



Brian Wilson, Mike Love Reunite To Write, Record New Tracks

SEE PAGE 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 18, 1995

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Fund Cuts Could Hurt Artists, Labels Public Radio Under Attack In Congress

BY ERIC BOEHLERT

NEW YORK—Imminent funding cuts slated for the Corporation for Public Broadcasting would strike a painful blow to labels in search of av-



LOGAN

enues of exposure for artists outside the commercial mainstream.

According to record company representatives, the congressional cuts championed by cost-cutting Republicans would seriously damage the ability of world, classical, jazz, folk, and blues and certain alternative rock artists to be heard on the airwaves.

The move also would come at a time when scores of public stations, breaking with the classical and jazz molds

of the past, are flexing their hit-making muscle on the rock side.

A vote on proposed cuts is expected during the week of March 13 in the House of Representatives (See story, page 85).



Deep cuts "would be a real catastrophe in terms of education and where artists are heard," says NARAS president/CEO Michael Greene. "Our audience has to have a

mechanism to [find] new music."

From a practical promotion standpoint, "It's going to have a dramatic effect," warns independent promoter Jon Grinson, who works with public as well as album alternative outlets.



KRAUSS

"Public stations are some of the most effective ways to promote and expose new artists. If you take them out of (Continued on page 85)

The White Paper . . .

Ravi Shankar: Gala 75th For The Godfather Of World Music

BY TIMOTHY WHITE

An occasional feature column of analysis and opinion regarding music industry issues by Billboard's Editor In Chief.

his 75th birthday this April, a host of gala events, including a documentary film, autobiography, special concerts, and an extensive retrospective CD box



SHANKAR

NEW YORK—If planet beat is the grand intersection of the globe's popular music traditions, then Ravi Shankar is surely the pioneer and reigning patriarch of this modern artistic convergence.

In the epic poetry of ancient India, the spring season has always been associated with music, merriment, and the rebirth of artistic inspiration, and as Shankar approaches

set, are being planned to commemorate the lavish achievements of the man former Beatle George Harrison calls "the Godfather of World Music."

Considered the pre-eminent figure in the Indian classical sphere, Shankar is also the South Asian subcontinent's most innovative composer/instrumentalist. Over the last half-century, the Varanasi, India-born sitar virtuoso has created an unprecedented international audience (Continued on page 74)

22-Pistepirkko Rumbles P'Gram

BY ANTTI ISOKANGAS

HELSINKI—For years, Finland's 22-Pistepirkko has been one of the best-kept secrets in European music. The band's original al-



22-PISTEPIRKKO

bums and captivating live shows have earned it a cult following throughout the continent and among a host of influential fans in the media and music industry. But, so far, mainstream success has eluded the act.

Chances are 22-Pistepirkko's new album, "Rumble City, LaLa Land," will change all that. In Finland (Continued on page 87)

European Producers Seeking A Share Of Performance Income

BY PAUL VERNA

PARIS—In an action that could have far-reaching consequences for the

Re-Pro

recording, publishing, broadcast, and creative sectors of the entertainment business, the British producers guild, Re-Pro, is seeking to modify European and U.S. performance-right legislation to include studio producers and engineers.

In a meeting Feb. 25 at the 98th Au- (Continued on page 70)

Stones Logo Artist To Host '95 Billies

NEW YORK—The man who created the Rolling Stones' mouth-and-tongue logo will be the voice of this year's International Billie Awards ceremony.



MAZUR



VAN DER WAL

Renowned artist and designer Ruby Mazur will host the third annual awards presentation, which will be (Continued on page 87)

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Letters to Cleo

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HOME & ABROAD

EastWest Germany Finds 'Paradise' With Vangelis

SEE PAGE 46

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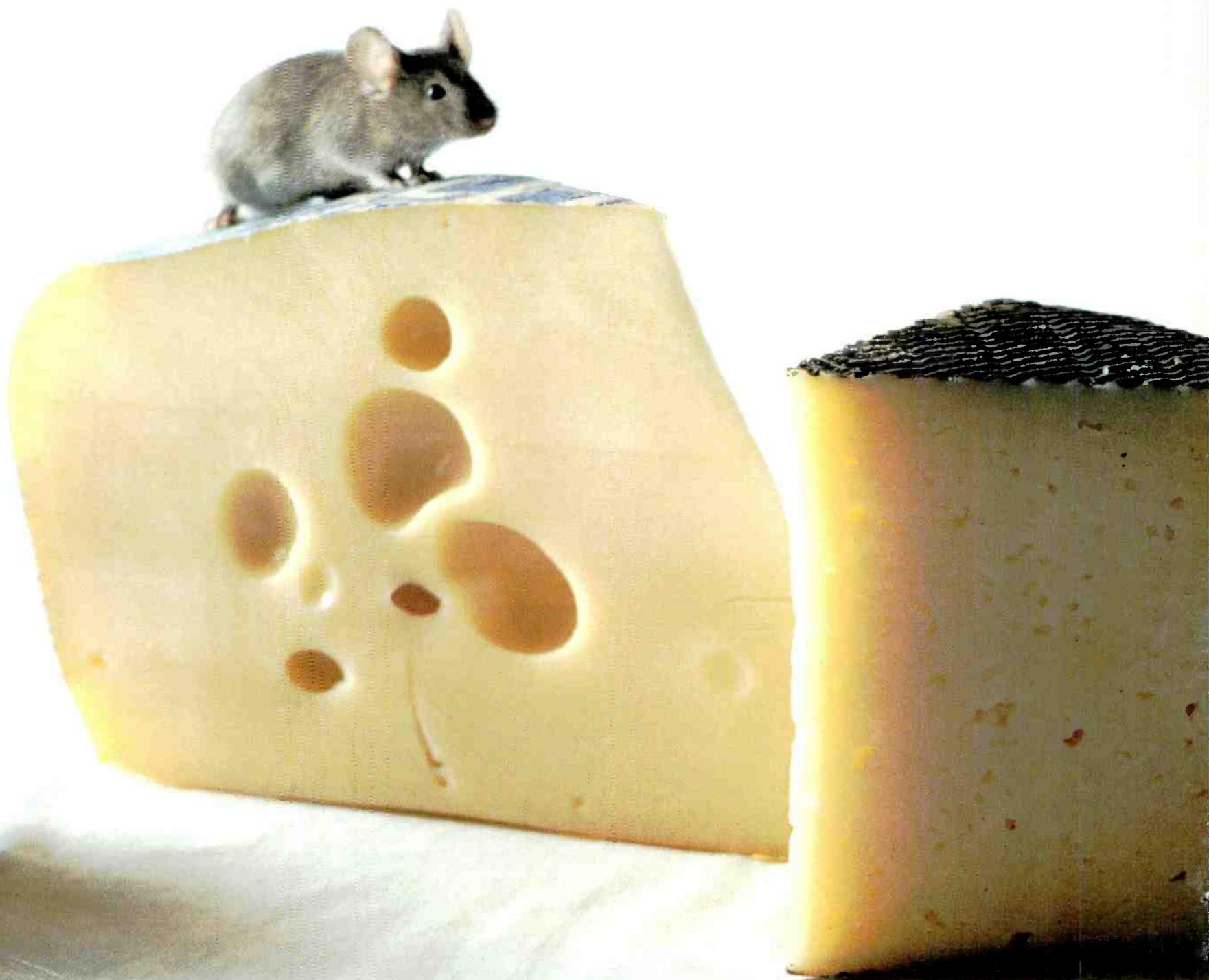
FRIDAY

ADVISORY

NAIRD

(53959)

Why are we happy?



Let's begin with the band LIVE.
They've been in MTV's Buzz Bin for 11 straight months.
The Radioactive release *Throwing Copper* is Double Platinum.
"Selling The Drama" was the No. 1 Alternative track of 1994.
And "Lightning Crashes" is already No. 1
on the Alternative charts.

Heading Uptown, the Queen of Hip Hop Soul reigns supreme.
The album *My Life* from MARY J. BLIGE
is nearly Double Platinum.
It's a Top 10 smash with two giant hits to date:
"Be Happy" and "I'm Goin' Down."

Don't forget *Pulp Fiction* – the movie
and soundtrack of the year.

The film won the Palme d'Or at Cannes.
Acclaim from the Golden Globes, L.A. and New York Film Critics.
Now it's up for seven Oscars.
With hits from URGE OVERKILL and AL GREEN,
the album is Platinum and climbing.

At the Grammy Awards,
Rhythm, Country And Blues helped AL GREEN and LYLE LOVETT,
AARON NEVILLE and TRISHA YEARWOOD,
and producer DON WAS take home trophies.
And to top it off, "Candy Rain"
from SOUL FOR REAL is a huge hit,
with the Uptown album coming March 28.

The year is off to a fine start.

Life is good.

HOFFMANN CONCERTS

For the last 25 years, Hoffmann Concerts in Germany has been one of Europe's leading promoters, and in this Silver Anniversary year Hoffmann Concerts is opening its new offices in New York to expand its production and promotion operations in North and South America. Hoffmann Concerts, under the leadership of Matthias Hoffmann, has guided the development of the classical music event market throughout much of Europe.

In promoting Plácido Domingo and José Carreras in large-scale events, Matthias Hoffmann and Hoffmann Concerts have developed close friendships as well as strong professional alliances with these two great tenors. Hoffmann Concerts is also the leader in spectacular arena operas such as AIDA and CARMEN, as well as a major promoter of leading classical music performers throughout Europe.

JOSÉ CARRERAS

PLÁCIDO DOMINGO



ON TOUR IN THE USA IN 1995

Hoffmann Concerts' new operations in New York, under the direction of Michael Sampliner, will be the promoters for Plácido Domingo and José Carreras in North and South America, and will also promote a wide variety of classical events in the American market. Moreover, Hoffmann Concerts' New York office will bring our company's extensive experience to the production of Broadway musical theater and unique arena spectacles in our new home.



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VOLUME 107 • NO. 11

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

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Warner Combines Distrib, Manufacturing Mount To Head New Unit; No Layoffs Anticipated

■ BY DON JEFFREY

NEW YORK—Warner Music Group, looking to streamline operations and reduce costs, has reorganized its distribution, manufacturing, and packaging companies into a single unit under the direction of David Mount, who has been named chairman/CEO.

Mount, who retains his title as president/CEO of WEA Corp., will head the new unit, tentatively called Warner Music Manufacturing and Distribution, out of WEA headquarters in Burbank, Calif. Named second in command is executive VP Rick Wietsma, who had been VP of operations for Warner Music; he will be based in New York.



MOUNT

In a joint interview, the executives maintained that the reorganization would not result in layoffs or factory closings. On the contrary, they indicated that

Warner Music's rapid growth could dictate hirings. They also said that parent company Time Warner and partner Toshiba's development of the new digital videodisc format eventually might require the opening of another manufacturing facility. Production of DVD could begin in the second half of 1996, they said.

Mount will continue to report to Warner Music chairman Bob Morgado, except on the sales and marketing policies of U.S. labels, for which he still reports to Doug Morris, chairman/CEO of Warner Music U.S.

Under the reorganization, Richard Marquardt, the president of WEA Manufacturing, and Ellis Kern, CEO of the printing and packaging unit Ivy Hill Corp., will report to Mount instead of Morgado. The total number of employees in manufacturing, packaging, and distribution is 5,500.

Warner's manufacturing plants in the U.S. have the annual capacity to produce more than 300 million audio CDs and CD-ROMs, more than 250 million audiocassettes, and more than 16 million VHS tapes. The company also claims it is the largest manufacturer of vinyl records. There are two manufacturing facilities: in Olyphant, Pa., and Los Angeles.

The reorganization—which resulted from work by Anderson Consulting—was undertaken to increase efficiency. The executives said time and money would be saved by creating one company out of three “separate

and distinct” units. “We asked them to look at the process of manufacturing and distribution,” said Mount. “They were not looking at any other policies.” He stressed that the restructuring was unrelated to the ongoing internal investigation into the possible theft and resale of CDs at Warner's Atlantic Records label (Billboard, Feb. 11).

The executives said the reorganization will allow the music company to reduce inventories and provide faster service to retail and wholesale accounts.

“We'd like to get to just-in-time inventory management systems,” said Mount, referring to computerized replenishment of product. “We wouldn't be forced to ware-

house large quantities. We could move shipment time closer to manufacturing time.”

Mount said that about half of all orders and about two-thirds of all returns requests are now processed electronically.

In addition, Wietsma said, “Returns are a continual challenge. By getting closer to the customer, we can turn around inventory rapidly.

“When we have new releases that need special treatment—for example, drop shipping—why do we need to call three different people? We should have one source. The labels are supportive of this.”

Mount said there will be no staff reduction at WEA, which distributes the prod-

(Continued on page 88)

Buena Vista's Ann Daly Cited As Billboard Video Person Of Year

LOS ANGELES—Billboard has named Ann Daly, president of Disney's Buena Vista Home Video division, as Video Person Of The Year. Daly will be honored at a special Billboard reception May 22 in Dallas during the Video Software Dealers Assn. convention.

The announcement comes as Buena Vista's “The Lion King” stalks the record for best-selling video of all time. In its first six days of release, “The Lion King” has sold more than 20 million copies, generated nearly \$350 million in retail revenue and outpaced combined one-day sales of “Snow White And The Seven Dwarfs,” “Aladdin,” and “Beauty And The Beast,” according to Buena Vista.



DALY

As president of the billion dollar division of the Walt Disney Co., Daly heads the world's largest home video company and is in charge of marketing, sales, distribution, operations, and production for Buena Vista and six other video imprints—Walt Disney Home Video, Hollywood Pictures Home Video, Touchstone Home Video, Miramax Home Video, Jim Henson Video, and DIC Toontime.

A 12-year Disney veteran, Daly, 38, has

been a pioneer in marketing video with consumer packaged goods by bringing in Procter & Gamble, M&M Mars, and Coca-Cola as promotional partners. She has also been instrumental in the growth of sell-through as a year-round business by orchestrating seasonal campaigns outside of the fourth quarter.

In addition to fully exploiting Buena Vista's vast catalog of family entertainment, Daly has expanded the company with the acquisition of non-Disney properties such as the Muppets, a Johnny Carson retrospective, and an exercise video with supermodel of Elle Macpherson.

Under Daly's guidance, Buena Vista has been an innovator in direct-to-video projects, including “The Return Of Jafar,” a sequel to “Aladdin,” which has sold more than 9 million units. Daly has also given the green light to additional direct-to-video sequels for “The Lion King,” another for “Aladdin,” as well as a “Winnie The Pooh” feature.

Prior to becoming president in 1992, Daly served as senior VP of marketing for Buena Vista.

Previous Billboard honorees include East Texas Distributing president Ron Eisenberg, Suncoast Motion Picture Co. president Gary Ross, and former Ingram Entertainment president John Taylor.

THIS WEEK IN BILLBOARD

DON CORNELIUS BUILDS HIS OWN TRAIN
Don Cornelius may have stepped down as host of TV's “Soul Train,” but he hasn't let up speed. In addition to this year's “Soul Train Awards,” he has two new TV specials and the NAACP's Image Awards on his production plate. R&B music editor J.R. Reynolds has the story. **Page 24**

REPORTS FROM THE COUNTRY FRONT
Label pranks were a major topic at the recent Country Radio Seminar, as reported by Phyllis Stark on page 76. And on page 31, country music editor Edward Morris reports on a panel of indie labels and artists, who pondered the receptivity of country radio to their releases.

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CMT's Canada Policy: If You Can't Beat 'Em, Buy Into 'Em

■ BY EDWARD MORRIS

NASHVILLE—The owners of CMT are negotiating to buy a minority interest in New Country Network, the recently established and Canadian-owned music video programming service.

NCN bumped CMT out of Canada Jan. 1, under a ruling by the Canadian Radio-television and Telecommunications Commission (CRTC) that gives preference to domestic companies.

In the meantime, the Recording Industry Assn. of America and a group of American media companies have filed statements with the U.S. Trade Representative, urging retaliation against Canada if CMT's access to that market is not restored.

Cheryl Daly, a spokeswoman for Gaylord Entertainment and Group

W Satellite Communications, CMT's owners, says that negotiations to purchase a share of NCN are at a "pretty preliminary" stage. But she did confirm they are "ongoing."

The effort to buy into NCN, Daly says, is only one of CMT's reactions to being cast out: "Basically, we've said we'd like one of three things. The first would be to have CMT reestablished in Canada on all the cable systems it was on. Second would be for us to have some sort of compensation for the fact that our business was confiscated, [in that] we built up the market for 10 years, and it was taken away from us. The third thing is an economic deal that would allow us to participate in some way in the country music video network business in Canada."

She says that "the Canadian gov-

(Continued on page 88)

EMI Plans Its Own Euro Licensing Bandier Sees Promise Of Better Rates

■ BY DOMINIC PRIDE

LONDON—EMI Music Publishing says it plans to bypass Europe's mechanical rights societies and authorize its own system of mechanical licensing for Europe.

The company's chairman/CEO Martin Bandier says that some progress has been made in terms of getting swifter payments and more accountability from Europe's mechanical rights societies, but that the fundamental issues of double commissions and rebates to record companies remain unsolved.

Bandier's declaration of intent comes shortly after EMI's record division struck a three-way licensing pact with Germany's GEMA, France's SDRM and the U.K.'s MCPS. The deal, signed in January, took a year to hammer out, and had been provisionally announced in 1994 at MIDEM. Record companies in Europe pay

9.306% of the price to dealer (PPD) in mechanical rights to authors and composers. However, most of the major labels that license their rights from one society receive an "incentive" or bulk discount of about 2.5%, which makes the total rights paid about 6.8% of PPD. Competition between societies to license the same rights causes them to offer these discounts. Sony Music's 1993 deal with France's SDRM offered 2.5%, and the three-way EMI deal is understood to have also offered a similar incentive.

Bandier says the publisher's plans being drawn up to license its own rights will involve licensing a major-league British or American act, whose entire publishing belongs to EMI. This could be done as early as April, says Bandier, although he declines to indicate which act might be involved.

"If the record companies want a li-

cense for this song, then they have to come to us," he says. "If we administer that right, then we have the right to license it. We would do that in the U.K. on Anglo-American repertoire, and we would want to do that with a major act."

The repertoire would most likely be licensed at the BIEM/IFPI negotiated rate of 9.306%, says Bandier. "We are not so stupid as to make the price so high that people can't afford it. In fact, we may actually be able to lower the price by eliminating the society structure."

Bandier expects some hostile reactions from record labels that benefit from the mechanical rights societies' rebates. "We probably expect some flak from the record companies, who are not getting the rebates from the societies."

Bandier is not concerned about the possible antitrust implications of

(Continued on page 88)

Beset With Debts, Hemdale Shrinks, Names New Prez

■ BY EILEEN FITZPATRICK

LOS ANGELES—Cash-strapped Hemdale Communications Inc. has named Hemdale Home Video president Eric Parkinson co-chairman/CEO/COO, ousting longtime president Derek Gibson and chairman John Daly, who founded the company in 1963.

Lawrence Abramson, a former partner of now-defunct Toronto-based television production company Palmer Production, has been named co-chairman/CEO/COO as part of a major reorganization.

Replacing Parkinson as president of the video division is Dorian Langdon, formerly senior VP at Hemdale Communications.

In addition to the new appointments, Hemdale has laid off 21 of its 70 employees, and the company will be renamed within the next three months.

Parkinson says the company is in the process of securing new financing and is refinancing substantial debts. The financial arrangements will be finalized within the next 45 days.

Among Hemdale's largest creditors is West Coast Video Duplication, which filed a lawsuit against the company in Los Angeles Superior Court Feb. 15.

Parkinson wouldn't disclose the total amount owed to West Coast, but says Hemdale has paid the duplicator \$2 million toward the debt. Hemdale has been granted a continuance in the case in order to work out a payment schedule.

Although the video division has been fairly successful, the decision to release all titles at \$19.98 price point (Billboard, Aug. 6, 1994) has put an enormous strain on its cash flow, Parkinson says.

"The negative about the strategy is that it's very cash intensive and doesn't allow a lot of upfront cash to go on to other activities," Parkinson says.

But overall unit shipments have climbed on Hemdale titles, which if

(Continued on page 89)



Cecilia's Signing. PolyGram executives congratulate mezzo-soprano Cecilia Bartoli on her exclusive multiyear contract with London/Decca Records. Shown in front row, from left, are Alain Levy, president/CEO, PolyGram; Bartoli; and Roland Kommerell, president, Decca Records. In back row, from left, are Richard Rollefson, senior VP of marketing, London/Decca; Jack Mastroianni, artist manager; and Evans Mirages, senior VP of A&R, London/Decca.

