	13
185	164	175	3	LINDA DAVIS ARISTA 18804 (9.98/15.98) HS	SOME THINGS ARE MEANT TO BE	164
186	181	168	218	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
187	191	196	3	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98) HS	BY HEART	187
188	119	—	2	VARIOUS ARTISTS DECCA 11260/MCA (10.98/16.98)	NOT FADE AWAY (REMEMBERING BUDDY HOLLY)	119
189	178	158	98	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
190	146	145	38	SOUNDTRACK ▲ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
191	194	169	19	K.D. LANG ● WARNER BROS. 46034* (10.98/16.98)	ALL YOU CAN EAT	37
192	173	185	22	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	127
193	197	191	68	NIRVANA ▲ DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
194	192	181	49	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
195	168	135	35	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
196	RE-ENTRY		129	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
197	179	161	32	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34
198	154	137	12	EAZY-E RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	84
199	189	186	18	VARIOUS ARTISTS TOMMY BOY 1136 (10.98/15.98)	JOCK ROCK VOLUME 2	121
200	NEW ▶		1	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	200

TOP ALBUMS A-Z (LISTED BY ARTISTS)

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MCA PURCHASES 50% OF INTERSCOPE

(Continued from page 13)

and Nine Inch Nails and No Doubt and Deep Blue Something and the Toadies and Primus and BLACKstreet and on and on—no one took a look at that. Everyone just said, 'Oooh, it's rap, it's rap, it's rap.' It's such bullshit, it's just unbelievable."

Beyond Interscope's roster, Morris says, "you have young management with Jimmy and Ted, and you have fabulous people there, like John McClain and Tom Whalley."

Iovine, Field, and their staff join an already formidable array of executive talent under the MCA Music Entertainment Group umbrella, assembled mainly in the 10 months since 80% of MCA Inc. was purchased by Canada's Seagram Co. (Billboard, April 22, 1995).

Among the high-profile execs in the MCA organization are David Geffen, whose DreamWorks SKG, a partnership with Steven Spielberg and Jeffrey Katzenberg, is having its music product distributed through MCA-owned Geffen Records; Mo Ostin and Lenny Waronker, who are directing DreamWorks' music interests; and

Bob Krasnow, whose label is owned by MCA.

Morris himself came on board last July to head a label joint venture with MCA; he was named chairman/CEO of the Music Entertainment Group following the resignation of Al Teller in December (Billboard, Dec. 2, 1995).

"You look at [Interscope's] management and the roster—you can't give me a company in the United States that's as strong as that," says Morris. "When you put this roster together with the Geffen company and with the other artists and with our country division, you're seeing an emerging powerhouse."

Iovine cites MCA's management team—including Edgar Bronfman, president/CEO of Seagram, and Ron Meyer, president/COO of MCA Inc.—as a major reason that the company prevailed over other industry suitors.

"With the new management, Doug, Ron, and Edgar Bronfman... the level of understanding of the creative process, I think, is unique to MCA at this point," Iovine says.

"People in the creative community are going to flock to MCA, because they've created an environment there that most people only hearken back to in fond memories."

Like Morris, Iovine minimizes the importance of the agreement allowing MCA to pass on releasing certain albums: "I really don't believe that any record company or any business should be forced to put out or not put out any music or movies that they'd like to put out or avoid [putting out]... We'll deal with this on a case-to-case basis, but it really is not what this deal is about. This deal is about building MCA Records into a major, major force in the record business."

Regarding Interscope nemesis Tucker's threats to target any new buyer of the label with protests, voiced in interviews after the MCA purchase was first rumored in January, both Iovine and Morris point to a Feb. 19 New York Times story in which Bennett and Tucker said they would avoid confronting record labels about the gangsta rap issue. In the story, Tucker said she would now focus on retailers, such as Tower Records.

Iovine says heatedly of last year's controversy, "Every record distributor puts out rap music. Every one. Cema distributes Rap-A-Lot, Sony distributes Ruthless Records, PolyGram distributes Def Jam and Method Man... They all distribute different versions of controversial rap music. [Tucker] realizes it."