Warner Bros. Reorganizes Jazz Division But Its Mission Won't Change, Says Senior VP

■ BY MARILYN A. GILLEN

NEW YORK—Warner Bros.' jazz division is changing its organization, but not its overall focus, according to the man newly charged with its oversight.

"This is a strategic reorganization designed to keep us moving forward and building on our success," says New York-based senior VP of jazz Matt Pierson, who took the division reins in January following the departure of VP/GM Ricky Shultz. "We have been very successful, but this is a matter of, How do we move to the next step and keep growing? It's just a regrooving to play to our strengths, which has been signing truly distinctive artists that we feel passionate about."

The "regrooving" began with a restructuring earlier this year that saw the department headquarters shift to New York. Previously, the hub was the marketing and promotion department, which was based in Los Angeles and run by Shultz. The A&R department, including Pierson and Bob James, was based in New York. The two arenas

were separate in terms of reporting structure, Pierson says, something the new alignment eliminates.

"New York is by and large the center of jazz, certainly the hub," says Pierson, "and we felt it made good sense to be based here. At the same time, Danny Goldberg also felt we should get the A&R department more involved in the direction of marketing records."

Pierson says the jazz division is committed to maintaining a Los Angeles presence, signaled with the promotions of Randall Kennedy to senior director of jazz marketing and sales and Chris Jonz to senior director of jazz promotion, both based in L.A. (Billboard, March 11). "We are giving them more autonomy... empowering them to make decisions in their respective areas," says Pierson.

In another change, all acts signed by the jazz division will be released on the Warner Bros. label, rather than being split between Warner and Reprise.

A key addition is Jeff Levenson, who joins the New York office as VP of jazz with a wide-ranging mandate

Trade Groups Bicker Over Performance Right Bill

■ BY BILL HOLLAND

WASHINGTON, D.C.—The record industry once again has a squabble on its hands in its most recent attempt to have Congress pass a performance-right-in-sound-recording amendment to the U.S. Copyright Law.

The opposition to some sections of the bill, S. 227, surfaced at a Mar. 9 hearing before the Senate Judiciary Committee in testimony by ASCAP, BMI, and the National Music Publishers' Assn.

A new performance-right-in-sound-recording amendment to the U.S. Copyright Act would grant copyright owners the right to authorize the digital transmission of their works by interactive services as well as digital audio cable services, satellite music services,

commercial online music providers, and other future forms of electronic delivery (Billboard, Jan. 28).

The rights groups object to certain provisions in the bill that differ from an agreement worked out with the Recording Industry Assn. of America in May 1994.

The disagreement between the music industry groups comes after nearly a year of legislative preparation by the RIAA. The performing right and music publishing groups had previously reiterated their general support of a performance right in sound recording.

More opposition comes from the National Assn. of Broadcasters. Although no NAB official testified at the hearing, the broadcast group submitted written testimony that quibbled with language

(Continued on page 77)

Singleton Splits MCA Black Unit; Harleston On Deck?

■ BY J.R. REYNOLDS

LOS ANGELES—In an apparent change of creative direction, MCA is revamping its black music division. Ernie Singleton has resigned as president of the division after seven years in the job. His position will not be filled. Also departing after nearly two years is A&R senior VP Andre Fischer.

According to sources, MCA will name David Harleston senior VP of black music. It is believed the operation will maintain its status as a division.

In his relatively brief career as a record executive, Harleston has held key positions with two hip-hop-oriented labels. He was president of Def Jam Recordings from 1992-94 and, earlier this year, assumed the presidency of Flavor Unit Records.

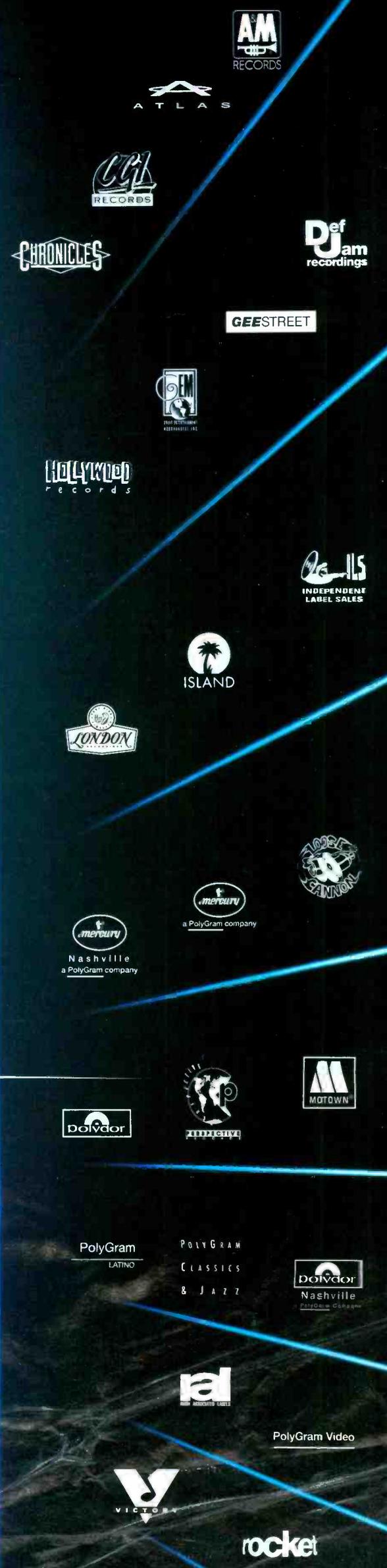
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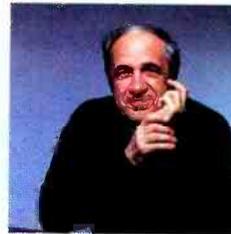
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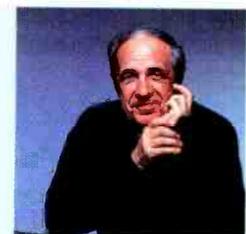
Best Orchestral Performance



Bartok: Concerto For Orchestra; Four Orchestral Pieces, Op.12
 Pierre Boulez, Conductor
 (Chicago Symphony Orchestra)



Best Classical Album



Bartok: Concerto For Orchestra; Four Orchestral Pieces, Op.12
 Pierre Boulez, Conductor
 (Chicago Symphony Orchestra)



Best Music Video, Long Form



Zoo TV - Live From Sydney
 U2; Ned O'Hanlon & Rocky Oldham, Video Producers;
 David Mallet, Video Director

PolyGram Video

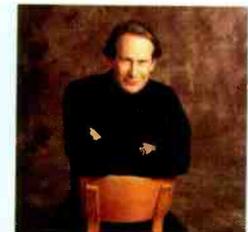
Best Classical Vocal Performance



The Impatient Lover (Italian Songs by Beethoven, Schubert, Mozart, etc.)
 Cecilia Bartoli, mezzo-soprano
 (Andras Schiff, piano)



Best Choral Performance



Berlioz: Messe Solennelle
 John Eliot Gardiner, choir director (Orchestre Revolutionnaire et Romantique, The Monteverdi Choir and Various Artists)

PHILIPS



Record of the Year



All I Wanna Do
Sheryl Crow



Best New Artist



Sheryl Crow



Best Female Pop Vocal Performance



All I Wanna Do
Sheryl Crow



Best Metal Performance



Spoonman
Soundgarden



Best Hard Rock Performance



Black Hole Sun
Soundgarden



Best Female Rock Vocal Performance



Come To My Window
Melissa Etheridge



Best R&B Performance by a Duo or Group with Vocal



I'll Make Love To You
Boyz II Men



Best R&B Song



I'll Make Love To You
Baby Face: Songwriter
Boyz II Men



Best R&B Album



II
Boyz II Men



Best Rap Solo Performance



U.N.I.T.Y.
Queen Latifah



Best Rap Performance by a Duo or Group



None Of Your Business
Salt-N-Pepa



Best Large Jazz Ensemble Performance



Journey
McCoy Tyner Big Band



Best Recording Package-Boxed



The Complete Ella Fitzgerald Song Books On Verve
Chris Thompson, Art Director
Ella Fitzgerald



Best Historical Album



The Complete Ella Fitzgerald Song Books On Verve
Michael Lang, Compilation
Producer
Ella Fitzgerald



Classical Producer Of The Year

Andrew Cornall
Copland: Grohg: Hear Ye! Hear Ye!
Prelude (Oliver Knussen) Argo
Mahler: Symphony No.2 "Resurrection"
(Herbert Blomstedt) London
Messiaen: Turangalila-Symphonie
(Jean-Yves Thibaudet) London
Sessions/Harbison: Symphonies, etc.
(Herbert Blomstedt) London
Strauss: Ein Heldenleben
Metamorphosen (Herbert Blomstedt)
London



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Commentary

China Must Enforce Stringent Copyright Laws

BY WALLACE COLLINS

One of America's fastest growing exports is intellectual property, specifically copyrighted computer software, movies, and music products. One of the world's largest sources of bootleg and counterfeit movie and music products has been the Republic of China.

Earlier this year, the Clinton administration had threatened to impose 100% punitive tariffs on more than \$1 billion of Chinese goods for that country's failure to crack down on the rampant piracy of American software, movies, and music. The formalization of this long overdue threat of sanctions was a landmark step in the right direction, as far as the U.S. entertainment industry is concerned. These trade sanctions have not been imposed because discussions in Beijing yielded an apparent, if temporary, resolution of the crisis (Billboard, March 11). The situation, however, remains volatile.

This trade war has developed at a time when the American trade deficit with China has climbed to \$30 billion, with piracy of American intellectual property, particularly copyrighted material like CDs, tapes, and videos, substantially contributing to the trade imbalance.

In the past, China flagrantly refused to respect American intellectual-property rights. The United States repeatedly demanded that China close 29 factories—many of them state-owned—that produce 70 million compact discs and videocassettes every year, from illegal copies of Whitney Houston's hit soundtrack from "The Bodyguard" to movies like "True Lies" and "Clear And Present Danger." These goods can be found throughout Asia, from the streets of Hong Kong to many stores in Tokyo. The enormous demand for these illicit items is created, in part, by China's own restrictions on importation of these American entertainment products.

The threatened action against China, the third-largest economy in the world, was taken under what is known as the "special 301" provisions of the 1974 Trade Act, which covers intellectual property. This law requires that, after investigation, the U.S. trade representative can declare a country's trade practices unreasonable.

This action was finally threatened by the U.S. nearly two years after a previous dispute with China on the same subject resulted in an agreement with Beijing to write a series of laws protecting copyright and patents. Unfortunately, although China passed the laws purporting to protect intellectual-property rights, it refused to effectively enforce them.

Lengthy negotiations previously held between the U.S. and China in Beijing yielded some progress, including an agreement by China to place a distinctive identification code on CDs produced in its factories so that they can be traced back to their point of manufacture. However, the talks stalled when it came to getting China to take tougher action against counterfeiters. For the moment, however, an apparent, if tenuous, resolution has been reached.

Part of the problem is that the pirate CD factories are owned and operated by provincial governments, ruling families, or the army, and are cash cows for all of them. When the central authorities in Beijing try to act, they are thwarted by an age-old system that is trapped between reform and corruption, between state control and regional autonomy.

This may yet prove to be a problem when it comes to implementation of the current agreement.

The U.S./China trade dispute is about more than whether the Eagles collect an extra \$100,000 a year in royalties. It is linked to a broader argument between China and the West: whether Beijing is ready for admission to the new World Trade Organization, the successor to the GATT organization in Ge-



'An apparent, if tenuous, resolution has been reached.'

Wallace Collins is a New York lawyer specializing in entertainment and intellectual property law.

neva. Entry into the World Trade Organization, with the trade benefits that implies, has

been a central objective of China's leadership. The United States has rightfully stood in the way, saying that until China respects intellectual property, it is unsuited for membership.

The negative ramifications of counterfeiting are devastating to the music industry. Not only are inferior products produced in most cases, but the singers, musicians, and producers who create the song, and the record companies whose creative and technical contributions and financial investment make the recordings possible, are all deprived of compensation for their work.

China is the largest of the remaining countries of the world that have yet to implement and enforce laws that effectively protect ownership rights in intellectual property. With yearly losses to the U.S. entertainment industry from foreign counterfeiting of CDs and videos estimated to be in the billions, it is imperative that international pressure be brought to bear on China and the remaining renegade countries so that laws are implemented to protect U.S. copyright owners throughout the world.

LETTERS

SONGWriters DESERVE COMPENSATION

Legislation is under consideration in a number of states that would allow bars and restaurants to play radio and TV in their establishments through an unrestricted number of speakers without having to pay music-licensing fees (Billboard, Feb. 18).

If it is valuable enough for music to be included in the overall atmosphere of an establishment, then the restaurateur should be willing to make the appropriate payments. Songwriters, via the Copyright Act and numerous court decisions, are guaranteed the right to be compensated for the music they create—just as the chef expects to be compensated for the meal he prepares.

The importance of the music under discussion is sometimes minimized and is referred to as "incidental." Songwriter Mac McAnally pointed out, "If a bird flies into your restaurant and sings, that is incidental music." The mere fact that restaurant and tavern owners are spending so much time and money to exempt themselves from payments to songwriters proves that this music is far from incidental.

ASCAP, BMI, and SESAC have tried, unsuccessfully, to negotiate with both the National Restaurant Assn. and the National Licensed Beverage Assn. Payment for music of this nature is a long-standing practice, determined by federal law, and in place on an international basis for decades.

Restaurateurs do have an option. If they object to paying, then they can simply not play music in their establishments. If, however, expensive and extensive sound systems are installed for the express purpose of providing customers with the pleasure of hearing songs they enjoy, then the songwriter must be fairly compensated for his or her work.

J. Kevin Lamb
VP
peermusic
Nashville

PROMOTERS NEED HELP SELLING SHOWS

Promoters have the same problem the rest of us do: too much on their plates. This summer the average "shed" will play about 50 shows utilizing seven radio stations and three newspapers. With limited tools, money, and time, there will be concerts that will not reach their potential. It is up to all of us to help the promoters sell these shows.

Touring sells records. Not as many as a hit single, but then you are creating a different kind of fan. For the most part, making a true fan of a band is a much longer process than making a fan of a song or video. Touring makes true band fans.

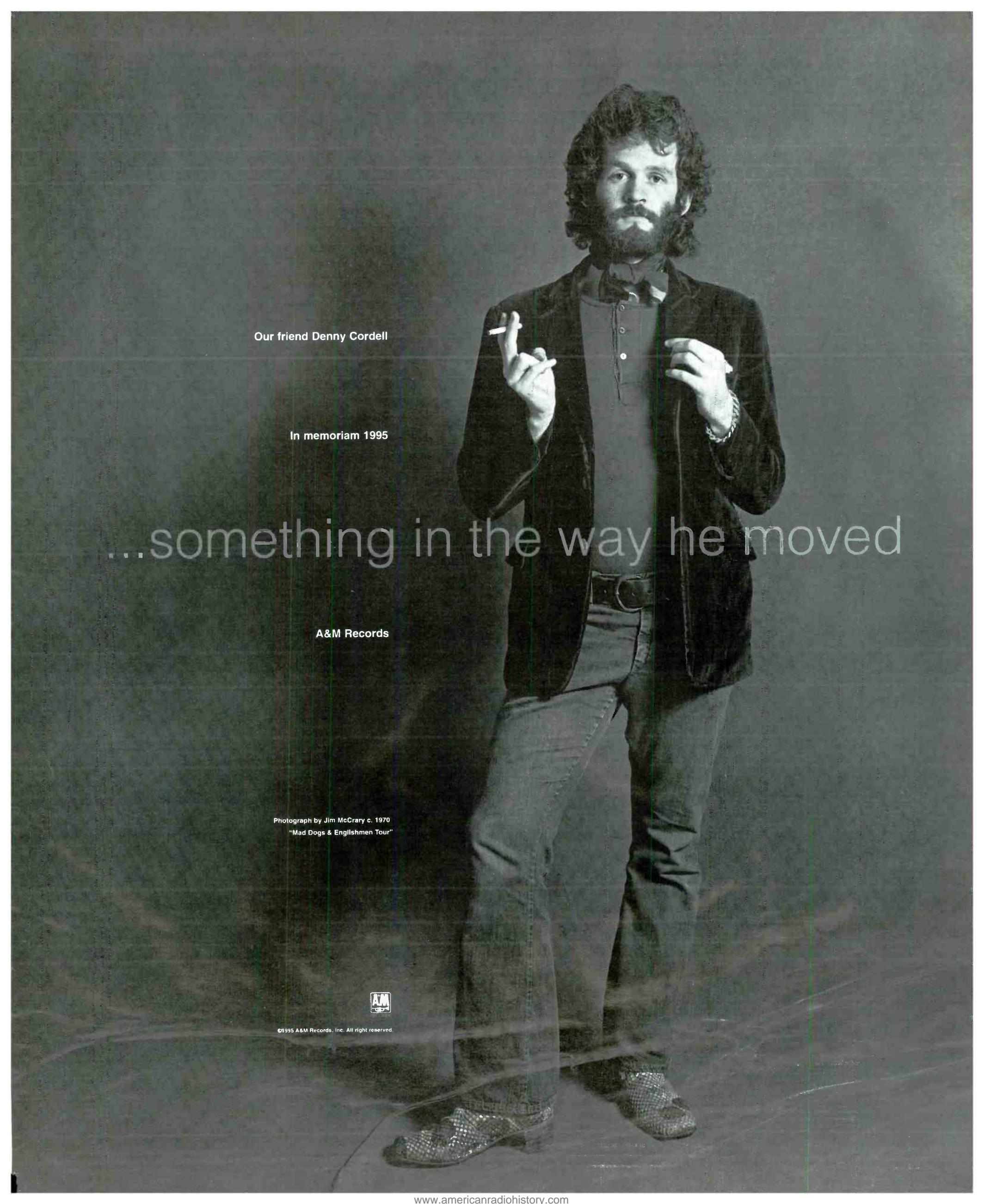
If the fans who go to our artists' shows are buying records and merchandise, it is in the best interest of record companies, publishers, merchandisers, agents, and managers to help the promoters sell tickets. We all make more money if our artists sell more tickets. We should get involved with actively marketing concerts.

I am not just talking about tour support, ticket or time-buys, or co-op advertising. Everyone involved, even independent radio promotion people, should work together to develop a universal marketing plan for a tour and then customize it along with the local promoter for each tour market. Develop a press, radio, and retail campaign that makes everyone happy. Send each promoter finished marketing tools: i.e., radio and TV spots, camera-ready print ad mats, posters, and flats. The labels should try to tie in with the promoters' advertising. Agents and managers should quarterback the whole process.

If we all help the promoters sell the shows, we all benefit, we look great to our artists, and we develop loyal fans who keep coming back.

Jim Lewi
Co-president
Advance Tour Marketing
Boulder, Colo.

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Our friend Denny Cordell

In memoriam 1995

...something in the way he moved

A&M Records

Photograph by Jim McCrary c. 1970
"Mad Dogs & Englishmen Tour"



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Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

Brian Wilson, Mike Love Reunite Beach Boy Songwriters Collaborate Again

■ BY CRAIG ROSEN

LOS ANGELES—With their long-running legal matters resolved, Beach Boys Brian Wilson and Mike Love have reunited to work on new material.

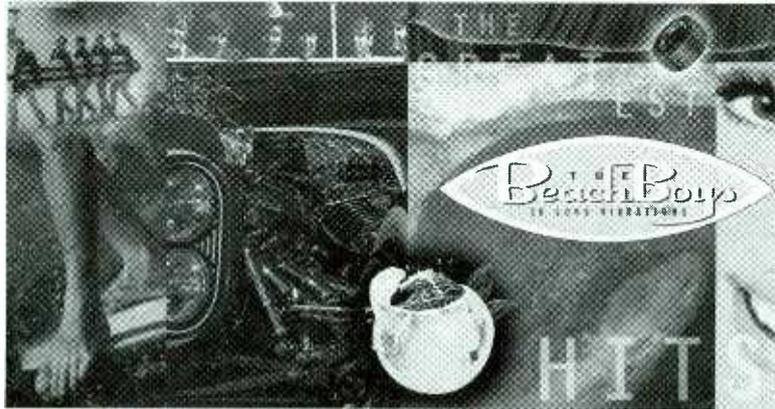
The reunion could lead to the first Beach Boys album of new material featuring Wilson in nearly 15 years.



PARKS

On Feb. 27-28, the duo met at Mike Love's home overlooking Lake Tahoe to work on two new songs. On March 3, Wilson and Love were holed up in a Malibu hotel speaking about their reunion, prior to entering a Glendale, Calif., studio that evening to cut demos of two untitled tracks. At the sessions, the duo was joined by Beach Boy Carl Wilson, on backing vocals and guitar, and several studio musicians.

One of the two tracks will be submitted for the closing credits of the "Baywatch" spinoff, tentatively titled



Album art for The Beach Boys' "20 Good Vibrations—The Greatest Hits"

"Baywatch Nights." A second song was planned as a possible title song for a film called "Grace Of My Heart." Meanwhile, Capitol Records is to pay tribute to the group's glory days with "20 Good Vibrations—The Greatest Hits," due April 4.

While the Wilson-Love reunion is still in the early stages, both sound enthused about the possibilities.

On March 3, a TV crew from "Entertainment Tonight" taped the duo

at the piano of a Malibu restaurant, appropriately performing the 1968 hit "Do It Again," but after the lights and cameras were turned off, Wilson, with Love looking over his shoulder, continued to work at the piano on one of the new songs. "I can't wait to do this vocal," Wilson said to Love. "It's going to be so good."

Both are excited about their new collaboration. Love says that after he

(Continued on page 89)

Work's Sponge Soaks Up Success Of Gigs, 1st Vid

■ BY CARRIE BORZILLO

LOS ANGELES—While many label executives say touring is the main emphasis for promoting a new band, in the case of the Work Group's Sponge, nothing could be more true.

The plan at Work, the new Columbia Records Group label headed by co-presidents Jeff Ayeroff and Jordan Harris (Billboard, Feb. 18), is to capitalize on the Detroit rock act's energetic live set and lead singer Vinnie's charismatic stage antics by putting the quintet on a series of club tours.

Also, the label re-edited the video for the first single, "Plowed," to feature more performance footage.

Work's plan is apparently working. Pam Edwards, Work VP of rock promotion, says that when the band played the Nile Theatre in Phoenix in December only 15 people showed up. "Two months later, they went back, and we had 350 paid kids all singing and grabbing [Vinnie]. That's when you really know you have a hit."



VINNIE



Missy Worth, senior VP of Columbia, which is working in conjunction with Work on marketing and promoting its acts, had a similar experience.

"The turning point was way before radio," she says. "They played the CIMX [89X] show in September [in Detroit] on the second stage. The record had been out for four to five weeks, and 5,000 kids were at the front of the stage, all bouncing around and going crazy. They weren't big in Detroit. They were just another local band and radio really didn't support them there either. That show is when we knew, and the band knew, that they were do-

(Continued on page 73)

Gelb Heads New Global Team At Sony Classical

■ BY IRV LICHMAN

NEW YORK—A new worldwide Sony Classical management team, headed by Peter Gelb, will be fully in place by April 1. The executive restructuring comes in the wake of the departure in December of Gunther Breest, Gelb's predecessor.

Gelb, who joined the Sony Music Entertainment unit as president of its U.S. classical operations in July 1993, becomes president of Sony Classical. He will supervise the activities of the new international team, which includes Jean-Hugues Allard, who has just been recruited from France's Erato label to serve as executive VP in charge of A&R and international marketing, effective April 1.

The third major executive figure at Sony Classical is Udo Von Stein, who continues as executive VP of business affairs. Ervin Vegg, currently senior VP of A&R, is planning to retire this July, but is expected to continue an association with the company as a consultant.

With the changes, Sony Classical's world headquarters returns to New York under Gelb; Breest, a former A&R executive at Deutsche Gram-

mophon, was headquartered in Hamburg. Allard will join Von Stein in Hamburg; Vegg is based in Paris. Gelb, whose former U.S. post is not expected to be filled, reports to Mel Illberman, chairman of New York-based Sony Music International.

At Erato, a Warner Music label, Allard held the title of VP of international marketing; his role in A&R is bolstered by his training as a concert pianist. He also directs the International Festival of Music Piano in Valois, France.

While Breest was said to be disillusioned by pressures to compete in the classical industry with too many crossover projects, Gelb says his perspective is to link tradition with a policy of "diversity and eclecticism."

To Gelb, this vision is a crucial way of answering a major problem brought on by the digital age: the stiff competition faced by front-line product from remastered lower-priced catalog reissues, often with historic recordings by stellar names of the past and present.

Even though Gelb, 41, had various close ties to the classical recording business before he joined the Sony—he was a teenage employee for impresario Sol Hurok—he says he was "not prepared for the extent to which the business had changed because of digital technology."

"It took the industry itself a while to understand what they had

(Continued on page 89)



GELB

Collective Soul 'Gels' With Sophomore Set Atlantic Band Looks Beyond 'Shine' Of 1st Hit Single

■ BY BRETT ATWOOD

LOS ANGELES—Atlantic Records is optimistic that a second dose of Collective Soul will gel with radio programmers, retailers, and consumers. The self-titled album, due in stores Tuesday (14), faces a considerable challenge in eclipsing the breakthrough success of the catchy single "Shine," which became a major crossover last summer.

"Shine" was popular at several radio formats, including top 40, modern rock, and album rock. It peaked at No. 1 on Album Rock Tracks in May 1994. However, the follow-up track, "Breathe," did

not fare as well. Its only chart appearance was on the Album Rock Tracks chart, where it peaked at No. 13.

On the strength of "Shine," the band's debut album, "Hints, Allegations & Things Left Unsaid," peaked at No. 15 on The Billboard 200. It has sold 1.1 million units to date, according to SoundScan.

With only one hit song to its credit, the Stockbridge, Ga., act could easily have been lost in the increasingly crowded pack of new rock acts. However, any talk of a sophomore slump has been put to rest by the strong chart performance of "Gel," which is the first emphasis track from the new album.

"Gel" is No. 2 on Album Rock Tracks and No. 15 on Modern Rock Tracks this week. In addition, the videoclip for the track is in active rotation on MTV.

"Gel" is also featured on the soundtrack to the Caravan film "Jerky Boys." Despite a lukewarm box-office reception for the movie, the Select/Atlantic soundtrack has sold 72,000 copies, according to SoundScan.

"We have done pretty well with the 'Jerky Boys' soundtrack, mostly because of 'Gel,'" says Judy Neubauer, director of retail advertising and promotion for Simi Valley, Calif.-based Tempo Records, which has 30 stores in California and Hawaii. "When a station like [modern rock] KROQ [Los Angeles] gets behind a song, it helps a lot. I expect that the new Collective Soul album will do pretty well."

WJRR Orlando, Fla., was among the first stations to play "Shine" and is also stuck on "Gel."

"Collective Soul is successful because



COLLECTIVE SOUL

it has its own distinct pop style," says WJRR operations manager John Frost. "There is a lot of interest in the next record here."

Collective Soul is opening for Van Halen on all its U.S. tour dates in March and then will embark on a club tour that is expected to last a few months.

"The opening slot with Van Halen is a plus," says KLAQ El Paso, Texas, MD/APD Mike Ramsey. "Collective Soul just does its own thing. There is no sound to wear out because they are not a fad band. They have simple melodies that connect with the listeners."

Danny Buch, Atlantic VP of promotion, concurs. "They have never been the latest cool college band, and they have not been overhyped by the critics," says Buch. "The bottom line is that Collective Soul simply writes good hooks that the public likes."

Though the guitar-laden pop hooks of Collective Soul may still be relatively

(Continued on page 73)



Wish Fulfilled. Country songstress Lari White is all smiles in her Billboard Popular Uprisings T-shirt award, received in honor of her sophomore RCA album "Wishes," which reached No. 1 on the Heatseekers chart in January.

Karen Lehner Opens Her 'Heart' With SRO Debut

BY PETER CRONIN

NASHVILLE—It's always tough for independent artists to break through to a mass audience in the tightly formatted world of radio. But with her lyrically and musically captivating debut album, "The Heart Of Us All," Karen Lehner is giving it a good shot.

The album, which reflects fully absorbed influences from Sting to Joni Mitchell to Kate Bush, was recorded in Los Angeles by Lehner and producer David Scheibner and released Jan. 15 on the SRO label. Session guests included Mitchell's husband, bassist Larry Klein.



LEHNER

The record is currently gaining a tenuous foothold at album alterna-

tive radio.

"Karen Lehner writes and plays thinking-woman's music," says Jesse Scott, PD at rock/AC WMMO Orlando, Fla., where emphasis track "Used To Be A River" is in medium rotation. Scott says Lehner's songs generate "great phones," especially from women.

Lehner reels in listeners with a tender-but-tough soprano voice and songs that mix hooks with heart to offer an unflinching look at the universal quest for love and happiness in the '90s.

"We all have common feelings," Lehner says. "We want to be loved and love ourselves. I don't write about anything except what is at the heart of us all, and that's where the album title comes from."

Growing up outside of Boston in the South Shore community of Hingham, the precocious Catholic girl was standing on a desk "singing little holy songs for the nuns" shortly after entering first grade. And although she comes from a relatively

nonmusical family, Lehner's life has been marked by one musical milestone after another—from high school plays, to voice studies in college, to a stint in musical theater in Denver, to singing jingles in Los Angeles.

She was working as a social director at a resort in the Dominican Republic when she was first coaxed onto a stage to sing. Inspired by a subsequent love affair and the resulting heartbreak, Lehner took to songwriting seriously.

"I'm not the black sheep in my family, but I'm definitely the odd duck," she says. "And a broken heart has always been a great catalyst for me."

Relocating to L.A. to pursue her emerging muse, Lehner was work-

(Continued on page 40)



Wide Awake And Ready To Sing. R&B artist Fontella Bass socializes following her recent show at Fez in New York. Bass, best known for her rendition of "Rescue Me," did a week of shows at venues ranging from the Abyssinian Baptist Church to Carnegie Hall in support of her new album, "No Ways Tired," part of the Nonesuch American Explorer Series. Shown, from left, are Joe Talley, director of marketing and sales, black music, Atlantic; Peter Clancy, VP of marketing, Nonesuch; Bass; Kevin Curry, product manager, Atlantic; and Lynne Poole, Northeast regional promotion manager, Atlantic.

U.K. Album Sales Soar In Wake Of Brit Awards

This story was prepared by Dominic Pride, Jeff Clark-Meads, and Christine Goldsmith.

LONDON—A fortnight after 8 million viewers tuned into the Brit Awards on the national ITV network here, dealers and labels are still basking in the afterglow of what is being hailed as the best show in the event's 13-year history.

And with the British market already in buoyant form, the award show has produced an unprecedented boom for the industry in what would otherwise be a quiet sales period.

According to research bureau BARB, the show gained an audience of 8.03 million viewers, representing 34% of all TV viewers at the time. The figures also show that 59% of children, 32% of women, and 29% of men watching TV that night tuned in.

With a clear victor in the form of quadruple Brit winners Blur (Billboard, March 4), it comes as no surprise that the award should have pushed the Essex foursome into the full glare of the public's eye and given a new impetus to the band's sales.

Parlophone, which markets the band's Food Records album "Parklife," saw a sales increase of 200% in the album's unit sales compared to the week before the awards. Parlophone sold 57,000 albums the week after the award show, and sales are still strong.

Parlophone's divisional managing director Tony Wadsworth says, "The phones went crazy in all departments the day after. The album had been selling steadily for the last 20 weeks, during which time it was in the top 20 for almost every week, and we'd reached three quarters of a million sales."

Wadsworth says the week after the awards, sales are still almost double the pre-Brit figure, and he is confident that the album will sell 1 million copies.

(Continued on page 85)

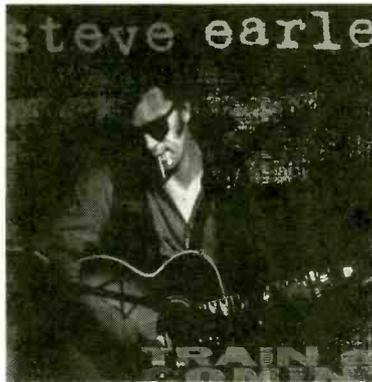
Rehab Complete, Earle Offers New Album Winter Harvest Set A Departure For Country Rocker

BY CHRIS MORRIS

Life looked grim for Steve Earle 10 months ago. In May, the onetime *enfant terrible* of hard-rocking country music was busted for heroin possession; he was ultimately convicted of a misdemeanor and sentenced to 11 months and 29 days in jail.

But Earle, who ended up serving 45 days in a rehabilitation facility, has rebounded rapidly: On Tuesday (14), Nashville-based independent Winter Harvest Entertainment will release "Train A Comin'," the singer/songwriter's first studio album in 4 1/2 years.

The sparkling all-acoustic set, a mixture of old and new originals and covers, co-produced by Earle and his close friend Bill Alsobrook, features such notable musicians as multi-instrumentalists Peter Rowan and Norman Blake and bassist Roy Huskey; Emmylou Harris provides backing



vocals on two tracks.

The subdued, emotionally direct "Train A Comin'" is a departure for Earle, who in his '80s critical heyday was often compared to such rock talents as Bruce Springsteen. He is best known for his forceful MCA albums, including "Guitar Town" and "Copperhead Road."

But he says, "It was exactly the record I needed right now. No major label would let me make this record, coming back after four years especially. I always wanted to do it. It was also a low-pressure record, at a point in my life when I needed a low-pressure record."

Earle got out of rehab on Nov. 11; by that time, he had already agreed to make a one-off album for Winter Harvest, which is co-owned by Steve Roberts and Owsley Manier.

Inspired by memories of one of his favorite albums, Emmylou Harris' 1980 bluegrass-styled set "Roses In The Snow," Earle recruited pickers deeply versed in the style.

Earle's first choice to play mandolin for the record was Sam Bush and not his longtime friend Rowan—a veteran of Bill Monroe's Bluegrass Boys and such groups as Seatrain, Earth Opera, and Old & In The Way.

(Continued on page 87)

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Lisa Moen is promoted to director, account management, at BDS/Broadcast Data Systems in New York. She was senior sales executive.

RECORD COMPANIES. Nina Easton is promoted to president of Ichiban Records in Atlanta. She was VP.

Hollywood Records in Los Angeles promotes Bob Pfeifer to president and Richard Leher to executive VP. They were executive VP and senior VP, respectively.

Joyce Castagnola is promoted to senior VP of sales for Virgin Records in Los Angeles. She was VP of sales.

Sony Music in New York promotes Danny Wynn to VP of business affairs and Chuck Fleckenstein to director of A&R administration. They were VP of business affairs, East Coast, and associate director of A&R administration, respectively.

John Clarke is named director of



EASTON



PFEIFER



LEHER



CASTAGNOLA



WYNN



CLARKE



HILL



CZINGER

distribution systems for Sony Music Entertainment on a worldwide basis, based in Aylesbury, England. He was director of systems development for Sony Music Entertainment's European region.

Ron Hill is appointed director of street marketing at Priority Records in Los Angeles. He was director of urban independent sales at Capitol.

Paul Robinson is named associate general counsel for Warner Music Group in New York. He was a partner in the firm of Mayer, Katz, Baker, Leibowitz & Roberts.

PUBLISHING. Peermusic promotes Luis Calvo to Latin American president in Madrid and Manoel Pinto to Latin American VP of creative services in Buenos Aires. Calvo retains his position as managing director of Spanish operations, and Pinto retains his title of managing director of the Brazilian group.

Ashley Waldron is promoted to creative coordinator for Zomba Music Publishing West Coast in Los Angeles. She was assistant to the VP of West Coast operations.

Jonathan Weiss is appointed man-

ager of creative services for MCA Music Publishing in Los Angeles. He was an A&R representative for Capitol.

Bill Eason is named manager of creative services for Magnatone Records in Nashville. He was director of film and television licensing at CMI.

Terry Dry is promoted to manager of artist relations for A&M Records in Los Angeles. He was national college/metal promotion coordinator.

RELATED FIELDS. Kevin Czinger is

named senior VP of corporate operations for BMG Entertainment North America in New York. He was executive director of media transactions for investment bank Goldman Sachs International.

Ira Koslow is promoted to president of Peter Asher Management in Los Angeles. He was senior VP.

Gary Kahn is appointed senior director of finance and administration for Sony Wonder in New York. He was director of administration for Columbia Records.

Deep Forest Mines Globe For 2nd Set 550 To Go Beyond Main Promo Sources

BY DAVID SPRAGUE

NEW YORK—For a good portion of 1994, it seemed impossible to walk 100 yards without hearing the eerily captivating, Afro-ambient sounds of Deep Forest's "Sweet Lullaby"—a state of affairs that Sony's 550 Music hopes to duplicate when "Boheme," the second album to bear the Deep Forest name, is released April 25.

"The success we realized with Deep Forest the first time around capitalized on multiple impressions," says John Doelp, 550 executive VP. "Radio and club play are important, but the penetration we're looking for goes beyond that. We're looking to get [its] music into as many applications as possible."

Those applications, according to 550 VP of promotion Hilary Schaeve, range from the expected (Deep Forest has done bumpers for the Discovery Channel and appears on the soundtrack of "Ready To Wear") to the offbeat (its music can be heard in a newly completed Body Shop "documercial").

"Done tastefully, exposure through vehicles like commercials can translate



DEEP FOREST: Michel Sanchez and Erik Mouquet.

into sales," Schaeve says. "We worked out a deal with Sony that featured 'Sweet Lullaby' on a Trinitron commercial, with a chyron identifying it. That was on TV every 10 minutes, which certainly didn't hurt."

Nearly three years after its initial international release, the self-titled set that spawned "Sweet Lullaby" has sold nearly 1 million copies worldwide, with a gold certification in the U.S. and a platinum award in Australia (for 70,000

units sold). "Sweet Lullaby" was a hit on both Billboard's Hot Dance Music Club Play and Modern Rock Tracks charts. (Billboard, Feb. 19, 1994).

At Tower Records in New York, the act's title was one of the store's best sellers. "It was on our top 25 for quite a long time, almost a year," says Tower administrative assistant Jack Pires. As was the case with the last album, "Boheme" will be placed in the pop/rock section, rather than in world music. "It seems like a good place to put it, and it sells well there," says Pires. "Even though it's considered world music, it has more than just that feel to it."

France-based composers Erik Mouquet
(Continued on page 19)



Dreamin' Of A Hit. Danny Tate, center, takes a break from shooting a clip for "Dreamin'," from his new Virgin album, "Nobody's Perfect." From left, are Danny Goodwin, Virgin VP of A&R; video director Michael Tighe; Tate; Phil Fox, Virgin director of product management; and Kelly Newby of Jeff Wald Entertainment.

Babes In Toyland Toss Some Covers For 2nd Reprise Set

BY CRAIG ROSEN

LOS ANGELES—While its music still remains virtually absent from the commercial airwaves, Babes In Toyland certainly has some name recognition. Not only has the band appeared at Lollapalooza, it has been the subject of a book from a major New York publishing house, and Beavis & Butt-head have declared one of its videoclips "cool."

With the April 25 release of "Nemesister," Reprise aims to exploit the band's notoriety, while finally landing its music on modern rock radio.



BABES IN TOYLAND

Says Warner Bros./Reprise product manager Geoffrey Weiss, "What we accomplished last time was a great deal of good will and name recognition. Now we need to get the record to the people who already know the group, but haven't heard them."

Weiss notes that commercial radio is likely to be more receptive to the band than it was to its first two Reprise releases, 1992's "Fontanelle" and 1993's EP "Pain Killers." Says Weiss, "With the breakthrough of Hole and the success of Rollins Band, there have been some records with a lot of attitude that have succeeded, even if they don't have melodic elements throughout. The world has met the Babes halfway."

Two weeks before the album's release, Reprise will service the track "Sweet 69" to college and modern rock radio. At the same time, the label will issue a vinyl version of "Nemesister" at retail.

The label and the band also have
(Continued on page 21)

Heard At Grammys: Radio Complaints; New Projects By Ramone, Seger, Loeb

GRAMMY GRAB BAG: The Grammy Awards and attendant afterparties are always a good time to grab people and get the latest news. Here's Part II of The Beat Goes To The Grammys.

Asleep At The Wheel's Ray Benson said his group expects to deliver a new album by fall that will feature an eclectic group of guests, including Béla Fleck, Boy Howdy, and Johnny Gimble. He added that radio's lack of responsiveness to the Grammy-winning Asleep At The Wheel's Bob Wills tribute was "an indication of how narrow radio can be. Radio plays 20 songs. If you live by it, you die by it" . . . Similarly, Trisha Yearwood said of her Grammy-winning duet with Aaron Neville of the Patsy Cline classic "I Fall To Pieces," "Country radio was not incredibly user-friendly on the song. The country audience probably would have gone for it, they just didn't get the opportunity to hear it on the radio" . . . Phil Ramone, winner of a Grammy for best musical show album for Stephen Sondheim's "Passion," is producing an album for the Brian Setzer Orchestra. Ramone, who produced Frank Sinatra's two "Duets" albums, said, "I would love to do a solo album with him" on the occasion of the singer's 80th birthday in December.