The most recent gangsta rap project released by Death Row through Interscope, 2Pac's two-CD set "All Eyez On Me," was issued last week; the album is being distributed by

PolyGram.

The day before the announcement of the MCA-Interscope deal, a Los Angeles jury acquitted Snoop Doggy Dogg, one of Death Row's top rap artists, of murder charges in the

1993 shooting death of Philip Wolde-mariam. The jury, which also acquitted the rapper of conspiracy to commit assault, remained deadlocked on a voluntary manslaughter charge at press time (see story, page 86).



by Geoff Mayfield

BANG, ZOOM: Remember the "Field Of Dreams" motto, "if you build it, they will come"? Well, through most of 1996, label and retail brass have been scratching their heads, trying to figure out what will bring music sales back to life. Turns out that a potent slate of Feb. 13 releases and a couple of three-day weekends are just what the doctor ordered. Four titles debut in the top 12 positions of The Billboard 200; this helps the chart realize a 40% gain in unit volume.

Better yet, it seems that the diverse slate of new titles helped drum up sales for albums that were already sitting in store bins. Typically, pundits expect a huge new album to be a Pied Piper that will lead to incremental sales; however, that pattern cooled off last year. There were several key 1995 albums that opened with big numbers, but more often than not, few other titles sold well during the weeks in which those big albums were released.

STANDING TALL: With weeks of buildup of momentum for the single "California Love" and reports of enormous first-day sales, some industryites got carried away with their estimates of what 2Pac's two-CD album "All Eyez On Me" would do in its first week. Although it falls short of some lofty predictions, the opening sum of 565,500 units is mighty impressive. It sold 44% more than Michael Jackson's "HIStory" did in its opening week and is the second-highest debut by a twofold in the SoundScan era, a feat beaten only by the Beatles' "Anthology 1." Since May 1991, when The Billboard 200 began using SoundScan data, this one-week total ranks 14th, and it is the largest to be rung during a first quarter.

Almost a year ago, 2Pac became the first artist to debut at No. 1 on The Billboard 200 while serving a jail sentence. Now he stands as the first rap act to debut atop the chart with consecutive albums.

BATTLE OF THE LOGOS: "All Eyez On Me" teams a unique combination of record companies that is unlikely to appear on any future title. The pairing of the Death Row and Interscope labels is standard, but this set was manufactured by Time Warner's WEA and sold through Island by PolyGram's PGD. As happened last year with **Tha Dogg Pound**, original Interscope distributor WEA elected to pass on selling this 2Pac entry. I suspect that Island got involved when PolyGram put in a bid to land Interscope, which moves to MCA Music Group's Uni on April 1.

POWER PACKED: 2Pac ain't the only game in town, as **Wynonna** (No. 9), **Gin Blossoms** (No. 10), and **the Fugees** (No. 12) invade the upper reaches of The Billboard 200. The Blossoms' first A&M album peaked at No. 30, and the Fugees had never appeared on this chart until this week's head-turning debut. The top five titles each sell more than 100,000 units, the most to top that mark since Jan. 20. With a 24,000-unit increase, runner-up **Alanis Morissette** (155,500 units) wins Greatest Gainer despite the fact that 2Pac pushes her down to No. 2.

TUBE TINGLES TUNES: Attention, publicists. Do you have "Good Morning America" in your Rolodex yet? The show has begun giving added profile to music-related stories, and this week's chart shows that ABC's morning show can drive sales, as **Bette Midler**, who was profiled on the Feb. 14 program, and **Neil Diamond**, who appeared on "GMA" Feb. 16, both see gains.

Midler, whose "Bette Of Roses" experienced a TV-infused 127-64 leap the week of Nov. 4, 1995, wins this week's Pacesetter, as a 192% blast pushes the album more than 100 places (169-63). Midler could throw more gas on the fire with her appearance on Wynonna's Feb. 23 CBS special.

In addition to "GMA," Diamond hit the Valentine's Day broadcast of "Late Show With David Letterman" and received a spotlight from TNN, all of which gets him an 86% sales gain and a 31-24 jump on The Billboard 200. This places him higher than the No. 28 earned in 1993 by his last non-Christmas studio album.