Sheryl Crow said that it is unlikely that her unreleased album, a glossy pop affair made with Hugh Padgham, will ever see release: "The unreleased album for me was not very representative of my lifestyle . . . I think it's up for sale [by A&M] for a hundred bucks" . . . Chris Cornell of Soundgarden acknowledged the support of the band's early independent labels, SST and Sub Pop, "for being there when nobody else cared." Cornell said that his band should have won the best metal performance Grammy a couple of years ago instead of this year, adding, "There's a lot of actual metal bands out there. We'll take this one, but don't give it to us every year" . . . Melissa Etheridge reflected on the impact the declaration of her lesbianism may have had on her career: "To a lot of people, it seems like I came out and boom, my career happened . . . I'm not sure if I came out any earlier, if it would have helped."

Curtis Mayfield, who appeared as a presenter in his wheelchair, said his crippling injury has not stilled his desire to work: "I have been inspired by the [Warner Bros.] tribute album . . . I hope to give you some new music if I have to stand on my head" . . . Presenter Bob Seger is shooting a video for "Turn The Page" this week. The touring anthem, which was never officially released as a single, is on his current "Greatest Hits"

package. The Wayne Isham-directed clip will include retrospective footage, as well as Seger performing the song at the piano. The single will go to radio the end of this month. Another Seger chestnut, "We've Got Tonight," is a smash in Great Britain, where his greatest hits collection entered the album chart at No. 6 . . . Producer Scott Litt just came off the road with R.E.M., for whom he was recording some live tracks, although he declined to elaborate on how the recordings would be used. Litt is now working on writing his own music and hoping to score a film.

Newcomer Lisa Loeb is "really close" to finishing her Geffen debut, which she says may be out in mid-September. "Some of it shows the gentle singer/songwriter side, but there's also a harder element, and some of it is even more acoustic than 'Stay.'" She's also "close" to signing with a manager, but "the album is our focus." Juan Patina is producing the Geffen project . . . Narada Michael Walden has just completed his 10th album, "Sending Love To Everyone," which will come out in Japan later this spring and in the States this fall. The album features Tevin Campbell, Shanice Wilson, and Mona Lisa. In the meantime, Walden is producing tracks for both Diana Ross and Al Green.

Ex-porn starlet and dance diva Traci Lords has been busily promoting her Radioactive debut "1,000 Fires." Said Lords of her frenetic schedule, "My hand is tired from signing and spinning." She added that she wants to branch out into professional DJ work. Radioactive chief Gary Kurfirst said he signed Lords because "I just wanted to have fun. She works hard, and wants it very badly. She's very special. For a young girl, she's had a long life." Kurfirst has signed Black Grape, a group featuring vocalist Shaun Ryder and another former member of Manchester, England's Happy Mondays. The new group's debut album, "We're Great When We're Straight," is due in June . . . "Baywatch" star David Hasselhoff, who records for the BMG-distributed Critique imprint, has seen success in Europe with previous recordings but thinks he has created "the right sound for America" with his April 11 album by teaming with producer David Foster. The first single is a bouncy remake of Hamilton, Joe Frank & Reynolds' 1975 hit, "Fallin' In Love." He is tentatively slated to appear on "The Tonight Show" April 13, backed by Gladys Knight's band.

Assistance in preparing this column was provided by Carrie Borzillo, Chris Morris, Craig Rosen, J.R. Reynolds, and Deborah Russell.



by Melinda Newman

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As a member of the band Journey, Cain's contributions sold millions of records. Among his many song credits are such hits as "Faithfully," "Separate Ways," "Forget Me Not," "I'll Be Alright Without You," "Who's Cryin' Now," "Don't Stop Believin'," "Open Arms" and "Send Her My Love."

When the sur. set, sales of seven platinum albums remained. As a member of Bad English and The Baby's, Cain's song writing skills sold yet another couple million albums.

Back to the Innocence includes the singles "Wish That I Was There With You" and "Just the Thought of Losing You" and "Faithfully"

STREET DATE: MARCH 28TH

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Song of the Year**"Streets of Philadelphia"**

Bruce Springsteen

Best Rock Song**"Streets of Philadelphia"**

Bruce Springsteen

Best Country Song**"I Swear"**Gary Baker
Frank J. Myers**Best Song Written Specifically for a Motion Picture or for Television****"Streets of Philadelphia"**

Bruce Springsteen

Best Classical Contemporary Composition**"Albert: Cello Concerto"**

Stephen Albert

Producer of the Year

Don Was

Best Pop Album**"Longing In Their Hearts"**

Bonnie Raitt

Best Pop Vocal Collaboration**"Funny How Time Slips Away"**

Lyle Lovett

Best Country Album**"Stones In The Road"**

Mary Chapin Carpenter

Best Female Country Vocal Performance**"Shut Up And Kiss Me"**

Mary Chapin Carpenter

Best Country Performance by a Duo or Group with Vocal**"Blues For Dixie"**

Lyle Lovett

Best Country Vocal Collaboration**"I Fall To Pieces"**

Trisha Yearwood

Best Rock Album**"Voodoo Lounge"**

Rolling Stones (PRS)

Best Female Rock Vocal Performance**"Come To My Window"**

Melissa Etheridge

Best Male Rock Vocal Performance**"Streets of Philadelphia"**

Bruce Springsteen

Best Rock Vocal Performance by a Duo or Group with Vocal**"Crazy"**

Aerosmith

Best Rap Solo Performance**"U.N.I.T.Y."**

Queen Latifah

Best Rap Performance by a Duo or Group**"None Of Your Business"**

Salt-n-Pepa

Best Hard Rock Performance**"Black Hole Sun"**

Soundgarden

Best Metal Performance**"Spoonman"**

Soundgarden

Best Alternative Music Performance**"Dookie"**

Green Day

Best Latin Pop Performance**"Segundo Romance"**

Luis Miguel (SACM)

Best Latin Jazz Performance**"Danzon" (Dance On)**

Arturo Sandoval

Best Mexican-American Performance**"Recuerdo A Javier Solis"**

Vikki Carr

Best Orchestral Performance**"Bartok: Concerto for Orch.; Four Orchestral Pieces, OP. 12"**

Pierre Boulez (GEMA), conductor

Best Jazz Instrumental Solo**"Prelude To A Kiss"**

Benny Carter

Best Musical Show Album**"Passion"**Stephen Sondheim
Phil Ramone, producer**Best Traditional Folk Album****"World Gone Wrong"**

Bob Dylan

Best Contemporary Folk Album**"American Recordings"**

Johnny Cash

Best Classical Album**"Bartok: Concerto for Orch.; Four Orchestral Pieces, OP. 12"**

Pierre Boulez (GEMA), conductor

Best Bluegrass Album**"The Great Dobro Sessions"**

Jerry Douglas, producer

Best Pop/Contemporary Gospel Album**"Mercy"**

Andrae Crouch

Best Reggae Album**"Crucial! Roots Classics"**

Bunny Wailer (PRS)

Best World Music Album**"Talking Timbuktu"**

Ali Farka Toure (BUMDA)

Best Musical Album For Children**"The Lion King" (Original Motion Picture Soundtrack)**

Jay Rifkin, producer

Best Spoken Word Album For Children**"The Lion King Read-A-Long"**

Randy Thornton, producer

Best Historical Album**"The Complete Ella Fitzgerald Songbooks on Verve"**

Michael Lang, producer

Best Instrumental Arrangement with Accompanying Vocals**"Circle of Life"**Andrae Crouch
Lebo Morake**Best Music Video, Short Form****"Love Is Strong"**

Rolling Stones (PRS)

Best Music Video, Long Form**"ZOO TV - Live From Sydney"**

U2 (PRS)

Winners & Grinners Shine On Grammy's Big Night



Wayne Shorter, Tony Williams, Wallace Roney, and Herbie Hancock shared the jazz instrumental performance Grammy for their contributions to the Reprise/Qwest album "A Tribute To Miles."



Boyz II Men won Grammys for the Motown album "II" and the chart-topping single "I'll Make Love To You."



Blitz/Atlantic quartet All-4-One accepted a Grammy for best pop performance by a duo or group with vocal for the track "I Swear."



Grammy show writer/producer Pierre Cossette received a trustees Grammy award to honor his 25 years of work on the telecast.



A&M's Soundgarden walked off with Grammys for best hard rock performance and best metal performance for tracks from the album "Superunknown."

LOS ANGELES—The National Academy of Recording Arts and Sciences honored the top performers, songwriters, producers, engineers, and arrangers in the music world March 1 with the annual Grammy Awards at the Shrine Auditorium here. Bruce Springsteen was the big winner of the night with four Grammy awards, while Sheryl Crow seized three Grammys. (Backstage photos: Howard Waggener)



Al Green, left, and Sheryl Crow showed affection for their Grammy trophies. Green was honored for his pop vocal collaboration with Lyle Lovett for "Funny How Time Slips Away" on MCA. A&M's Crow won three Grammys, including record of the year.



MCA executives congratulated Grammy winner Vince Gill at the MCA Music Entertainment Group's post-Grammy party. Shown, from left, are Bruce Hinton, chairman, MCA Records/Nashville; Al Teller, chairman/CEO, MCA Music Entertainment Group; Gill; Tony Brown, president, MCA Records/Nashville; and Richard Palmese, president, MCA Records and co-chair of the 1995 Grammy Host Committee.



Socializing at the BMG Entertainment post-Grammy party were, from left, Arista artist Kenny G and his wife, Lyndie; Strauss Zelnick, president/CEO, BMG Entertainment North America; Arista artist Carly Simon; Clive Davis, Arista president; and Michael Dornemann, chairman/CEO, BMG Entertainment.



Columbia's Bruce Springsteen, left, grabbed four Grammy awards for his haunting AIDS-awareness anthem "Streets Of Philadelphia." "Superfly" guy Curtis Mayfield, center, beamed after receiving a lifetime achievement award. Epic's Babyface, right, had his hands full after picking up Grammys for best R&B song and best male R&B vocal performance.



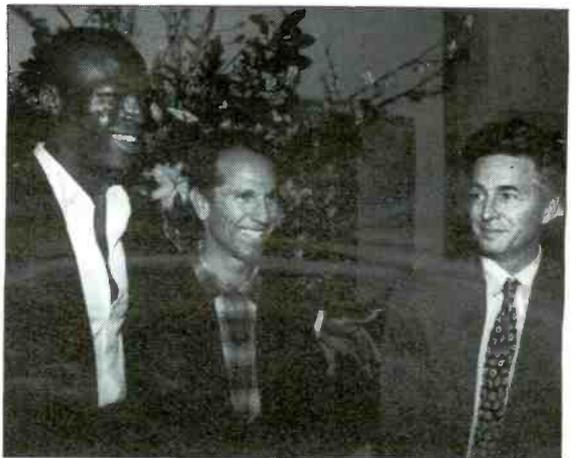
Mingling at the EMI post-Grammy party were, from left, John Wooler, president, PointBlank; Jim Fifield, chairman/CEO, EMI Records Group Worldwide; Phil Quartararo, president/CEO, Virgin Records America; Bonnie Raitt, Capitol Records artist and Grammy winner; Pops Staples, PointBlank/Virgin artist and Grammy winner; John Raitt, Bonnie's father; and Kaz Utsonimiya, executive VP of A&R, Virgin Records America.



Next Plateau/London rap trio Salt-N-Pepa were all sass and smiles after picking up a Grammy for best rap performance by a duo or group.



Celebrating at PolyGram's post-Grammy party were, from left, Al Cafaro, president/CEO, A&M Records; A&M's Sheryl Crow; Chris Cornell of A&M's Soundgarden; Melissa Etheridge, Grammy-winning Island artist; Alain Levy, president/CEO of PolyGram and CEO of PolyGram Holdings; and John Barbis, president, Island Records.



Warner Bros. artist Seal, left, chatted with Warner Bros. senior VP of A&R Michael Ostin, center, and Warner Bros. Steve Baker at the label's post-Grammy party.

DEEP FOREST MINE GLOBE FOR 2ND SET

(Continued from page 14)

quet and Michel Sanchez, who jointly create the music that appears under the Deep Forest imprimatur, claim to have had no lofty commercial goals for the first album. "It was purely an accident," says Sanchez, speaking through an interpreter. "I have been interested in African music since I was a student [at the Conservatory of Paris], but I never worked with it until Erik and I began experimenting. It didn't seem like something accessible, it was just a labor of love."

Working with archival samples of Central African singers (the "Sweet Lullaby" voices came from a pygmy lullaby), the duo forged a sound that was at once viscerally familiar and strikingly novel. While Sanchez readily admits the hybrid sound isn't strictly authentic, he insists he and Mouquet have avoided exploitation of their source material.

"The first priority was always to respect the voice, the emotion," he says.

"We started out doing the music as soft as possible so it wouldn't sound like a gadget. We wanted the emotion to come through in the voices, and I think that's what people relate to."

On "Boheme," the duo has expanded its scope to include not only African sounds, but the traditional music of Eastern Europe—in evidence on the initial single, "Marta's Song," which features vocals by Rykodisc artist Marta Sebasteyne. The single will ship to radio in about a month, with several remixes being readied for club play.

"They weren't interested in just delivering more of the same music as on the first album," says Doelp. "And I think that shows the breadth of their vision for Deep Forest. The beauty of their art is the ability to mesh these diverse things to create a unique fingerprint."

With material as varied as the gallic "Deep Folk Song" and the West Afri-

can tinged "Freedom Cry," Sanchez and Mouquet have done so with remarkable fluidity. Sanchez notes that the cross-cultural pollination isn't as difficult to effect as it might seem.

"There are many similarities between the musics of cultures one thinks of as very different," he says. "Some of the pygmies' singing is similar to Swiss yodeling; there is throat singing in [Belarus]."

Much of Deep Forest's initial success emanated from the much-lauded "Sweet Lullaby" video lensed by director Tarsem. That clip was actually the second video shot for the song and was issued shortly after the project moved from Epic to 550 in August 1993.

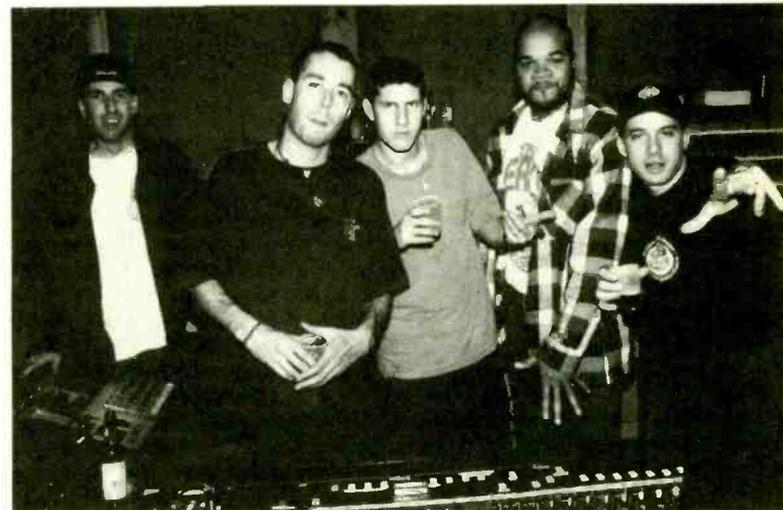
"That video was instrumental in helping us take Deep Forest to gold from its initial base, which I'd put at around 180,000," says David Massey, Epic VP of A&R, who continues to work the project. "So obviously, we intend to concentrate our efforts on making another striking video." Deep Forest is reviewing treatments and will select a director shortly.

Massey also notes that the presence of vocalist Sebasteyne (who appears on three songs on "Boheme") opens up an avenue previously unavailable to Deep Forest—that of live performance.

"We're still in the preliminary stages as far as that goes," he says. "But we're looking at some form of performance, whether it's conceptual touring or television. We're involving Marta as much as we can, because she has such a striking presence."

Sanchez is enthusiastic about the prospect of performing Deep Forest's music for an audience. He's reluctant, however, to claim a share of the attendant spotlight for himself.

"The sound is what is important here, not the personalities involved," he says. "I'm certainly not interested in being a pop star—that's a very fragile thing. Being a composer is enduring."



Rock You Like A Hurricane. Hurricane, second from right, wraps up the recording of his new album for the Beastie Boys' label, Grand Royal, via Capitol. Hurricane has been the DJ for the Beasties since 1987. The album, titled "The Hurra," will come out in May. From left, are producer Mario C, Beastie Boys MCA and Mike D, Hurricane, and Beastie Boy Ad-Rock.

amusement business					
					BOXSCORE
					TOP 10 CONCERT GROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES	Target Center Minneapolis	Feb. 21-22	\$2,136,360 Gross Record \$90/\$50	28,257 two sellouts	Fey Concert Co.
EAGLES	Arena, The Omni Atlanta	Feb. 24	\$1,105,063 \$86/\$51	14,998 sellout	in-house
EAGLES	Rupp Arena, Lexington Center Lexington, Ky.	March 3	\$1,049,914 Gross Record \$86/\$41	16,634 sellout	462 Concerts
EAGLES	ThunderDome St. Petersburg, Fla.	March 1	\$988,382 Gross Record \$76/\$51/ \$26	14,832 sellout	Cellar Door
JIMMY PAGE & ROBERT PLANT RUSTED ROOT	Arena, The Omni Atlanta	Feb. 28, March 1	\$864,225 \$38.50/\$28.50	28,230 two sellouts	Beaver Prods/Alex Cooley Peter Conlon
EAGLES	North Charleston Coliseum North Charleston, S.C.	March 4	\$766,990 Gross Record \$86.50/\$41.50	10,733 sellout	C&C Entertainment
EAGLES	Miami Arena Miami	Feb. 27	\$762,875 \$78.50/\$48.50	11,037 sellout	Cellar Door
EAGLES	Tupelo Coliseum Tupelo, Miss.	Feb. 25	\$703,562 \$76/\$51	9,437 sellout	in-house
JIMMY PAGE & ROBERT PLANT RUSTED ROOT	Thompson-Boling Arena, University of Tennessee, Knoxville Knoxville, Tenn.	March 3	\$435,292 \$24.50	17,767 sellout	Mid-South Concerts
JIMMY PAGE & ROBERT PLANT RUSTED ROOT	Pyramid Memphis	March 4	\$394,397 \$32.50/\$24.50/ \$20	16,925 sellout	Mid-South Concerts

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R.E.M. Cancels Tour Dates While Drummer Recovers

R.E.M. has canceled 37 indoor European dates while drummer Bill Berry recovers from brain surgery.

Berry suffered a ruptured aneurysm on the outside surface of his brain while the band was on tour in Switzerland. Doctors operated on Berry March 3 and clipped the aneurysm to prevent further bleeding. He is expected to recover fully, but will remain in the hospital in Switzerland until mid-March.

The band's U.S. tour is slated to start May 5 in Phoenix, and according to a Warner Bros. spokeswoman, those dates are still in place, although Berry's doctors will determine later if he is up to the tour. Also remaining in place are the band's European stadium and outdoor shows, which are scheduled for late June and early July. There are no plans to reschedule the canceled indoor dates.

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— Village Voice



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BABES IN TOYLAND TOSSES SOME COVERS FOR SECOND REPRISE SET

(Continued from page 14)

a trick up their collective sleeve with the album's bonus track, a cover of Sister Sledge's 1979 hit "We Are Family." The track, one of three cover versions on the album, may be the second track serviced to radio.

"If we need a rock track, we will go with 'Hello,'" Weiss says. "We want to make sure that we go with 'We Are Family' at the right time."

The programmers of modern rock KEGE in the band's home town of Minneapolis say that now is the right time for Babes. "If they are going to work, it would be now," says MD Wade Linder. "Alternative stations are being accepted a lot more by the mainstream, so we can take more chances on a band like Babes In Toyland."

KEGE PD John Lassman concurs, noting that the band has a huge local following, despite the fact that its airplay on the station has been limited to a local talent specialty show. Yet Lassman says the time may be right for the band to break into regular rotation. "Hopefully, they will be met with the same acceptance that Polara has."

Also included on "Nemesister" are Babes' versions of Eric Carmen's 1975 hit "All By Myself" and Billie Holiday's "Deep Song."

Says drummer Lori Barbero, "I love Billie Holiday. I was raised by my grandma, who played Billie Holiday records all day long." As for the tortured cover of Carmen's sappy ballad, that was singer/guitarist Kat Bjelland's idea.