Upcoming for Diamond is a Saturday (24) special on ABC along with shots the same weekend on two CNN shows, "Larry King Live" and "Showbiz Today." Meanwhile, he is benefiting from campaigns at Target and Kmart that are helping two of his sets make their first appearances on Top Pop Catalog Albums (Nos. 27 and 37). These are the fourth and fifth Diamond titles to reach the catalog list.

MEAT LOAF SUES CLEVELAND FOR ROYALTIES

(Continued from page 13)

bum only since Dec. 31, 1985, owes Cleveland and Meat Loaf more than \$20 million in back royalties. The suit estimates that "Bat" has sold more than 25 million copies worldwide since its release.

A statement released by Cleveland expresses confusion about the suit and says, "Alice must be scratching her head in Wonderland

trying to understand why Meat Loaf has sued Cleveland International when his complaint is against Sony. Cleveland International regards Meat Loaf's lawsuit against it as utterly devoid of merit."

Assistance in preparing this story was provided by Craig Rosen in Los Angeles.

MCT GETS BOLD! WITH EXPANSION

(Continued from page 1)

"The evolution and expansion of the company has actually been quite natural and organic," says MCT copresident Marci Weber. "In handling the careers of artists and producers, we've felt it was necessary to become sharp in every possible area of the music business, most notably promotion and marketing. The more involved we got in these areas, the more it made sense to officially add it to the bigger picture of what we do."

Operated by Weber with partner Barry Taylor, MCT now houses Bold! Records and Bold! Marketing. The label is headed by industry veteran Ramon Wells, while the marketing division is overseen by the three company principals.

MCT's management roster includes Elektra alterna-dance icon Moby, Sire dance/pop band D:Ream, and producer/songwriter Marc "M.K." Kinchen, while Bold! counts dance belter Sandra Williams and Euro-pop groups Love City Groove and Chazz as its key recording acts.

Bold! Records handles Kinchen's long-running house music label, Area 10, and Moby's new Trophy Records. Bold! product is primarily distributed nationally by New York-based Watts.

"Part of what we think sustains the dance music end of this industry—and this company, specifically—is the constant and active support of each other's independent endeavors," Weber says.

"It's made us scrappy and willing

to work a little harder than people in the mainstream," Weber adds. "We believe that attitude is what inspired someone like Moby to not only entrust us with his recording career, but to also help him develop other ideas, like his own label, for example."

It is that kind of nurturing, enterprising approach to management that has sparked the interest of labels, like the U.K.-based Perfecto, in utilizing MCT's marketing resources to create visibility in the U.S.

At this point, MCT is promoting some of the label's import releases and artists to clubs.

"Right now, our goal with Perfecto is to build a foundation for their music here while they sort out their other business affairs," Weber says.

Run by producer Paul Oakenfold, Perfecto's roster features producer/musician Brian "B.T." Transeau, singer Grace, and groups Wild Colour and Mozaic. The label is distributed by EastWest in the U.K. and is negotiating with EastWest's parent company, Elektra Entertainment, for a possible deal here.

OTHER LABEL CLIENTS

Prior to Perfecto, MCT has represented several small U.K. labels here, most notably the techno-driven Network Records. "The approach to representing a label here is actually not very different from representing a performer," says Taylor.

"You tend to its needs, in terms of

overall image, media perception, and interaction with distributing labels," Taylor adds. "It can be an effective alternative to opening a branch office here before you're ready or equipped to do so."

The company's marketing division functions in a similar style, developing stateside media attacks for such European acts as Astralwerks' the Chemical Brothers and Columbia's Leftfield. Its domestic clients include Radioactive artist Trae Lord and EightBall diva Joi Cardwell.

At Bold! Records, primary emphasis is on "My House Is Bigger Than Your House," a multi-act compilation of dance tracks released Feb. 6.

Beat-mixed by producer/DJ Danny Tenaglia, the set features such worldwide dancefloor hits as "Push The Feeling" by the Nightcrawlers, "Addicted" by Plutonic, and "4 You" by 4th Measure Men.

Currently in the works on the label is a full-length album by Sandra Williams, who will temper the house sound of her past hit "Unconditionally" with more radio-friendly R&B fare.

"The plan for Bold! is to comfortably exist in both the underground and the mainstream," says Wells. "It's not healthy on any level to be too narrow-cast. We want to encourage the kids who are still getting their feet wet, as well as someone like Sandra, who is ready to move into a different, maybe more mature, musical area."

TOP 20 AWARDS MARKS GROWTH OF VIDEO IN ASIA

(Continued from page 13)

and a stellar performance lineup heralded a shift in the region's take on video as a tool for marketing Chinese pop music. The event was held at the Taipei Convention Center.

"The talent made the show," says Jeff Murray, V's director of music and artist relations and the show's planner. "Record companies are now realizing they can sell records on the back of video promotion."

It is no coincidence that 1995's video output rallied such support from the industry. Last year saw Warner Music International, EMI Music, BMG Entertainment International, and Sony Music Entertainment take a 50% share of Channel V, while PolyGram took an equivalent share of MTV Asia, which relaunched in Singapore in March under president Peter Jamieson.

Enhanced record-company involvement has created a marriage that appears to have made all the difference in the importance of the medium. "It's become very rare that a new record is

released without the video to accompany it," says Murray. "And budgets are growing."

The past year also saw the Chinese Top 20 award show evolve into what Murray describes as a "full-blown" affair. There were no performances at last year's show; this year, virtually every artist who received a nomination participated.

The broadcast, which aired three times over the course of the channel's Chinese lunar new year programming Feb. 16-19, packed 20 individual performances into its three-hour format, crossing boundaries of label affiliations, cultures, and genres.

In addition to those presented to the top 20 winners, awards were given in three special categories: best video, best director, and best newcomer.

Mainland China artist Dou Wei, whose clip was a standout for its hard-edged feel, thematic strength, and high production quality, took

the award for best director.

Noteworthy for her presence and stirring performance was Decca/PolyGram solo artist Faye Wong, one of four PolyGram artists lauded at the awards. The Hong Kong pop diva accepted honors for best video for her moody, Bjork-styled track "Chess."

Best newcomer, Decca/PolyGram's 18-year-old pixie Mavis Fan, took center stage to belt out her video hit "Rain" to a strong crowd reaction.

Andy Lau, a high-profile pan-Asian artist, performed twice—once for each of his metallic statuettes—and showed off the highly stylized monochrome video treatment of his emotional ballad "Real Forever."

Taiwan native Emil Chau, the 34-year-old Mando-pop singer/composer who late last year was honored with the second Billboard Asian Artistic Excellence Award, also performed, and the clip of his performance at the U.S. awards show was aired on screens flanking the stage in Taipei.

A total of 139 videos from major Chinese pop markets—Taiwan, Hong Kong, and, to a lesser extent, China and Singapore—were in rotation on V during the survey period. An internal committee sloughed 39 titles from the list before inviting a select group of Asian record companies, DJs, critics, journalists, and other industry insiders to reduce the remaining 100 by half.

Viewers then became responsible for voting for the top 20 videos and the three special category winners. Pop fans responded in large numbers. At the height of V's mail call, Murray says, 10,000 letters a day were arriving at the channel's Hong Kong studios; he puts the seven-week total at 600,000.

While most respondents were from Taiwan and Hong Kong, Murray found postmarks from China and as far afield as Canada.

MARLEY COMPLEX

(Continued from page 13)

the story of Bob Marley.

"They have a great collection in Jamaica, and we plan to work with exhibition companies to have it duplicated," he adds. The E Zone will use its version of the museum's colonial-era house to showcase Marley memorabilia.

Other features of the Hope Road property will be re-created, he says, including the Queen of Sheba restaurant, shops selling items from Africa, and the Bob Marley theater.

"After passing through that experience, they will find themselves in a Jamaican-style garden, which will serve as a listening area for live music," says McIntyre.