If one of those tracks or the cover version of "We Are Family"—which Barbero describes as "the new disco booty-shaking sensation"—serves as the Babes' commercial breakthrough, it will be somewhat ironic, because the band actually prefers its own material.

"For us it's easier to write and play our own songs, rather than do covers," says Barbero. "We are not regular musicians. We don't read and write music, we just do our own thing."

That sort of do-it-yourself ethic runs rampant through "Nemesister," as the band opted to record it in its hometown, using locals in various support positions.

Tim Mac, known for his work with Hammerhead and the Cows, produced the album. "Instead of going to L.A. or New York, we decided to look for talent in our own backyard and stay in Minneapolis," says Barbero.

In addition, the band also employed a local artist to do the album's cover art and plans to use local filmmakers for its video clips.

According to Barbero, the band opted for a different approach on "Nemesister" to capture more of the band's live feel. "When we recorded 'Fontanelle,' [bassist] Maureen [Herman] had not been in the

band that long, so we recorded separately," she says. "We weren't as tight as we are now."

To capture that live feel, the band recorded in two separate sessions. "We wrote the songs, then went to Europe on tour, and played them live to get them real strong," Barbero says. "We recorded five at that time, all live, except for the vocals."

After a second writing and touring session, the band went into the studio again to complete the album.

"I like spontaneity," Barbero says. "If you work too long on something, you lose it after awhile."

Warner/Reprise is pleased with the album. Weiss calls it "overwhelmingly brilliant. Some people will hate it, and a lot of people will be overwhelmed by it, but we're convinced that there is a significant audience."

Warner/Reprise knows that the new album "is not a slam dunk at any format," Weiss says. "So we're

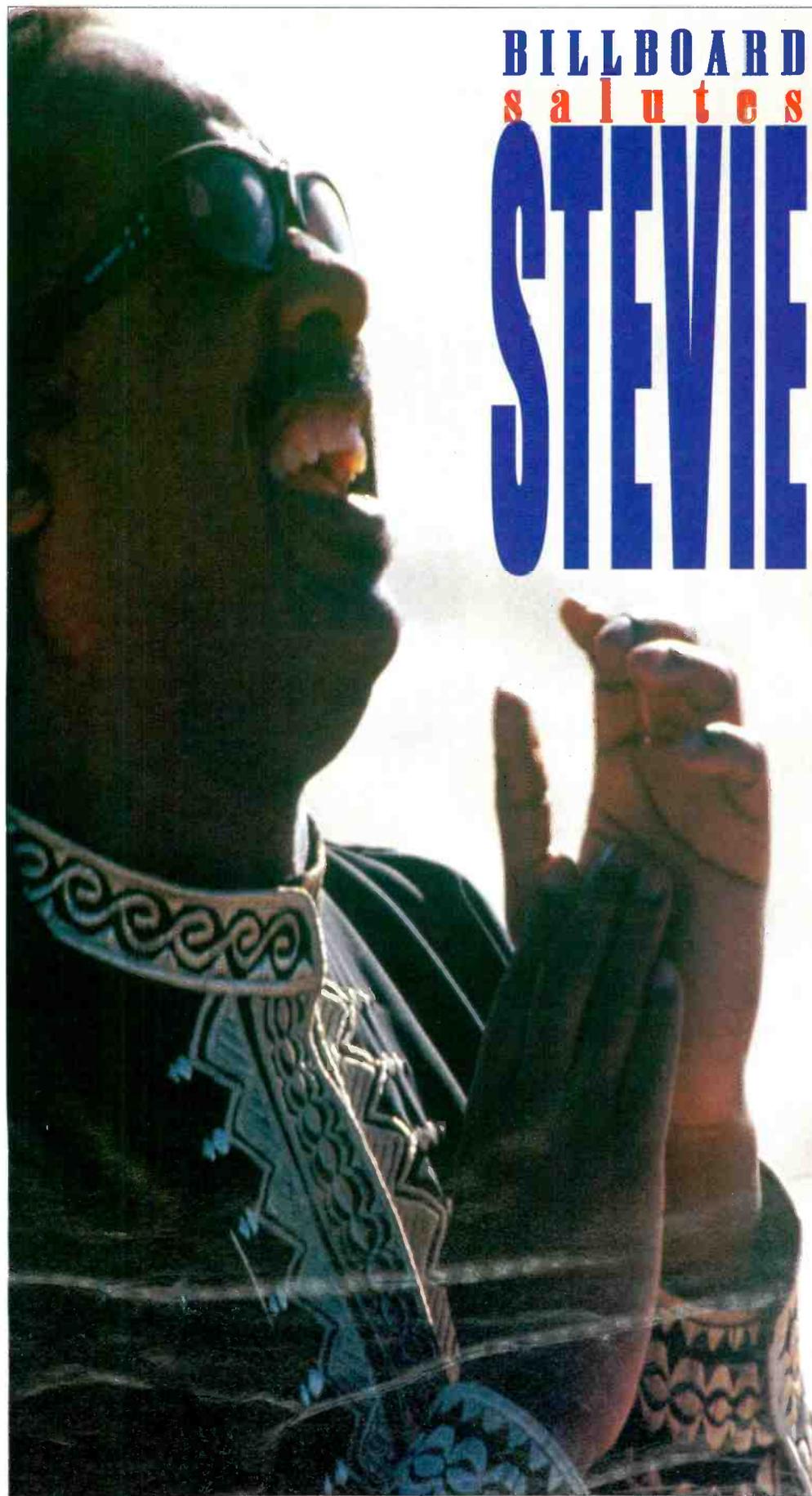
in it for the long haul. We'll be working the record until Christmas at least."

The band is impressed by the label's commitment. "We're pretty excited about Howie Klein being named president [of Reprise]. He came out and met us, and he was very excited about the record and was really pumped up," says Barbero.

For Barbero, who runs her own independent label called Spanish

Fly, the move from indie Twin Tone to Reprise has been a good one. "It's an amazing label," she says. "They have a lot of women that work there, and they are not just secretaries... They don't treat us like we're stupid, and if we have a problem, we feel we can call Howie Klein, and he'll talk to us. I'm really psyched for this record."

On the tour front, Babes will travel to Europe first in early April, before hitting the road in the U.S.



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	5	6	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
2	3	2	CRIME BOSS SUAVE 3* (9.98/15.98)	ALL IN THE GAME
3	4	5	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98)	WILD SEED-WILD FLOWER
4	8	4	JAMIE WALTERS ATLANTIC 82600/AG (10.98/15.98)	JAMIE WALTERS
5	2	9	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98)	OLD ENOUGH TO KNOW BETTER
6	6	11	RANCID EPITAPH 86434* (9.98/15.98)	LET'S GO
7	1	3	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98)	MURDER SQUAD NATIONWIDE
8	—	1	MIKE WATT COLUMBIA 67086 (10.98 EQ/15.98)	BALL-HOG OR TUGBOAT?
9	—	1	QUICKSAND ISLAND 526564 (10.98/15.98)	MANIC COMPRESSION
10	10	12	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE...
11	7	13	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
12	9	33	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
13	—	1	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS
14	13	7	THE ROOTS DGC 24708/GEFFEN (10.98/15.98)	DO YOU WANT MORE!!!!??!
15	12	23	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
16	11	72	ADAM SANDLER WARNER BROS. 45333 (7.98/11.98)	THEY'RE ALL GONNA LAUGH AT YOU
17	18	21	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
18	16	4	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98)	THE WOMAN IN ME
19	15	34	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
20	14	12	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available.
 ○ Albums with the greatest sales gains. © 1995, Billboard/BPI Communications.

21	17	6	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
22	20	5	MARTIN PAGE MERCURY 22104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
23	—	1	FACE TO FACE VICTORY 480037/A&M (9.98/15.98)	BIG CHOICE
24	19	18	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
25	23	3	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/15.98)	AURORA GORY ALICE
26	24	77	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
27	29	7	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
28	31	14	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
29	22	26	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
30	25	8	GILLETTE S.O.S 11102/ZOO (11.98/15.98)	ON THE ATTACK
31	37	6	DINK CAPITOL 30333 (9.98/13.98)	DINK
32	30	19	LORDS OF ACID WHITE LABEL/AMERICAN 45574*/WARNER BROS. (10.98/16.98)	VOODOO-U
33	21	7	DEION SANDERS BUST IT 2421 (10.98/16.98)	PRIME TIME
34	28	18	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
35	—	1	ROBERT BONFIGLIO HIGH HARMONY QVC (15.98/21.98)	ROMANCE COLLECTION
36	32	7	THROWING MUSES SIRE/REPRISE 45796/WARNER BROS. (10.98/15.98)	UNIVERSITY
37	27	42	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
38	33	53	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
39	39	24	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
40	35	15	K-DEE LENCH MOB 1002 (10.98/15.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)

POPULAR UPRIISINGS

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

BIZARRO WORLD: BIZARRE/planet is the aptly named label for San Diego's the Rugburns. The songs on the band's EP, "Mommy, I'm Sorry," range from the mildly quirky to the downright strange. "Lockjaw" is about a man unable to say the "L" word, while "The Fairies Came" is a twisted tale of tooth fairies and transsexuals.

The "Mommy" EP, released

Donkey," is due May 16 on the Los Angeles-based BIZARRE/planet label.

Nick Smith, director of A&R at BIZARRE/planet, has put the band on minitours throughout the country and has hired independent promoter Mike Jacobs to work the first single, "The Fairies Came." Additionally, the label plans to place "Taking The World By Donkey" in Tower's listening posts in April.

Smith says the label is seeing good response to "The Fairies Came," as well as album tracks "Sesame Street" and "Dick's Automotive," on modern rock WNNX (99X) Atlanta and album rock KLOS Los Angeles.

According to Smith, major labels have shown some interest in the Rugburns as well. However, singer Steve Poltz claims he isn't too concerned about that.

"We just like to have fun and keep a good buzz going," says Poltz, who started the Rugburns as a folk duo with guitarist Robert "Doc" Driscoll before turning it into a full band. "We never really tried to get signed," he says.

Poltz says the reason for his lyrical madness is simple: He says he was "a hyperactive Catholic school alter boy with an overactive imagination."

CREATIVE LOAFING: Alias Records is hoping to take Chapel Hill, N.C.'s Archers Of



Better Than Good. Better Than Ezra's first single, "Good," moves 21-12 on the Modern Rock Tracks chart this week. The song is just one of many gems on the New Orleans-based trio's major-label debut, "Deluxe," released Feb. 28 on Elektra. The band hit the road March 2 for a headlining club tour that wraps up June 10.

and strong modern rock airplay with "Web In Front" from "The Archers Of Loaf Vs. The Greatest Of All Time" EP.

"As clichéd as this may sound," says Debbie Pisaro, director of marketing at the Caroline-distributed Alias, "Offspring really has opened a lot of doors at major chains. We expect to be in the major chains more than ever before; they're starting to pay attention to us now."

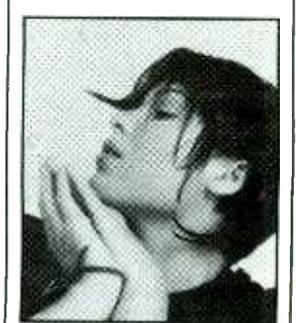
Pisaro is also banking on the Weezer tour to give a boost to album sales. While Archers Of Loaf have opened shows for other major acts in the past, this tour marks the first time that band has landed a support spot on a national tour. The tour kicked off March 9 and runs through April 8. During March, the album will be featured in listening posts at Best Buy and other major and small chain stores.

"At the same time, we are trying to keep it as grass-roots as possible," says Pisaro. "The indie stores really sold a lot of [the previous releases], so we're trying to support them as much as possible."

The label sent mom-and-pop retailers a thick vinyl version of the first single, "Harnessed In Slums," along with extra 7-inch adaptors to give away to customers.

ROADWORK: T.V.T. Records'

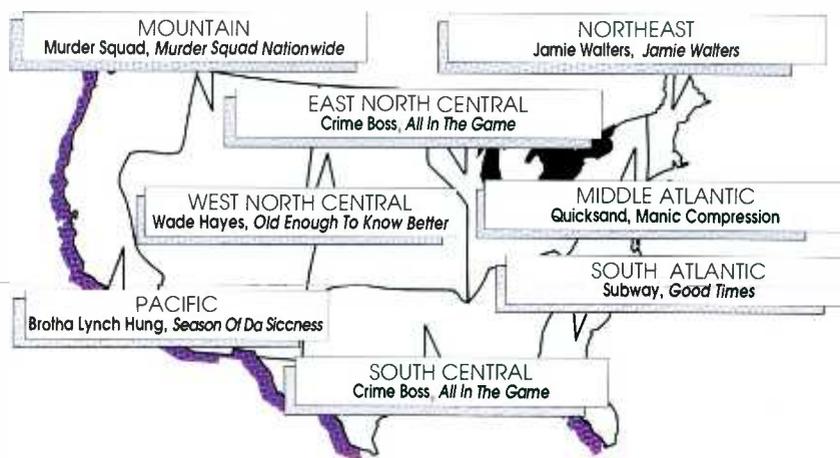
Catherine has landed two more tours. After finishing up London Suede's gigs on March 5, the Chicago band set out with Hole from March 9-20 and co-headlines with Letters To Cleo from March 24-April 17 . . . Skunk's Sublime is doing a cross-country trek through April 18. On May 6, the Long Beach, Calif.-based band will play at "Board In Orange County," a skateboarding expo



Nan's Turn. With some encouragement from former Eurythmic Dave Stewart, prolific singer/songwriter Nan Vernon has headed out on her own with "Manta Ray," released Feb. 28 on EastWest. Vernon was part of Stewart's Spiritual Cowboys touring band and has done session work with Andy Summers. The first single, "Motorcycle," is being worked to album alternative radio. This month the singer is performing every Monday night at the Mint in Los Angeles.

and concert featuring Face To Face and Social Distortion, among other acts, at University of California at Irvine.

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. Crime Boss, <i>All In The Game</i>	1. Subway, <i>Good Times</i>
2. Murder Squad, <i>Murder Squad Nationwide</i>	2. New Life Community Choir, <i>Show Up!</i>
3. Jamie Walters, <i>Jamie Walters</i>	3. Crime Boss, <i>All In The Game</i>
4. Subway, <i>Good Times</i>	4. The Roots, <i>Do You Want More!!!!??!</i>
5. Wade Hayes, <i>Old Enough To Know Better</i>	5. Usher, <i>Usher</i>
6. Rancid, <i>Let's Go</i>	6. Rare Essence, <i>Get Your Freak On</i>
7. 4 P.M., <i>Now's The Time</i>	7. Dionne Farris, <i>Wild Seed-Wild Flower</i>
8. Dionne Farris, <i>Wild Seed-Wild Flower</i>	8. Jamie Walters, <i>Jamie Walters</i>
9. Lari White, <i>Wishes</i>	9. Wade Hayes, <i>Old Enough To Know Better</i>
10. Adam Sandler, <i>They're All Gonna Laugh ...</i>	10. The Flaming Lips, <i>Transmissions From ...</i>

Loaf beyond "press darling" status to the next level with better support from major retail chains and with the exposure the band will receive as the

opening act on the Weezer tour. The band's third release, "Vee Vee," was issued on Alias March 7. Last year, Archers Of Loaf received critical acclaim



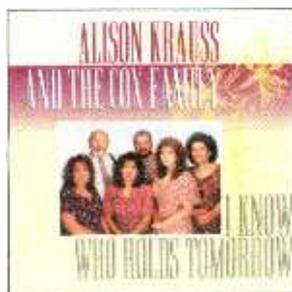
Ulali Offspring. Pura Fe (pronounced poor-a-fay) steps out from her indigenous vocal group, Ulali, to make her solo debut on Shanachie/Cachet with "Caution To The Wind," due April 18. Adult alternative radio will get the first taste of the album next week. The album mixes jazz, blues, and R&B with Native American and gospel influences.

Jan. 17, follows last year's "Morning Wood" album, which spawned "Hitchhiker Joe." The song was No. 1 at modern rock XTRA-FM (91X) San Diego. The band's next full-length album, "Taking The World By

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No Stoppin' 'Soul Train' Vet Cornelius Producer Adds 3 New TV Specials In '95

■ BY J.R. REYNOLDS

LOS ANGELES—It's been 25 years since the introduction of TV's "Soul Train," but creator Don Cornelius still has a full head of steam.

Since retiring as the show's host nearly two years ago, Cornelius has been building his Don Cornelius Productions into a juggernaut that will deliver four TV specials in 1995—the ninth annual Soul Train Awards, the Lady Of Soul Awards, the Soul Train 25th Anniversary Hall Of Fame Special, and the NAACP Image Awards.

Says Cornelius, "The business of television has always been my life, and 'Soul Train' is the longest-running, uninterrupted, first-run syndication TV show in history. That says a lot for soul music. The show and its franchise will last as long as soul music thrives."

This year's Soul Train Awards will be broadcast Monday (13) live from the Shrine Auditorium here and will be carried on a record 108 stations via the Warner, Fox, and Paramount net-

works. It will be hosted by Patti LaBelle, Anita Baker, and Kenny "Babyface" Edmonds.

Cornelius says the awards show remains a success because of its time-tested formula. "For any award show to be successful, it has to have two or three magic moments, so we try to put shows together in a way such that there will be those magic moments," he says. "Last year, it was the Snoop [Doggy Dogg] and [Dr.]



CORNELIUS

Dre performance with the lowrider car bouncing on stage."

Among the artists scheduled to perform on this year's show are Atlantic's Brandy and A&M's Barry White.

Earlier this month, Cornelius added the Image Awards to his 1995 production company's list (Billboard, March 4). The NAACP's troubled awards show, which was to be held last December, has been rescheduled for June 13, also at the Shrine Auditorium. It has been widely reported that the NAACP's current financial difficulties are partially due to mismanagement of the Image Awards.

Although negotiations are incomplete, Cornelius is "fairly certain" the show will be aired in prime time on a TV network. He says the show experienced money problems in part because it was being programmed during late nights, rather than in prime-time—when it could garner a larger audience and increased revenues.

"For [award shows] to stay around, they have to make money," he says. "The funds [to produce] the Image Awards should come from advertising, like all other TV shows."

"Our prime interest is . . . to ensure the Image Awards is successful, quality-wise and financially. We don't want to touch NAACP funds for the show's production," says Cornelius.

Using an established blueprint, Don Cornelius Productions will attempt to

(Continued on page 26)



New Voice. Producer Keith Crouch, known for his work on Brandy's hit single "I Wanna Be Down," puts the finishing touches on Motown artist Carol Riddick's self-titled debut album, set for summer release. Riddick recently recorded "People," the theme song for the Showtime Television film "It's In The Bag."

ARTIST DEVELOPMENTS

WELLS: FAMILY AFFAIR

If talent is in the genes, then MCA vocal quartet Wells may have a leg up when its debut album "Life, Love And Struggle" is released April 25. But regardless of any innate talent they possess, the members of Wells



WELLS

understand the journey to success is not an easy one.

The group's members—brothers Meech and Shorty and sisters Noel and Neko—are the children of the late Motown star Mary Wells and Cecil Womack, the brother of Bobby Womack and half of the duo Womack & Womack.

Despite their parents' successes, a music career was far from inevitable for the quartet. Says Noel, "Our mother actually discouraged us at first because she knew how tough this business could be. She didn't realize we were as strong as we are."

The group was created two years ago as a duo by Meech and Noel. "We never

knew that Shorty and Neko were into music as much until a couple of years ago," says Noel.

Meech, who produced the debut album and co-wrote its 11 tunes with various members of the group, says the death of Mary Wells in 1992 pulled the family closer.

Meech's production credits also include work on Shaquille O'Neal's 1994 platinum debut. With partner Def Jef, he's also worked with M.C. Brains, Brigitte McWilliams, Supernatural, and Mista Grimm.

Seed money for early demos was provided by Mary Wells, who is heard speaking on snippets between cuts on the album. "Tell Me," one of the first tunes written by Meech and Noel, made it onto the album.

Executive-produced by Andre Fischer, MCA's senior VP of A&R, "Life, Love And Struggle" mixes contemporary R&B and hip-hop.

Says lead vocalist Noel, "This is an album of vintage soul." Adds rapper Shorty, "It also contains plenty of phat beats. With this album, we want to keep our mother's spirit alive and take the Wells name to another level."

According to Marilyn Batchelor, the label's national director of marketing, black music, "We feel like they're a cutting-edge group. The album includes some great traditional R&B tracks and some cuts that have a definite street edge."