Is a theme-park tribute appropriate for a cultural icon whom many accept as a prophet of the ultimate downfall of the [Western capitalist] "Babylon system"? Rita Marley considers the venue a giant step toward educating America's mainstream.

It is, she says, "a big breakthrough. As Bob said, 'This music is going to get bigger and bigger until it reaches the right people.' Yet another of his predictions is happening. The kids are the right people, and they are grasping after his music today. Children are having children, and some of them are coming up without any learning about their background . . . We have a great heritage, and Bob Marley is coming this time to endorse our generation."

HOMEFRONT

Billboard Music Group

A WEEKLY UPDATE ON BBMG EVENTS & HAPPENINGS

Billboard Magazine's 1996 Latin Music Awards Scheduled for May 1 at the Historical Gusman Center for Performing Arts

Billboard magazine is preparing for its Seventh Annual Latin Music Awards gala at the Gusman Center for Performing Arts located in downtown Miami. The awards show honors the best Latino artists of the year and is the culmination of a three-day seminar focusing on the Latin music industry. It will be held on Wednesday evening May 1, 1996 at 8:00 PM.

Billboard's unparalleled commitment to the Latin market continues to set the standard as the Hispanic recording industry reaches new heights of critical and commercial success. The 7th Annual International Latin Music Conference is the only conclave that assembles Latin music professionals from around the world to explore the key issues in the Latin music market. "The goals for the future of the Latin Music Conference are not only to make this an annual Latino gathering, but to bring together the entire music community, across the globe," says Angela Rodriguez, Billboard Latin Marketing Manager and one of the original founding members of the Latin Music Conference.

Some of 1995's winners include: Selena for her best song and album of the year - "Amor Prohibido," and video of the year - "No Me Queda Mas." She was also honored as the Hot Latin Tracks Artist of the Year. Arturo Sandoval received the best Contemporary Artist award for his Latin jazz album, "Danzon." Mexican pop-star Luis Miguel received an award for his album "Segundo Romance," and Carlos Vives' rock-influenced album "clasicos De La Provincia" also won. Salsa artist India swept away two

awards for her album "Dicen Que Soy" and Cuban bassist Cachao won in the New Artist, Album of the Year category with "Master Sessions, Volume 1." Last year, Tito Puente was honored with "El Premio" Billboard Lifetime Achievement Award, and Selena was inducted into the Latin Music Hall of Fame. In addition, she was the recipient of the Spirit of Hope award, which was created in her honor.

Performances of past awards shows include Caifanes, India, Los Tigres Del Norte, Selena, Daniela Romo, Ana Gabriel, Jon Secada and Ricky Martin.

The Gusman Center for Performing Arts, located at 174 E Flagler Street, had been previously known as the Olympia Theater until the 1970's when millionaire

Maurice Gusman made an effort to restore the building to its 1925 brilliance. Earlier performances at the theater included Elvis Presley, Desi Arnaz and Jackie Gleason. In more recent years, Gusman's lineup has included Ray Charles, Wynton Marsalis, Herbie Hancock and Nestor Torres.

Other Billboard conferences include the Billboard Dance Music Summit, Music Video Conference and Awards, and the Billboard/Airplay Monitor Radio Seminar and Awards. For more information on the Latin Music Conference or any of the above conferences, contact Maureen Ryan at (212) 536-5002. For Latin-speaking inquiries, contact Angela Rodriguez at (305) 441-7976. To purchase tickets for the awards show, call the Gusman Center for Performing Arts box office at (305) 372-0925.



COMPOSER/CONDUCTOR MORTON GOULD DIES

(Continued from page 3)

Cleveland Orchestra under Artur Rodzinski. Throughout Gould's life, his works were regularly commissioned and performed by leading American ensembles.

Other notable works include "Tap Dance Concerto" (1952); "Derivations For Clarinet And Band," written for Benny Goodman (1956); and "Classical Variations On Colonial Themes" (1986).

Gould wrote two Broadway musicals, "Billion Dollar Baby" (1945)—with lyrics by Betty Comden and Adolph Green—and "Arms And The Girl" (1950), with lyrics by Dorothy Fields. His film scores include "Delightfully Dangerous," "Windjammer," and "Cinerama Holiday." For TV, he scored "Holocaust" and "CBS World War I Documentary."

Gould was active in the wider musical world as well, serving on the board of the American Symphony Orchestra League and the music panels of the National Endowment for the Arts.

A board member of ASCAP since 1959, Gould became president in 1986. In 1993, in response to some disaffected members, ASCAP underwent a dramatic restructuring, altering and expanding its distribution system, reducing its subsidy of concert music, and reducing the number of board seats reserved for concert music from six to two.

In 1994, Gould resigned the presidency and was succeeded by his first VP, songwriter Marilyn Bergman.

On the day following Gould's death, Bergman said, "America has lost one of its most distinguished composers and conductors, and the creative community has lost one of its great leaders. No one I know was more respected and loved here at ASCAP and throughout the world for both his musicianship and his great humanity. His vigor, his wit, and his spirit led us to believe he would live forever. And in fact, through his music and the legacy he left us, he will."

Recent recordings of his music include a newly released Delos CD, "The Music Of Morton Gould," with the Seattle Symphony and Gerard Schwarz; two versions of "Fall River Legend" on Albany and Koch; and "Ghost Waltzes" on Philips. He wrote the latter for the 1993 Van Cliburn Competition, and it was performed by Valery Kuleshov.

Gould is survived by two daughters, Deborah Gould of Brooklyn, N.Y., and Abby Burton of Plainview, N.Y.; two sons, Eric of Great Neck and David of Port Washington, N.Y.; and eight grandchildren.

Funeral services will be private. A memorial is planned by ASCAP.

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FORMER BMG EXEC STARTS NEW COMPANY

(Continued from page 9)

certs.

He adds that Paradigm will seek strategic alliances with other companies to develop and sell the label's products and services.

McPartland formerly headed BMG Ventures and was involved in the creation of international music-video joint ventures, such as Channel V in Asia and HBO Olé in Latin America. In 1994 he became executive VP of the Zomba Group of Cos., whose Jive label is distributed by BMG. He left that company in late 1995.

It was the "entrepreneurial bug" that led McPartland to form his company.

He asserts that Paradigm is "a rare instance in which Wall Street was interested in the development of a company primarily focused on music entertainment."

New York investment bank D.H. Blair has raised start-up capital through a private placement of

stock. First-year financing is \$3 million.

Paradigm's business plan includes the eventual sale of stock to the public. "The idea is within a year or two to create a public vehicle," McPartland says.

The company will have a permanent staff of 10-12 people, of which six had been hired at press time. McPartland says that within the next two weeks he expects to announce the appointment of executives who will head various label functions. But he plans to run the record company himself. "I don't envision having a separate label head," he says.

The board of directors includes McPartland; Frank Barcelona, chairman of Premier Talent Agency; Louis Falcigno, a sports and entertainment entrepreneur; Robert Meyrowitz, president/CEO of Semaphore Entertainment Group; and Gilbert Segel, chairman/president of Gilbert & Segel Accountancy.

Rapper Snoop Doggy Dogg Acquitted Of Murder Charges

BY J.R. REYNOLDS

LOS ANGELES—Calvin Broadus, better known as Death Row rapper Snoop Doggy Dogg, was acquitted of first- and second-degree murder charges Feb. 20. His bodyguard, McKinley Lee, was also acquitted.

The charges stemmed from an Aug. 25, 1993, incident in which Broadus, 24, and Lee, 25, were accused in the shooting death of alleged gang member Philip Wolde-mariam in the Palms neighborhood of Los Angeles (Billboard, Sept. 18, 1993).

The jury was deadlocked on the lesser charges of voluntary manslaughter and conspiracy against each man, leaving Los An-

geles Superior Court Judge Paul G. Flynn to declare a mistrial one day after the two were cleared of murder.

The stigma of being a murder suspect has not significantly hurt Broadus' recording career. "Doggy Style," his December 1994 Death Row debut album, has sold 4.7 million units, according to SoundScan, and was No. 1 on The Billboard 200 for five weeks.