As Mary Wells' offspring, the group has a built-in image. "We're setting them up with the media as a family

(Continued on page 26)

Tears, Cheers At R&B Foundation Awards; Female Rappers Get Spotlight At Grammys

R&B VETS REMEMBERED: While the evening's overall tone was festive, the tear-jerking acceptance speech of veteran vocalist Arthur Prysock during the R&B Foundation's 6th Annual Pioneer Awards at L.A.'s Palladium on March 2 drove home the painful truth about "forgotten" black recording artists.

Escorted to the podium because of health problems, Prysock was overcome with emotion upon receiving his Pioneer Award; the standing ovation by a sold-out audience numbered 2,000.

Said a tearful Prysock, "I've been waiting for something like this for a long time. I'm just so happy."

Prysock's singing career began in the early '40s. His string of R&B and pop hits stretched from the '50s to the '70s, and he enjoyed a mid-'80s comeback with two Grammy-nominated albums on the Milestone label. A native of Spartanburg, S.C., he lives in Bermuda and continues to perform.

Prysock was among 13 honorees who shared \$220,000 in award moneys presented during the emotional evening, and his heartfelt sentiments were mirrored by just about every other artist who was honored. The other honorees—most of whom had never been presented with any kind of award—were Inez & Charlie Foxx, Cissy Houston, Darlene Love, the Marvelettes, the Moonglows, Lloyd Price, Mabel Scott, Booker T. & the MG's, Justine "Baby" Washington, Illinois Jacquet, and Junior Walker.

Additionally, Antoine "Fats" Domino was presented with the Ray Charles Lifetime Achievement Award.

Emotions in the room ranged from happiness over the awards presentations to sadness—and anger—over how long so many of these significant artists had been overlooked.

Another emotional moment came when consummate R&B songwriter/artist Curtis Mayfield presented an award to the Moonglows and spoke glowingly of the R&B Foundation's work.

On a lighter note, upon receiving her award, vocalist Mabel Scott pranced about on stage, hiking her full-length ball gown above her knees for camera "sneak peaks."

In particularly high spirits was Gladys Horton, who was honored along with the other four Marvelettes. Horton spoke with reckless abandon for several minutes, before remembering the other group members were also at the podium.

Cissy Houston was given her award by her superstar daughter, Arista artist Whitney Houston, who sat with hubby Bobby Brown and their baby girl.

When asked when the much-anticipated **New Edition** reunion album would be out, Brown smiled and said, "It's comin', it's comin'."

Salt-N-Pepa, who presented the Marvelettes' award, were still on cloud nine following their Grammy win for "None Of Your Business." Said Cheryl "Salt" James, "We've been waiting for

this award for 10 years."

GRAMMY NOTES: NARAS members' decidedly female take on rap at this year's awards was interesting. **Queen Latifah's** rap solo performance nod for "U.N.I.T.Y." and **Salt-N-Pepa's** aforementioned duo or group award turned some heads in the male-dominated hip-hop community . . . **Babyface** continues to demonstrate his popularity with NARAS voters, winning for best male R&B vocal performance ("When Can I See You") and best R&B song with "I'll Make Love To You," which he penned.

As usual, post-award show grumbles regarding winners were heard, but the question of the hour for the grumblers is: "Did you vote?"

ALL ABOARD: Did you know Dayton, Ohio-based **Bossman & Blakjak** is the only unsigned act to receive a Soul Train Awards nomination this year?

The act's maxi-single, "Much Love," is up for best R&B single—group, band, or duo. The single, released in September 1994 by Smooth Sailin' Records, has sold 14,000 units, according to SoundScan.

TAKE NOTE: **Portrait** lead singer **Phillip Johnson** quietly departed the Capitol R&B quartet and was replaced by **Kurt Jackson** of Aurora, Colo.



by J. R. Reynolds



Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAR. 18, 1995

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	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	—	2	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
2	2	1	14	MARY J. BLIGE ▲ UPTOWN 11156/MCA (10.98/15.98)	MY LIFE	1
3	3	2	16	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
*** Greatest Gainer ***						
4	6	4	27	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
5	5	5	25	THE NOTORIOUS B.I.G. ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
6	4	3	6	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
7	9	6	23	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
8	7	7	8	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
9	8	9	13	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 72119 (9.98/13.98)	KIRK FRANKLIN AND THE FAMILY	8
10	10	8	22	BARRY WHITE ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
*** Hot Shot Debut ***						
11	NEW	—	1	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	11
12	NEW	—	1	THA ALKAHOLIKS LOUD 66466/RCA (9.98/15.98)	COAST II COAST	12
13	11	—	2	CRIME BOSS SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	11
14	NEW	—	1	CHRISTOPHER WILLIAMS GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	14
15	13	10	8	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
16	14	11	16	METHOD MAN ● DEF JAM/RAL 52383*/ISLAND (10.98/16.98)	TICAL	1
17	18	17	21	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
18	15	15	20	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
19	16	14	26	GERALD LEVERT ● EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
20	12	12	3	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS	S.C.C. PRESENTS MURDER SQUAD NATIONWIDE	12
21	19	19	37	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
22	17	13	15	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
23	20	18	20	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
24	21	16	25	ANITA BAKER ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
25	24	23	6	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
26	NEW	—	1	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICCNESS	26
27	22	22	37	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
28	NEW	—	1	FREDDIE JACKSON STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY	28
29	23	20	17	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SAOE	7
30	25	25	16	SPICE 1 ● JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
31	32	32	17	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULLEST THING IN THIS WORLO	5
32	29	28	40	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAO	13
33	30	30	24	CRAIG MACK ● BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLO	6
34	26	26	23	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
35	31	31	7	THE ROOTS DGC 24708/GEFFEN (10.98/15.98) HS	OO YOU WANT MORE?!?!?!?	22
36	27	27	15	REDMAN ● RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
37	33	29	16	HOWARD HEWETT CALIBER 21008 (9.98/14.98)	IT'S TIME	29
38	36	35	25	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
39	38	41	6	GEORGE DUKE WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
40	34	21	24	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
41	28	24	8	SMIF-N-WESSUN WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
42	49	53	26	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
43	40	36	31	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
44	35	34	3	VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
45	39	42	15	SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
46	45	40	23	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22

47	44	46	17	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
48	37	33	3	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
49	42	39	3	VARIOUS ARTISTS RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
50	43	49	18	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
51	41	38	3	VARIOUS ARTISTS RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
52	46	37	16	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
53	53	50	86	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
54	47	44	36	BIG MIKE ● RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
55	48	45	8	95 SOUTH RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
56	RE-ENTRY	—	3	MYSTIKAL BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
57	61	59	69	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
58	50	60	14	THE DAYTON FAMILY PO BROKE 5433 (9.98/15.98)	WHAT'S ON YOUR MIND	42
59	58	57	23	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
60	57	51	18	K-DEE LENCH MOB 1002 (10.98/15.98) HS	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	33
61	54	48	110	RACHELLE FERRELL ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
62	51	43	13	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
63	NEW	—	1	RARE ESSENCE SOUNDS OF THE CAPITOL 315* (9.98/14.98)	GET YOUR FREAK ON	63
64	56	47	120	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
65	75	76	81	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
66	52	54	18	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98) HS	DESTINATION BROOKLYN	37
67	67	72	41	HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
68	65	87	13	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	65
69	68	63	67	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
70	63	62	24	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
71	55	52	23	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
72	59	55	28	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
*** Pacesetter ***						
73	89	69	59	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
74	60	65	45	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
75	62	56	5	VARIOUS ARTISTS THUMP 4710 (10.98/15.98)	OLD SCHOOL LOVE SONGS	52
76	70	74	27	U.G.K. JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
77	78	77	36	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
78	66	67	10	HAVOC & PRODEJE G.W.K./PUMP 6718/WARLOCK (9.98/15.98)	KICKIN' GAME	59
79	80	94	35	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
80	87	86	42	ALL-4-ONE ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
81	71	68	18	BRAND NUBIAN ELEKTRA 61682*/EEG (10.98/15.98)	EVERYTHING IS EVERYTHING	13
82	83	88	63	ZAPP & ROGER ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
83	74	80	46	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
84	RE-ENTRY	—	19	MEN AT LARGE EASTWEST 92459/EEG (10.98/15.98)	ONE SIZE FITS ALL	17
85	73	—	35	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	54
86	85	73	41	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
87	82	82	36	KEITH SWEAT ▲ ELEKTRA 61550/EEG (10.98/16.98)	GET UP ON IT	1
88	98	—	15	DIGABLE PLANETS PENDULUM 30654*/EMI (10.98/15.98)	BLOWOUT COMB	13
89	97	81	22	DRU DOWN RELATIVITY 1222 (9.98/16.98) HS	EXPLICIT GAMES	46
90	69	61	17	SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	14
91	99	98	101	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	1
92	64	58	28	THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	16
93	79	70	32	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	70
94	94	—	72	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
95	RE-ENTRY	—	57	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
96	86	92	39	WARREN G ▲ VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
97	91	85	75	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
98	77	75	79	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
99	90	91	4	DA BUSH BABEES REPRISE 45449/WARNER BROS. (7.98/11.98)	AMBUSHED	83
100	81	90	119	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, 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 artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.



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GRIDLOCK: The top of the Hot R&B Singles chart is jammed with songs that all show potential of going all the way and in the very near future. It's definitely survival of the fittest. "Candy Rain" by **Soul For Real** (Uptown) strengthens its lead at No. 1. Right on its tail is "Baby" by **Brandy** (Atlantic), which already has been to the top. "Baby" did not earn a bullet this week, even though it gained in airplay, but I wouldn't count this one out. It's possible that it could make a return visit to No. 1. "Red Light Special" by **TLC** (LaFace/Arista) and "Big Poppa" by **the Notorious B.I.G.** (Bad Boy/Arista) boast significant gains in both airplay and sales, landing them in the top five at Nos. 3 and 4, respectively. In fact, "Big Poppa" sales were so fat that the single moves to the No. 1 slot of the R&B Single Sales chart. "Freak Like Me" by **Adina Howard** (Mecca Don/Elektra), "This Is How We Do It" by **Montell Jordan** (PMP/RAL/Island), and "Dear Mama" by **2Pac** (Interscope) also are serious contenders for the top, and sooner than you may think. It will be very interesting to see how they line up next week. Howard's album "Do You Wanna Ride?" is this week's Hot Shot Debut on the Top R&B Albums chart, entering at No. 11.

WAITING IN THE WINGS: "For Your Love" by **Stevie Wonder** (Motown) continues to ease on up the chart. It is No. 1 at five stations, including WTMP Tampa, Fla., WMYK Norfolk, Va., and WVEE Atlanta. "Answering Service" by **Gerald Levert** (EastWest) picks up in sales by 40%. It is top five at 10 stations, including KKDA Dallas, WVAZ Chicago, WZZZ Flint, Mich., and WSVY Norfolk, Va. "Think Of You" by **Usher** (LaFace/Arista) moves into the top 15 with healthy gains across the board. It is top five at WUSL Philadelphia, WPLZ Richmond, Va., WDKX Rochester, N.Y., and WOWI Norfolk, Va.

BACK ON TRACK: "Get Down" by **Craig Mack** (Bad Boy/Arista) re-bullets at No. 18 due to a major increase in sales. This sales boost probably is due to the release of the remix. "Get Down" is top 10 at WJMI Jackson, Miss., WEJM Chicago, and KJMS Memphis.

HEATING UP: "Come On" by **Barry White** (A&M/Perspective) comes on strong at radio this week, earning it Greatest Gainer/Airplay honors. It is No. 1 at WFLM West Palm Beach, Fla., and top 10 at eight other stations, including WZAK Cleveland, KJLH Los Angeles, and WBLX Mobile, Ala. "Let's Do It Again" by **Blackgirl** (Kaper/RCA) wins the Greatest Gainer/Sales award. It debuts at No. 44 on the R&B single sales chart. "Let's" also is heating up at radio. It's No. 1 at KTOW Tulsa, Okla., and top 10 at seven others, including WOLF Syracuse, N.Y., WTLC Indianapolis, and WAMO Pittsburgh.

RECORDS TO WATCH: "I Can Call You" by **Portrait** (Capitol) has been on the chart four weeks and is growing at a steady pace. This record has a funky, uptempo groove and can be one of those records that will sneak up on you. "I Can Call You" is currently top 10 at WENN Birmingham, Ala., WJTT Chattanooga, Tenn., WZFX Fayetteville, N.C., and WFLM West Palm Beach, Fla. Another single to look for is "Crazy Love" by **Brian McKnight** (Mercury). It's this week's Hot Shot Debut and is already No. 1 at KIPR Little Rock, Ark., and WHUR Washington, D.C.

R&B

CORNELIUS

(Continued from page 24)

create a new success with the initial Lady Of Soul Awards.

The show will air Sept. 12 live from the Santa Monica Civic Auditorium through Tribune syndication, and will be formatted similarly to the Soul Train Awards, but focus on female artists and groups.

While it is slated to be an annual event, Cornelius says the Lady Of Soul Awards will not be a female rehash of the Soul Train Awards.

"Every awards show has a life of its own, so you don't have to borrow from another for it to have its own personality," he says. "We feel soul music is big enough and female artists are viable enough to have their own party."

The Lady Of Soul Awards will have traditional categories such as best album, best new artist, and best video. It will be hosted by Gladys Knight, Brian McKnight, and super model Tyra Banks.

Two special awards also will be issued: the Billie Holiday Award for female entertainer of the year and a still-unnamed career achievement award.

Says Cornelius, "The Grammys and the American Music Awards are basically the same but their personalities are still unique. The Lady Of Soul Awards show will find its audience."

The Lady Of Soul and Soul Train Awards winners will be selected in a vote by a panel of radio and retail professionals and artists.

Rounding out the production company's busy 1995 calendar will be the Soul Train 25th Anniversary Hall Of Fame Special, scheduled for Oct. 24 at the Shrine Auditorium.

The special will air on the CBS network and will salute all the great hits, performances, and artists that have been on the series.

Says Cornelius, "It's like a greatest-hits package and reflects the prestige and history of both soul music and 'Soul Train.'"

The special will feature archival clips from the TV show's 790 one-hour programs as well as live performances from past show guests.

ARTIST DEVELOPMENTS

(Continued from page 24)

group that's self-contained, articulate, and proud of its heritage," says Batchelor. "We'll be looking for promotional opportunities with both an upper, 25-plus demo as well as the core audience, which we feel is in the 18-25 demo."

MCA's marketing plan is focused around the first single, "I'm In The Mood," which will be serviced initially to mix shows, underground clubs, and college radio March 20.

The single's videoclip will be serviced prior to MCA's major radio thrust, which begins Monday (13).

Other key tracks include "Come Real," "Youngster," "I'll Be Here," and "Can I Trust You."

One track, "Paradise," was cut "live in the studio" with A&R executive Fischer (a former drummer with Rufus) and guitarist Paul Jackson Jr.

A planned promotional tour will include performances at upcoming industry conventions. Wells is to perform Thursday (16) at the House Of Blues in Los Angeles. **DAVID NATHAN**

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	1	9	*** NO. 1/GREATEST GAINER *** BIG POPPA/WARNING (C) (D) (T) BAD BOY 7-9015/ARISTA	THE NOTORIOUS B.I.G. 7 week at No. 1
2	1	36	3	DEAR MAMA (C) (M) (T) (X) INTERSCOPE 98273/AG	2PAC
3	3	2	12	GET DOWN (C) (D) (T) BAD BOY 7-9012/ARISTA	CRAIG MACK
4	4	3	13	MAD IZM (C) (T) CAPITOL 58313	CHANNEL LIVE
5	6	5	6	BROOKLYN ZOO (C) (T) (X) ELEKTRA 64477/EEG	OL DIRTY BASTARD
6	5	4	4	FOE THE LOVE OF \$ (C) (T) (X) RUTHLESS 5540/RELATIVITY	BONE THUGS N HARMONY
7	12	14	5	GET LIFTED (C) (T) JIVE 42282	KEITH MURRAY
8	8	7	4	SHOOK UNDS PART II (C) (T) (X) LOUD 64294/RCA	MOBB DEEP
9	10	—	2	PEOPLE DON'T BELIEVE (C) (T) (X) RAP-A-LOT 38469/NOO TRYBE	SCARFACE
10	7	6	4	1-LUV (C) (T) SICK WID' IT 42289/JIVE	E-40
11	9	9	8	TOUR (C) (T) SIGNET 162/RAL	CAPLETON
12	11	8	15	WHUTCHA WANT? (C) (T) (X) PROFILE 5426	NINE
13	14	11	18	KITTY KITTY (C) (M) (T) (X) RIP-IT 6921	69 BOYZ
14	15	12	17	NIKA (C) (M) (T) EPIC STREET 77804/EPIC	VICIOUS
15	13	10	42	TOOTSEE ROLL ▲ (C) (M) (T) (X) RIP-IT 6911	69 BOYZ
16	20	21	7	OH YEAH! (C) (D) (T) ILLTOWN/MAD SOUNDS 860 260/MOTOWN	ROTTIN RAZKALS
17	22	27	3	SITTIN' IN MY CAR (C) (M) (T) DEF JAM/RAL 853 992/ISLAND	SLICK RICK FEAT. DOUG E. FRESH
18	16	17	5	NO HOOK (C) (T) (X) JIVE 42284	SHAQUILLE O'NEAL/RZA/METHOD MAN
19	19	18	9	RODEO (C) (M) (T) (X) RIP-IT 9511	95 SOUTH
20	17	15	10	COCKTALES (C) (T) DANGEROUS 42255/JIVE	TOO SHORT
21	18	13	4	CAN'T WAIT (C) (T) RAL 851 466/ISLAND	REDMAN
22	21	16	19	BRING THE PAIN (C) (M) (T) DEF JAM/RAL 853 964/ISLAND	METHOD MAN
23	29	25	12	SUPA STAR (C) (T) PAYDAY 127 019/FFRR	GROUP HOME
24	NEW ▶	1	1	KEEP THEIR HEADS RINGIN' (FROM FRIDAY) (C) (M) (T) PRIORITY 53188	DR. DRE
25	32	—	5	CRADLE TO THE GRAVE (C) (M) (T) (X) INTERSCOPE 98174/AG	THUG LIFE
26	24	19	14	THA BUTTERFLY (C) (M) (T) (X) SO-LO JAM 8107/INTERSOUND	WAY 2 REAL
27	23	20	19	I NEVER SEEN A MAN CRY (I SEEN A MAN DIE) (C) (D) (T) RAP-A-LOT 38461/NOO TRYBE	SCARFACE
28	NEW ▶	1	1	SAFE + SOUND (C) (T) PROFILE 5432	DJ QUIK
29	28	29	5	OOH LAWD (PARTY PEOPLE) (C) (M) (T) (X) WRAP 291/ICHIBAN	D.J. SMURF
30	33	34	19	PIMP OF THE YEAR (C) (T) RELATIVITY 1223	DRU DOWN
31	25	24	31	THUGGISH RUGGISH BONE (C) (T) RUTHLESS 5527/RELATIVITY	BONE THUGS N HARMONY
32	26	22	32	FLAVA IN YA EAR ▲ (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	CRAIG MACK
33	NEW ▶	1	1	BORIQUAS ON DA SET (C) (T) VIOLATOR 1247/RELATIVITY	FRANKIE CUTLASS
34	31	23	12	PROCEED I (C) (T) DGC 19380/GEFFEN	THE ROOTS
35	40	35	27	PLAYAZ CLUB (C) (D) (M) (T) (X) CHRYSALIS 58267/EMI	RAPPIN' 4-TAY
36	48	—	2	WHAT I'M AFTER (C) (T) PENDULUM 58321/EMI	LORDS OF THE UNDERGROUND
37	30	30	16	DAAM! (C) (T) (X) LOUD 64204/RCA	THA ALKAHOLIKS
38	36	31	19	HEAVEN & HELL (C) (T) LOUD 64204/RCA	RAEKWON FEAT. GHOST FACE KILLER
39	39	46	3	PUT IT ON (M) (T) COLUMBIA 77728*	BIG L
40	27	26	14	RECORD JOCK (C) (D) (T) LIFESTYLES/MAVERICK 18055/WARNER BROS.	DANA DANE
41	34	45	15	RIDE OUT (C) (M) ATTITUDE 17021	D.J. TRANS
42	38	33	20	BLACK COFFEE (C) (T) (X) UPTOWN 54931/MCA	HEAVY D & THE BOYZ
43	44	38	4	REMEMBER WE (C) (T) REPRISE 18092	DA BUSH BABEES
44	49	49	3	SEX WIT YOU (C) (T) UPTOWN 54980/MCA	HEAVY D & THE BOYZ
45	42	28	10	NUTTIN BUT FLAVOR (C) (T) (X) WRECK 20116/NERVOUS	FUNKMASTER FLEX/GHETTO CELEBS
46	47	37	5	RELEASE YO' DELF (T) DEF JAM/RAL 854 185/ISLAND	METHOD MAN
47	35	43	27	PARTY (C) (M) (T) EPIC STREET 77538/EPIC	DIS-N-DAT
48	46	42	5	MAD PROPS (C) (T) (X) EASTWEST/ELEKTRA 64483/EEG	DA YOUNGSTA'S
49	50	39	3	HOLD ON (C) (T) (X) ELEKTRA 64478/EEG	BRAND NUBIAN
50	43	41	37	TAKE IT EASY (C) (M) (T) WEEDED 20126/NERVOUS	MAD LION