Over the last 2½ years, Broadus—who, along with Lee, remained free on \$1 million bail—has recorded on several other artists' albums, including Death Row rapper 2Pac's "All Eyez On Me," which debuts this week at No. 1 on The Billboard 200.

JUSTICE DEP'T INVESTIGATING ANTI-COMPETITION

(Continued from page 1)

possibility that the trail will grow cold; i.e., that anti-competitive conduct will be masked or tailored to appear benign [or] that key witnesses will be dispersed."

The motion, filed Feb. 5, says lawyers for EMI Music Inc. have told Justice Department officials that the company does not oppose the motion but that the other companies "have not made a final determination as to whether or not to oppose this motion."

The motion says that investigators have "evidentiary developments" that show that Sony Music Entertainment Inc., in a "worldwide license agreement" with MTV Networks (as well as in two other unnamed license agreements), may have engaged in anti-competitive behavior, underscoring Justice Department assertions that collusive activity with programmers in foreign countries could "coerce U.S. programmers into paying higher-than-competitive fees for . . . worldwide licenses."

The developments refer to a recently ended dispute over worldwide licensing between MTV Networks Europe and all of the companies mentioned in the court motion. All except Warner Music have concluded global agreements after litigation with MTV (Billboard, Feb. 17).

The motion also says that Justice Department investigators have "developed evidence" that the companies "may have engaged in substantial sharing of information about their licensing of music videos to U.S. programmers" through back-door contacts with representatives of foreign performance-rights organizations and "direct high-level information exchanges among the respondents relating to negotiations for worldwide licensing agreements." No details are given in the document.

Representatives for PolyGram, Time Warner, and EMI declined comment on the motion; officials at Sony and BMG could not be reached for comment at press time.

The motion says that while the companies have furnished federal investi-

gators with material related to domestic music video licensing, they have continued to withhold documents (located in the U.S.) related to their foreign music video licensing.

The document also asserts that evidence uncovered by investigators since the initial petition shows that "some of the respondents may have fixed prices and/or shared material information in relation to the licensing of music videos to MuchMusic USA."

MuchMusic USA is a partnership between Rainbow Holdings Inc., a subsidiary of Comcast Corp., and Chum Ltd., a Canadian company that operates a music video programming service in Canada.

"When MuchMusic USA launched its U.S. music video service in August of 1994," the motion alleges, "some of the respondents had identical demands for payments, even though the typical price in the U.S. market is zero."

It goes on to allege that the respondents "may have boycotted the launch of MuchMusic USA and coordinated their demands throughout the negotiations with that firm."

Officials from MuchMusic declined comment; MTV executives were unavailable for comment at press time.

The motion also asserts that the aborted attempt by the companies to form a joint-venture music video channel (Billboard, July 22, 1995) "may have been a vehicle for price-fixing" and that the Justice Department is "attempting to determine whether a similar joint venture or other industrywide price-fixing mechanism is likely to be reformed in the U.S."

On May 31, 1995, the Justice Department, in civil investigative documents obtained by Billboard, demanded documentary material from the companies to determine if the respondents were in violation of measures forbidding "restraint or monopolization of domestic and international markets for cable, wire-, and satellite-delivered music programming through price-fixing cartels and overbroad joint ventures."

While the companies have provided documentation related to domestic activities with music video channels, they have withheld the documents relating to licensing of music videos to programmers in Europe, which, it said, could form the basis for future anti-competitive behavior in the U.S.

Assistance in preparing this story was provided by Brett Atwood in Los Angeles.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1995	1996		1995	1996
TOTAL	86,549,000	84,535,000 (DN 2.3%)	CD	49,140,000	52,120,000 (UP 6.1%)
ALBUMS	76,853,000	72,836,000 (DN 5.2%)	CASSETTE	27,597,000	20,473,000 (DN 25.8%)
SINGLES	9,696,000	11,698,000 (UP 20.6%)	OTHER	116,000	243,000 (UP 209%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,799,000	11,946,000	1,833,000
LAST WEEK	LAST WEEK	LAST WEEK
11,617,000	9,703,000	1,914,000
CHANGE	CHANGE	CHANGE
UP 18.8%	UP 23.1%	DOWN 3.2%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
12,524,000	11,011,000	1,513,000
CHANGE	CHANGE	CHANGE
UP 10.2%	UP 8.5%	UP 22.5%