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	3	I LIKE WHAT YOU'RE DOING TO ME JOYA (ATLAS/ISLAND)	14	—	1	COMMITTED RENAISSANCE (PROVOCATIVE)
2	2	5	OOH LAWD (PARTY PEOPLE) D.J. SMURF (WRAP/ICHIBAN)	15	—	1	BORIQUAS ON DA SET FRANKIE CUTLASS (VIOLATOR/RELATIVITY)
3	—	2	PUT IT ON BIG L (COLUMBIA)	16	16	5	BECAUSE OF YOU CINDY MIZELLE (EASTWEST/EEG)
4	10	2	WHAT I'M AFTER LORDS OF THE UNDERGROUND (PENDULUM)	17	20	16	HEAVEN & HELL RAEKWON FEAT. GHOST FACE KILLER (LOUD)
5	23	7	I'M GOIN' DOWN Y?N-VEE (PMP/RAL/ISLAND)	18	15	7	SEX ON THE BEACH WHITEHEAD BROS. (MOTOWN)
6	17	2	DIAL 7 DIGABLE PLANETS (PENDULUM/EMI)	19	6	3	69 TEMPO MISTAKEN IDENTITY & QUEENS DELIGHT (T.P.)
7	8	5	SEX WIT YOU HEAVY D & THE BOYZ (UPTOWN/MCA)	20	21	5	RELEASE YO' DELF METHOD MAN (DEF JAM/RAL/ISLAND)
8	—	1	DO WHAT U WANT BLAK PANTA (TOMMY BOY)	21	—	1	HEART OF A MAN TONY TERRY (VIRGIN)
9	12	5	MAD PROPS DA YOUNGSTA'S (EASTWEST/EEG)	22	13	5	DIAL A JAM COOLIO & THE 40 THEVZ (ATLANTIC)
10	14	4	REMEMBER WE DA BUSH BABEES (REPRISE)	23	1	7	WHY DO WE MAKE LOVE? MICHAEL KYLE (WEB)
11	5	3	YOU CAN NEVER ASK TOO MUCH... TAKE 6 (REPRISE)	24	25	6	MOVE IT LIKE THIS K7 (TOMMY BOY)
12	—	1	YOU ARE MY LOVE CAMEO (WZF/RAGING BULL)	25	—	1	KEEP IT RIGHT THERE CHANGING FACES (BIG BEAT/ATLANTIC)
13	7	4	MUST BE THE MONEY DEION SANDERS (BUST IT)				

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

DeConstructed Creates 'Sensation' With Bell Single



by Larry Flick

TURN THE BEAT AROUND: De-Construction Records' new, ram-bunctious, underground 12-inch imprint, deConstructed, continues to woo fans of soulful gospel-house with "Sweet Sensation" by Mark Bell. Written and produced by the singer with house-music legend Marshall Jefferson, this is one of those subversive jams that quietly works your body into a frenzy, while the more dominant melody and vocal soothes and uplifts. Bell, who also occasionally records as **Blakkat**, is an absolute delight to the ear. And he is backed here by cushiony choir chants and rushing strings. Under-rated production team **T-Empo** move closer to making a mark in the mainstream with a pair of postproductions that surprisingly surpass the original versions in quality. They have captured the spiritual rush of Jefferson's concept, while factoring in a quirky keyboard loop or two, and toughening up the bassline. One of T-Empo's odder, but utterly genius moves comes during the Thumper's Revenge dub, when the trancey vibe is broken with a salsa piano breakdown, only to rebuild to a percussive, quasi-ambient conclusion—incredible.

DeConstructed also is involved in the current club war of **CeCe Rogers** jams and is making formidable international noise with "Can We Live," a slammer that Roger cut with **Jestofunk**. The track has surfaced right on the heels of another Rogers gem, "Come Together," which is currently being worked on Groove On Records here and on A&M Records in the U.K. Choosing one single over the other is next to impossible, especially since both are a notch above typical dance fare, and Rogers has clearly mastered the art of church-style belting. The only hitch is that both tracks boast lyrics that are a tad too similar for total comfort. In the end, we recommend you give both a fair

listen.

On a similarly optimistic tip, New York's **Bold! Records** kicks it lovely with "Let Us Pray" by **Eddie Fowlkes** featuring **Maurissa Rose**, a house anthem that pleads for unity and peace. Rose's urgent vocal style is pushed to frenzied proportions by Fowlkes' tribalesque beats and jumpy sound effects. **Hippie Torrales** and **Tedd Patterson** have reconstructed the track with harder percussion, while smartly maintaining the song's taut melody. For the dubby at heart, go for the rock-solid versions by **Louie "Balo" Guzman** and **Bill Coleman**, as well as **Oscar Gaetan**. But at a time when potent songs are hard to come by, we hope DJs will give the full-bodied original mix a fair shot, before surrendering to another round of loops and breaks.

Speaking of Gaetan, the sometime **Murk Boys** producer continues to flesh out his solo discography with "What We Gonna Do Now," a vigorous tribal mover that he has recorded under the name **Malice**. As on previous efforts, Gaetan successfully builds cathartic peak-hour heat by slowly layering samples and vocal snippets, starting with a bare, but elastic bassline, and closing with a swirling sound montage that leaves you in a sweat. Plan on riding his Sudden Death dub for weeks to come. Available on Miami's **Kumba Records**.

Tony DiBart follows his festive 1994 hits "The Real Thing" and "Do It" with "Why Did You," a lively Euro-disco wiggler that pleases with a simple hook and a friendly vocal. Nothing terribly challenging going on here, though we predict that you will be whistling this one long after the hipper single of the moment fades from view. And isn't that the mark of a real pop hit? The real surprise is that DiBart is still sans a major-label deal stateside. Maybe a third international hit will do the trick. In the meantime, clubbers should opt for the Cleveland City U.K. import.

Although we have long believed that **Gloria Gaynor's** oft-covered "I Will Survive" is one of those songs that is best left alone, Chicago's **Chantay Savage** succeeds in bringing one or two new ideas to the disco classic on her new RCA 12-inch. Placed atop a spirited, funk-fortified groove concocted by **Steve "Silk" Hurley**, Savage seems to have blocked the original recording from her mind, injecting her own untold history and honesty to the lyrics. Nicely mixed by Hurley and **Jamie Principle**, the cut comes in house and R&B incarnations to ensure opportunities on both club floors and radio airwaves. "I Will Survive" is

the precursor to a second **Savage** set that should be ready for mass consumption by July.

GETTIN' DEEP: Virgin Records appears to be on a mission to reaffirm its commitment to dance music, given several recent movements. The label will soon christen a new 12-inch imprint, titled **Virgin Underground**, which will function under the creative and promotional guidance of revered clubland veteran **Rick Squillante**. This follows juicy news that **London Records A&R** dance wunderkind **Andy Thompson** has been snapped up by Virgin's U.K. branch. In fact, additional word on the street has Thompson possibly helming a dance subsidiary for the label. Thompson could not be reached for comment at press time.

Meanwhile, **Virgin Underground's** first single is "I'm Ready" by **Size 9**, a deliciously exploratory, sprawling deep-house trip, produced and composed by the underappreciated **Josh Wink**. It is the beginning of what likely will be a flow of one 12-inch single every two months.

"I'm not interested in overdoing it at first," Squillante says. "It's more important that each record be special. I've been a fan of Josh's for

years, and he's had this track in mind for a while. I think this is among his best work."

The 11-plus-minute anthem is propelled by a relentless sample of "Do It To The Music" by **Raw Silk** that also serves as a unifying thread of several sneaky jolts in tempo. **Wink** tightly weaves and layers his keyboard loops and rhythms to create a springy effect that is iced with a spiraling, instantly memorable melody. It's a true gem.

FULL OF NRG: Over the past five years, it has not always been easy to be a club-head devoted to making hi-NRG music. Too often, it has been relegated to the back-burner by so-called hipsters with an unwavering jones for more rebellious techno or house-oriented fare. But with recent hits by European acts like **Corona** and the **Real McCoy** clicking at top 40, the wares of the genre's numerous acts and producers are getting some much-deserved attention. It certainly does not hurt that eternally cover-happy hi-NRG labels are finally starting to encourage the creation of original material.

Carol Medina leads the brigade of acts issuing noteworthy music. She is well-positioned to transfer the

Canadian radio and club success of her festive **Quality Records** single, "Tell Me You Love Me," over to the States. Framed by plucky keyboard licks and a maddeningly catchy chorus, the track races at a breakneck pace—which **Medina** matches with a throaty performance that is gratefully devoid of the shrill chirping that fuels too many Euro hits right now.

Singer/tunesmith **Karel** has been slowly evolving into a rock-solid performer during the last few years, honing his **Jimmy Somerville**-like falsetto into a soulful instrument that you want to hear again and again. The potent, full-length "Dance... Or Else" makes good on the promise of his 1993 singles with nicely produced jams that range from the cheeky and fun "Hips Or Lips" to a heartfelt, uptempo reading of **Madonna's** "Live To Tell," which is supported by an AIDS-themed videoclip. Sometime **Snap!** singer **Thea Austin** appears on "Live To Tell," as well as several other cuts. This set is available later this month on **Orbit Records**, which is distributed by the Los Angeles-based **Holland Group**.

Hi-NRG purists and historians have already begun to rightly credit (Continued on next page)

General Levy Draws A Jungle Battle Plan DJ's Hit 'Incredible' To Be Issued In U.S. On London

BY MARISA FOX

NEW YORK—A little over a year ago, as he was cruising a local London dance hall with friends, **General Levy** heard his voice sampled on a jungle track. Flattered by the song's instant popularity and realizing that he could not beat the rapidly rising club genre or the track's producer—a 19-year-old computer whiz known as **M-Beat**, who had begun making a mark with the underground hits "Rumble," "Shuffle," and "Booyaka"—Levy decided to join the jungle train.

"He was scared when I called," Levy says of his first conversation with **M-Beat**. "A lot of DJs got mad when their voices were sampled without their permission, but I liked what he did and thought, why fight a good thing?"

Levy's diplomatic approach proved the best thing for his career. With his first U.S. release on **London Records** imminent, the **General** is poised to start the jungle invasion here with his British anthem "Incredible."

Until a few years ago, the 24-year-old **Levy** had received marginal recognition as a toaster with **West London's Java** sound system, as well as producer **Robbo Ranx's** **Tippatone Sound**. He guested on tracks by veteran dancehall DJ **Capleton**, reggae group **Aswad**, and



GENERAL LEVY

funk group **Heatwave**. Known for his boast toasts, **Levy** started gaining major attention with "The Wig," a summer of '92 ragga anthem, and last year's infectious "Wicked General," which was picked up by **London Records**.

But it was not until he teamed up with **M-Beat** that **Levy** truly started to rule the dancefloor. Over **M-Beat's** frenetically paced beat, **Levy** expounded his prowess once again and came up with a rhyme called "Incredible." It caught on quickly with U.K. audiences, landing on the charts and on TV's "Top Of The Pops."

"My style has always been fast," says **Levy**. "So I didn't have to adjust the speed of my rapping to keep up with the jungle beat [which typically races along at 160 beats per minute]." In addition, **Levy's**

signature hiccup, which pierces his otherwise mellifluous rhymes, proved the perfect complement to jungle's breakneck pace.

"The rhythms are the same as ragga's," he says, referring to jungle's half-speed rhythms, which afford the dancer a slow-skanking alternative to the fast background beats. "And jungle raves are very close to a yard style [a Jamaican down-home atmosphere]. It's black, white, Asian, you name it."

Still, purists, both in dancehall and in underground jungle, snub **Levy**. Jungle producers begrudge his major-label, pop crossover success. And ragga DJs call him "trendy" and a "traitor" for switching over to the jungle style. But as **Levy** sees it, there was nothing calculated about his decision to cut a jungle track and his rise to the top.

"I never intended to cut a jungle track, but I liked what **M-Beat** did with my voice," he says. "It started charting before **London** ever picked it up, while it was still on **Renk [Records]**." And as for his upcoming **London** album, which will be released in the U.S. sometime in late summer, **Levy** says it will be ragga flavored.

"My style is a ragga style, whether I rap over a dancehall riddim or a jungle beat," he says. "But just because I had one hit with jungle doesn't make me just a jungle DJ. I'm a DJ, that's all."

Billboard. Dance HOT Breakouts

FOR WEEK ENDING MARCH 18, 1995
CLUB PLAY

1. TEMPLEHEAD TRANSGLOBAL UNDERGROUND EPIC
2. DROP A HOUSE URBAN DISCHARGE FEATURING SHE DIG IT
3. WHO'S GONNA LUV ME THE K. LONDON PRODUCTION CLUB FEAT. GINA BRIGHT COLUMBIA
4. RESPECT JUDY CHEEKS BRILLIANTI
5. GOT A NEW LOVE RALPHI ROSARIO FEATURING DONNA BLAKELY UNDERGROUND CONSTRUCTION

MAXI-SINGLES SALES

1. MOVE IT (TO THE RHYTHM) TECHNTRONIC SBK
2. MENTAL PICTURE JON SECADA SBK
3. LET'S DO IT AGAIN BLACKGIRL KAPER
4. WHERE DID LOVE GO FEM 2 FEM AVENUE FOCH
5. WAY OUT THERE KING TEE MCA

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

CLUB PLAY

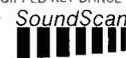
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	2	8	5	YOUR LOVING ARMS SIRE 66150/EEG 1 week at No. 1	BILLIE RAY MARTIN
2	1	3	8	COME BACK RADIOACTIVE 54957/MCA	◆ LONDONBEAT
3	8	15	5	NEVER GET ENOUGH KINETIC/REPRISE 41879/WARNER BROS.	WATERLILLIES
4	4	5	7	KEEP GIVIN' ME YOUR LOVE COLUMBIA 77794	CE CE PENISTON
5	7	9	8	HANDS UP LOGIC 59006	CLUBZONE
6	9	14	6	PROMISE ME NOTHING WARNER BROS. 41974	REPERCUSSIONS
7	11	12	6	I MUST BE FREE PULSE-8 802/RADIKAL	KYM SIMS
8	6	6	9	COLOR OF MY SKIN CUTTING 317	SWING 52
9	13	19	5	JUMP FOR JOI EIGHT BALL 051	JOI CARDWELL
10	12	16	6	WHITE LINES CAPITOL PROMO	DURAN DURAN
11	3	1	8	EVERLASTING LOVE EPIC 77775	◆ GLORIA ESTEFAN
12	21	31	4	ATOMIC BRILLIANT/CHRYSALIS 58340/EMI	◆ BLONDIE
13	19	22	5	PAUL'S PAIN STRICTLY RHYTHM 12315 T. BRISTOL & M. PICCHIOTTI PRESENT NIGHTMAN	
14	5	2	11	CONTROL RADIOACTIVE 54953/MCA	◆ TRACI LORDS
15	17	18	7	KEEP ON LUVIN' K4B 010	MAYDIE MYLES
16	24	39	3	THESE SOUNDS FALL INTO MY MIND HENRY STREET 166	THE BUCKETHEADS
17	15	17	7	GOTTA BE FREE G-ZONE 440 605/ISLAND THE MACK MACHINE FEATURING KAREN B'ERNOD	
18	10	4	9	YESTERDAY WHEN I WAS MAD EMI 58319	◆ PET SHOP BOYS
19	14	7	14	DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR...PLEASE) EMOTIVE 761	E.G. FULLALOVE
20	22	24	6	I LOVE SATURDAY MUTE/ELEKTRA 66171/EEG	◆ ERASURE
★ ★ ★ Power Pick ★ ★ ★					
21	34	47	3	HEARTBEAT LONDON 850 051	◆ JIMMY SOMERVILLE
22	26	43	3	COTTON EYE JOE BATTERY 46500/JIVE	◆ REDNEX
23	25	30	5	SITUATION INTERSCOPE 98182/ATLANTIC	TOM JONES
24	30	41	4	WHEN DO I GET TO SING "MY WAY" LOGIC 59007	◆ SPARKS
25	32	42	4	HOW I LOVE HIM TIMBER! 656/TOMMY BOY	CYNTHIA
26	20	13	14	MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047 THE MACK VIBE FEATURING JACQUELINE	
27	27	37	4	DON'T LAUGH SORTED 20130/NERVOUS	WINX
28	35	44	3	ANOTHER WORRY FREEZE 50071 HOUSE OF GYPSIES FEATURING AL WISE	
29	18	11	14	SPEND SOME TIME DELICIOUS VINYL/EASTWEST PROMO/EEG	◆ THE BRAND NEW HEAVIES
30	44	—	2	MY LOVE IS DEEP VESTRY 004	SARA PARKER
31	48	—	2	BEDTIME STORY MAVERICK/SIRE 41895/WARNER BROS.	◆ MADONNA
32	16	10	14	DON'T BRING ME DOWN MCA 54968	◆ SPIRITS
33	47	50	3	KEY OF LIFE WAAKO 1232	MICHELLE WILSON
34	23	21	8	SWAMP FEVER BOLD! STARS 2005	DELTA LADY
35	31	32	6	BOTTOM HEAVY TRIBAL AMERICA 58224/R.S.	DANNY TENAGLIA
36	45	—	2	SATURDAY NIGHT CURB 77080/ATLANTIC	◆ WHIGFIELD
★ ★ ★ Hot Shot Debut ★ ★ ★					
37	NEW ▶	1	1	EVERYTIME YOU TOUCH ME ELEKTRA 66154/EEG	◆ MOBY
38	38	33	9	LICK IT S.O.S. 1008	ROULA
39	29	26	10	WHATCHUGOT REPRISE 41789/WARNER BROS.	GROOVE COLLECTIVE
40	39	36	10	CLOSE TO YOU CURB-EDEL 77077	◆ FUN FACTORY
41	NEW ▶	1	1	GUCCI DANCE RELATIVITY 1241	◆ SAM "THE BEAST"
42	NEW ▶	1	1	I SHOW YOU SECRETS COLUMBIA 77774	◆ PHARAO
43	NEW ▶	1	1	I'M GOING ALL THE WAY PERSPECTIVE 7481/A&M	◆ SOUNDS OF BLACKNESS
44	NEW ▶	1	1	RUN AWAY ARISTA 1-2809	◆ REAL MCCOY
45	37	29	13	DON'T LEAVE ME THIS WAY DIG IT 007	◆ THELMA HOUSTON
46	40	38	5	I LIKE MOTOWN PROMO	SHANICE
47	28	20	15	AWAY FROM HOME LOGIC 59004	◆ DR. ALBAN
48	33	27	13	SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUNDTRAX 77704/EPIC	LAGAYLIA
49	36	25	14	I GET LIFTED STRICTLY RHYTHM 017	BARBARA TUCKER
50	NEW ▶	1	1	I GOT LOVE DYNASTY 1210/RAGING BULL	KLEO

○ 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. © 1995, Billboard/BPI Communications.