TOTAL YEAR-TO-DATE SALES BY STORE TYPE			
	1995	1996	CHANGE
MAJOR CHAIN	41,732,000	41,965,000	UP 0.5%
CHAIN	10,322,000	11,396,000	UP 10.4%
INDEPENDENT	10,695,000	10,266,000	DOWN 4%
MASS MERCHANTS	23,800,000	20,908,000	DOWN 12.15%

ROUNDED FIGURES

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

14 Weeks Equals The Longest 'Day'

BREAK OUT THE CHAMPAGNE for Mariah Carey and Boyz II Men: They are No. 1 on the Hot 100 for the 14th consecutive week with "One Sweet Day," sending them into a three-way tie for the longest chart-topper in the 37-year history of the chart. The only other artist to remain at No. 1 for 14 weeks is Whitney Houston, who was first to stay on top that long with "I Will Always Love You." Another single reigned for 14 weeks, "I'll Make Love To You," but that was also recorded by Boyz II Men, who now have two of the three longest-running No. 1 hits of the rock era.

That seriously revises Carey and the Boyz's total weeks at No. 1. Carey's 10 chart-toppers have a combined total of 50 weeks in pole position. That is within shouting distance of the Beatles' total number of weeks at the summit. The Fab Four have accumulated 59 weeks at No. 1; one more hit for Carey could match or surpass that total. Elvis Presley is comfortably in first place with 79 weeks. Right behind Carey, in fourth place, are Boyz II Men with 47 weeks at No. 1, spread among just four titles.

All eyes will be on next week's Hot 100 to see if "One Sweet Day" can break away from the pack by hanging onto No. 1 for 15 weeks in a row. If Carey and the Boyz hear someone breathing down their necks, it's because two singles from the "Waiting To Exhale" soundtrack are right behind them. Both Mary J. Blige and Brandy would love to be No. 1 with "Not Gon' Cry" and "Sittin' Up In My Room," respectively. And both would be the first Hot 100 chart-toppers for those female artists.

NOWHERE TO RUN-AROUND: Two "Run" singles have been batted off the Hot 100. Janet Jackson's "Runaway" disappears after 24 weeks, and Blues Traveler's "Run-Around" slips away after a record-setting 49 weeks. That's the longest consecutive stay for any

single in the chart's history. Only "December 1963 (Oh, What A Night)" by the Four Seasons had a longer visit, accumulating 54 weeks in two separate 27-week runs. Blues Traveler beat the previous record of 45 consecutive weeks set by three singles. A couple of weeks ago, I mentioned that Tag Team's "Whoop! There It Is" and Crystal Waters' "100% Pure Love" lasted that long; Naoko Sakurai of Tokyo reminds me that "Another Night" by Real McCoy matched those 45-week runs.

HAIL TO THE CHIEFTAINS: With the debut of "Film Cuts" at No. 2, RCA Victor's the Chieftains hold down two of the top three positions on the Top World Music Albums chart. "The Long Black Veil" is No. 3 in its 56th chart week.

SHE DRIVES ME 'CRAZY': While it's history-making news that Carey and Boyz II Men are No. 1 on the Hot 100 for 14 weeks, they have a long way to go to match the all-time record for being No. 1 on a Billboard chart. Dave McAleer faxes a reminder from London that Patsy Cline's "Greatest Hits" heads up the Top Country Catalog Albums chart for the 210th week. When they say "Always . . . Patsy Cline," they mean *always*.

SOMEWHERE ELSE: Phil Collins moves back up the Hot Adult Contemporary chart with his version of "Somewhere" from "The Songs Of West Side Story." George Nazar of DCC Compact Classics points out that I should have included Barbra Streisand's version of that song in the list of "Somewheres" that have charted on the Hot 100. The single from "The Broadway Album" peaked at No. 43 in 1986.





by Fred Bronson

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