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	—	2	DEAR MAMA (M) (T) (X) INTERSCOPE 95774/AG 2 weeks at No. 1	◆ 2PAC
★ ★ ★ GREATEST GAINER ★ ★ ★					
2	3	11	9	BIG POPPA/WARNING (M) (T) BAD BOY 7-9016/ARISTA	◆ THE NOTORIOUS B.I.G.
3	5	3	5	THIS IS HOW WE DO IT (M) (T) PMP/RAL 851 469/ISLAND	◆ MONTELL JORDAN
4	16	15	12	GET DOWN (T) BAD BOY 7-9013/ARISTA	◆ CRAIG MACK
5	2	1	7	BABY (T) (X) ATLANTIC 85593/AG	◆ BRANDY
6	6	4	13	CANDY RAIN (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
★ ★ ★ Hot Shot Debut ★ ★ ★					
7	NEW ▶	1	1	SHOOK ONES PART II (T) (X) LOUD 64215/RCA	◆ MOBB DEEP
8	8	5	6	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
9	NEW ▶	1	1	RED LIGHT SPECIAL (M) (T) (X) LAFACE 2-4099/ARISTA	◆ TLC
10	7	—	13	WHAT I NEED (M) (T) MERCURY 858 927	◆ CRYSTAL WATERS
11	10	7	5	GET LIFTED (T) JIVE 42281	◆ KEITH MURRAY
12	25	—	2	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	BILLIE RAY MARTIN
13	18	8	6	BROOKLYN ZOO (T) (X) ELEKTRA 66166/EEG	◆ OL DIRTY BASTARD
14	13	13	14	MAD IZM (T) CAPITOL 58313	◆ CHANNEL LIVE
15	12	20	3	PUT IT ON (M) (T) COLUMBIA 77728	◆ BIG L
16	9	6	16	CREEP (M) (T) (X) LAFACE 2-4088/ARISTA	◆ TLC
17	4	2	4	IF YOU LOVE ME (M) (T) (X) MJJ 77733/EPIC	◆ BROWNSTONE
18	NEW ▶	1	1	BORIQUEAS ON DA SET (T) VIOLATOR 1247/RELATIVITY	◆ FRANKIE CUTLASS
19	11	—	2	KEEP GIVIN' ME YOUR LOVE (T) COLUMBIA 77794	CE CE PENISTON
20	17	10	5	CAN'T WAIT (T) RAL 851 467/ISLAND	◆ REDMAN
21	14	14	5	RELEASE YO' DELF (T) DEF JAM/RAL 854 185/ISLAND	◆ METHOD MAN
22	23	—	2	PEOPLE DON'T BELIEVE (T) (X) RAP-A-LOT 38469/NOO TRYBE	◆ SCARFACE FEAT. ICE CUBE
23	40	—	2	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
24	20	12	8	TOUR (T) SIGNET 162/RAL	CAPLETON
25	19	18	18	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/EEG	CORONA
26	NEW ▶	1	1	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188	◆ DR. DRE
27	27	31	8	LICK IT (M) (T) (X) S.O.S. 1008	ROULA
28	36	23	6	THINK OF YOU (M) (T) (X) LAFACE 2-4095/ARISTA	◆ USHER
29	21	9	15	WHUTCHA WANT? (T) (X) PROFILE 7426	◆ NINE
30	24	19	22	DREAMER (M) (T) (X) MCA 54922	◆ LIVIN' JOY
31	22	48	3	COTTON EYE JOE (T) (X) BATTERY 46500/JIVE	◆ REDNEX
32	39	41	4	REMEMBER WE (T) REPRISE 41943/WARNER BROS.	◆ DA BUSH BABEES
33	32	28	9	EVERLASTING LOVE (T) (X) EPIC 77775	◆ GLORIA ESTEFAN
34	31	24	8	WHERE I WANNA BE BOY (T) STEP SUN 0114	◆ MISSIONES
35	45	35	6	OH YEAH! (T) ILLTOWN/MAD SOUNDS 0261/MOTOWN	◆ ROTTIN RAZKALS
36	28	—	2	WHAT I'M AFTER (T) PENDULUM 58321/EMI	◆ LORDS OF THE UNDERGROUND
37	15	16	34	ANOTHER NIGHT (M) (T) ARISTA 1-2725	◆ REAL MCCOY
38	26	34	3	I LIKE (M) (T) (X) WEEDED 20123/NERVOUS	◆ SKEETA RANX
39	30	21	11	NUTTIN BUT FLAVOR (T) (X) WRECK 20116/NERVOUS	◆ FUNKMASTER FLEX & THE GHETTO CELEBS
40	33	49	9	MOVE IT LIKE THIS (M) (T) (X) TOMMY BOY 633	◆ K7
41	38	—	2	CLOSE TO YOU (T) (X) CURB-EDEL 77077	◆ FUN FACTORY
42	NEW ▶	1	1	HOW NICE I AM (T) WARNER BROS. 41939	◆ WORLD RENOWN
43	37	—	4	SKY HIGH (T) (X) CRITIQUE 15536	◆ NEWTON
44	42	25	12	TAKE A BOW (T) (X) MAVERICK/SIRE 41887/WARNER BROS.	◆ MADONNA
45	41	17	13	SUPA STAR (T) PAYDAY 120 053/FFRR	◆ GROUP HOME
46	NEW ▶	1	1	SATURDAY NIGHT (T) (X) CURB 77080	◆ WHIGFIELD
47	34	26	3	THANK YOU (T) MOTOWN 860 275	◆ BOYZ II MEN
48	RE-ENTRY	3	3	NEVER GET ENOUGH (T) (X) KINETIC/REPRISE 41879/WARNER BROS.	WATERLILLIES
49	43	29	4	FOE THA LOVE OF \$ (T) (X) RUTHLESS 5540/RELATIVITY	◆ BONE THUGS N HARMONY/EAZY-E
50	RE-ENTRY	6	6	DAAAM! (T) (X) LOUD 64202/RCA	◆ THA ALKAHOLIKS

DANCE TRAX

(Continued from preceding page)

San Francisco's **Leo Frappier** with breathing fresh air into the careers of mainstays **Kim Cataluna** and **Jo Carol**. The three are now recording under the name **Influential People** and are getting West Coast props on the strength of a four-cut EP that rattles with lively percussion, sunny synths, and a boat-load of contagious hooks. A minute or so into "The Music's Hipno-Tising" or "Young & Proud," and your mind will harken back to the heyday of S.F.'s famed Trocadero nightclub—a sweet journey.

BEATS'N'PIECES: The hip-hop world's heavily propped Priority Records makes its long-rumored twirl into the club arena via a distribution deal with Holland's fab Vox Lumania Records. To date, the European indie has earned a solid rep with its steady stream of dance music with a decidedly experimental edge. Its alliance with Priority is launched with the release of several appetizing compilations that showcase an assortment of new producers and artists. "Luminescence" is rife with vigorous house grooves, while "Trance Ambient" and

"Extreme Velocity" dabble in various forms of electronic music, ranging from highly aggressive to comfortably mellow... Ex-D:Ream member **Al MacKenzie** has resurfaced with **Kitsch In Sync**, his new act on Polydor U.K. The single "Another Day, Another Night" has just been released abroad. Chances of PolyGram picking up the project for the States are iffy at this point. Meanwhile, remaining D:Ream dude **Peter Cunnah** is writing and recording tunes for the act's second Sire collection... Supreme producer **Paul Oakenfold's**

fab London-headquartered Perfecto Records is on quite a roll these days. Shortly after gathering props for "Reach Up" by the **Perfecto All-Starz**, the label hits another home run with "Embracing The Sunshine" by B.T., a k a the positively brilliant **Brian Transeau**. Truly for the intelligent dance punter, this double-pack demands immediate attention. With Perfecto distributed overseas by EastWest, is it fair to wish for domestic release on the Elektra-housed major sometime in the near future? We have our fingers and toes crossed...

Five years after invading the U.S. with the now-classic "Pump Up The Jam," Belgian outfit **Technotronic** is hitting the comeback trail with "Recall," an SBK/EMI set slated for release April 15. Rapper **Ya Kid K** remains as the act's focal point, though singers **Charles Diamond** and **Daisy D.** are now also prominently featured. "Recall," which has a Euro-slanted house/NRG groove direction, is previewed by the single "Move It (To The Rhythm)," which benefits from **Phillip Damien's** break-smart post-productions.



Bug Business. Singer/songwriter Janis Ian, center, signs a worldwide publishing administration agreement with Bug Music. At left is Senior Management's Simon Renshaw, Ian's manager, and at right is Garry Velletri, senior VP of Bug.

Indie Artists Mostly Ignored By Radio Labels Meet To Discuss Strategies, Gripes

■ BY EDWARD MORRIS

NASHVILLE—Country radio is all but deaf to the music of independent label acts. That was the grim, if undefeated, conclusion arrived at by participants in the "first annual major independent label meeting," held here March 1, the opening day of the Country Radio Seminar.

Attending were top executives of the Step One, Cross Three, Razor & Tie, and Savannah labels, as well as artists Wylie Gustafson (of Wylie & the Wild West Show, a Cross Three act) and Cledus T. Judd (who is signed to Razor & Tie).

One by one, the participants told of their inability to get programmers and consultants to pay attention to their music. Mitchell Cohen, head of Cross Three, complained that in Los Angeles, where he is based, he can't even persuade country station KZLA to give his singles a "six-second hook test."

Buzz Ledford, VP of promotion for Step One, said that his company ardently pursues the playlists of 650 secondary stations. "We think getting airplay in any size market is great for us," he said. "We can't rely on the top 200 markets to sell records. There are Wal-Marts everywhere." He estimated that Step One had taken Western Flyer to visit 160 stations in its efforts to break the group.

Gene Davis, operations director and DJ for Interstate Radio Network, reported that he reserves "a couple of slots" on his playlist for in-

die singles, and that he gets no resistance to this from the stations that syndicate his service.

Davis added, however, that he doubts if he could program any more indies than that. Still, he said, "I was hoping that there would be some radio people here that I could preach to."

Davis noted that his open-door policy extends only to indie labels that have national distribution. "I don't want to be [your] 800 service," he said, alluding to the fact that he gets calls from listeners about records they can't find in stores.

Bill Carruthers, GM of Canadian-based Savannah, said his label has had more radio success than its American counterparts. Savannah's One Horse Blue recently scored a No. 1 hit at radio. He added that there are 33 major-market stations from which the Canadian country

(Continued on page 33)

Time For Country To Hang Up Its Hat? The Hip Tip: Take A Little Fling With Flannel

A TASTE OF FLANNEL: It is neither our desire nor our mission to be the bearer of dreadful news. Still, it would be criminal of us to shrink from the task when the health of our entire industry is in peril. Forget for the moment that Garth Brooks' "No Fences" album has just been certified at 13 million. Never mind that gold parties are as common on Music Row as sightings of out-of-town lawyers. Ignore the fact that there are more country record labels now than there are stars in the firmament. Ultimately, none of these things matter. What does matter is a recent story in The Wall Street Journal that carries the ominous headline, "Western Is Out, Woodsy Is In." The story explains that really hip folk are discarding their cowboy garb for "clunky boots and plaid work shirts," thereby signaling a switch in the nation's musical taste from country to grunge. The implications are inescapable: No more hats means no more hat acts, no more hat acts means no more country music, and no more country music means no more cushy jobs for us congenial underachievers. Oh, the horror of it all! How shortsighted we were to have put all our eggs into one sartorial basket.

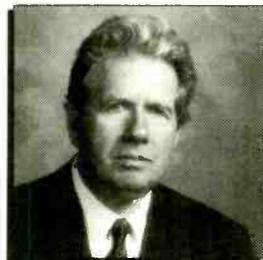
Since Garth led us into this cowboy morass, it seems only fair that he start leading us out. It would be simple enough, we think, for him to adopt a burly logger look and to quit referring to rodeos in his songs. How hard could that be? Then, while America's eyes are fixed on the Garthman's metamorphosis, country music's other faux-frontiersmen could quietly resume wearing normal clothing. It might even start a trend. And we all know trends sell records.

MAKING THE ROUNDS: To the delight of all fans of country kitsch, Webb Pierce's silver-dollar-studded 1962 Pontiac Bonneville convertible is now on display at the Country Music Hall of Fame & Museum here. Besides its adornment of 1,000 shiny coins, the chariot also boasts fender-mounted silver rifles and gas and brake pedals fashioned from horseshoes. It is easy to laugh at such vulgar excess now, but it made sense in 1962, when there was a still a large, culturally isolated rural population. To those people, a few spare bucks, a glittery set of wheels, and a chance for unfettered self-expression equaled the good life. More than most artists, Pierce embodied everything his fans held dear. He deserves to be in the Country Music Hall of Fame, close to the car that once was his source of pride.

Andrew Revkin, a Garrison, N.Y., journalist and

singer/songwriter tells Scene he is working with Mothers Against Drunk Driving to put together a various-artists country album to benefit the safe-driving organization. It all started, he says, when he was nearly injured in an automobile accident. He says it inspired him to write a song, which he offered to MADD as a fund-raising vehicle. From this grew the idea for an album. The project's contact at MADD's national office in Irving, Texas, is Doug Kingsriter. A former environmental reporter for The Los Angeles Times, Revkin is best known for his book about murdered Brazilian unionist Chico Mendes, "The Burning Season." The book was made into an HBO movie that aired in September. Revkin says he frequently performs with his Hudson Valley neighbor, Pete Seeger.

Ronnie Milsap soon will have his own venue in the Fantasy Harbour-Waccamaw Complex at Myrtle Beach, S.C. The Ronnie Milsap Theatre will be a 2,000-seater and cost an estimated \$8.5 million. It is scheduled to open in the late summer . . . Alabama has signed with Bryan Foods to lend its name and logo to a new line of canned goods, "Alabama Country Hits" . . . Jim Owens & Associates and Backstage Productions soon will offer for syndication



by Edward Morris

"Today In Country Music," a twice-a-day radio news update. It will be hosted by Gary Beatty, formerly with TNN's "Video PM" and "Nashville Now." Details are available from Al Snyder at Backstage in Nashville . . . It's good to see—and hear—Holly Dunn back in action. Now on River North Records, her new single/music video is "I Am Who I Am."

Mercury Records has assembled a collection of Hank Williams recordings aimed at the alternative market. The inspiration for it came from the recent release of "Hanky Panky," an album of covers of Williams' hits on 550 Music/Epic by pop group The The. Called "Alone & Forsaken," the 16-cut Mercury package will be out April 18 . . . Nashville-based Music City Record Distributors has appointed Tom Bustard district manager for the Cat's Compact Discs & Cassettes stores in the tri-cities area of eastern Tennessee.

MARK YOUR CALENDAR: On April 15, Riders In The Sky will guest on "A Prairie Home Companion" on National Public Radio.

SIGNINGS: Lisa Stewart to the Bobby Roberts Co. for booking.

Montgomery Headlines Crown Royal's '95 Tour

NASHVILLE—Crown Royal is sponsoring its third annual country music tour, with John Michael Montgomery as its headline act. So far, nearly 50 dates have been scheduled at venues ranging in size from the 3,400-seat Star Plaza Theatre in Merrillville, Ind., to the Houston Astrodome. The tour started March 2 and is expected to extend into November.

This year, Marriott Hotels, Resorts And Suites and Host Marriott have joined the tour as sponsors. However, because these businesses signed on shortly before the tour was announced, they still are planning their manner of participation.

Still being planned for Crown Royal Country Music '95 is a sweepstakes and an online tie-in to promote the event via computer networks.

Among the acts that have been signed to appear with Montgomery on the tour are Tracy Lawrence, the Tractors, Ken Mellons, T. Graham Brown, Archer Park, Terry McBride & the Ride, Lisa Brokop, Confederate Railroad, Martina McBride, Chris LeDoux, and Sammy Kershaw.

"There may be some other artists in the fall," a publicist for the tour says, "but right now that's your spring component."

The cyberspace element of the tour probably will use America Online or the Internet as its vehicle, the spokesman says. Plans are for the service to offer photos and sound bites of Montgomery's music, as well as tour dates, trivia contests, fan club information, and details of the anticipated sweepstakes.

Marriott is serving as the tour's official hotel. Host Marriott, which supplies food, beverages, and merchandise to 74 domestic and international airports and which operates 450 PS

Airpubs, will tie in by featuring a country music theme in its lounges. This may involve signs, recorded music, and music videos.

The first leg of the tour features stops in Texas, Michigan, Missouri, Indiana, Louisiana, Tennessee, Arizona, Alabama, Florida, Kentucky, Mississippi, Oklahoma, Wyoming, and Georgia.

For the second year, Teach For America will be the charitable beneficiary of the tour. Last year, Crown Royal donated more than \$150,000 to the teaching corps for disadvantaged inner-city and rural public schools. The company has pledged an equal amount this year.

The tour is being produced for Crown Royal, a division of the House Of Seagram, by Warner Custom Music and the Avalon Entertainment Group.

EDWARD MORRIS



Blues Time For Bunzow. New Liberty Records artist John Bunzow, left, recently played the House Of Blues in Los Angeles, performing songs from his upcoming album, "Stories Of The Years." On hand to catch his act was his producer, Pete Anderson, shown at right.

McGraw Leads Dance Award Nominees

Tractors, Byrd, Diffie, Chesnutt Also In Running

BY EDWARD MORRIS

NASHVILLE—Tim McGraw is the top nominee for the second annual Country Dance Music Awards, which will be conferred on the final evening of Country Dance Music Seminar '95 held here, April 2-5. McGraw is contending for honors in four categories: favorite dance song, album, dance mix, and new dance.

Other performers vying for more than one award are the Tractors, Tracy Byrd, Joe Diffie, and Mark Chesnutt. Diffie is scheduled to host and perform on the awards show, which will be held at the Wildhorse Saloon.

The seminar and awards are sponsored by Country Club Enterprises. According to CCE president Wynn Jackson, more than 2,200 country dance instructors and DJs made the initial nominations, and 1,200 instructors and reps from 300 dance clubs will vote to determine the final winners.

These are the categories and nominees:

Favorite dance song: "Baby Likes To Rock It," the Tractors; "Be My Baby Tonight," John Michael Montgomery; "Goin' Through The

Big D," Mark Chesnutt; "Indian Outlaw," Tim McGraw; "Third Rock From The Sun," Joe Diffie; "Watermelon Crawl," Tracy Byrd.

Favorite dance album: "Kickin' It Up," Montgomery; "What A Cryin' Shame," the Mavericks; "The Tractors," the Tractors; "Third Rock From The Sun," Diffie; "Not A Moment Too Soon," McGraw; "What A Way To Live," Chesnutt.

Favorite dance mix: "Eugene You Genius," Bryan White; "Goin' Through The Big D," Chesnutt; "Indian Outlaw," McGraw; "Long-Legged Hannah," Jesse Hunter; "Third Rock From The Sun," Diffie; "Watermelon Crawl," Byrd.

Favorite new dance: Baby Likes To Rock It, Honky Tonk Twist, Electric Cowboy, Indian Runner, Long-Legged Hannah, Watermelon Crawl.

The seminar producers also will give awards to the best DJ, club, and dance instructor in the Northeast, Midwest, Southeast, Southwest, and West, and to the best large, medium, and small country nightclubs.

The awards ceremonies will be open to all seminar registrants and to the general public as space allows.

The seminar proper will be held at the Sheraton Music City hotel. Registration is set for Sunday evening and Monday morning, April 2 and 3.

Monday's panels cover booking talent, marketing music through the dance clubs, and choreography and dance instruction.

On Tuesday, the panel discussion is on club management and operations, while the Wednesday panel deals with programming music for the dance floor. In addition to the panels, there will be New Country Showcases on Monday and DJ and dance instructor workshops on Tuesday.

INDIE ARTISTS IGNORED

(Continued from page 31)

charts are compiled.

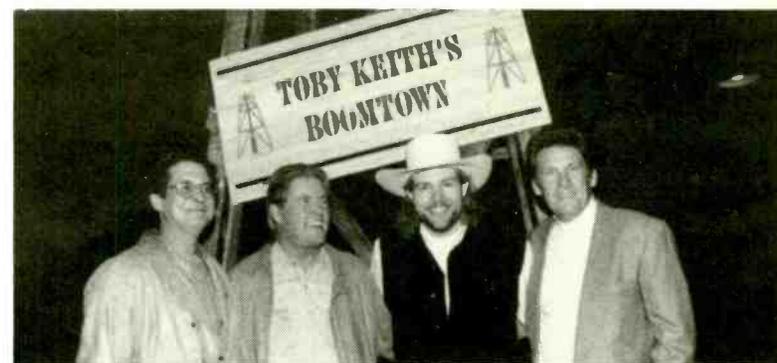
Carruthers noted that New Country Network, the around-the-clock music video service that replaced CMT in Canada Jan. 1, "is certainly helping artists in Canada, and we are already seeing its benefits."

Gustafson praised CMT for its continuing receptivity to videos from indie artists and for providing an alternative to country radio. He also told the gathering that he is finding "there's a global market out there" for indie records. Last year, he and his band made an extended appearance at Euro-Disney.

Suzanne Roberge, who has just been hired to head the newly formed Cross Three Public Relations, urged the labels to look into college radio and other more open formats for their artists.

Ledford explained the importance of catalog and direct sales in Step One's development. He said that the label has about 100 titles in its catalog and that it sold \$850,000 worth of pianist Floyd Cramer's albums last year alone.

The participants concluded that the only way they can stay in the game with major labels is to maintain the quality of their music and take the long view of artist development. "This business really beats you up," Gustafson said. "My heroes are artists who have made long careers."



Boomtown Boys. Polydor Records' Toby Keith, third from left, celebrates the gold certification of his "Boomtown" album. Partying with him, from left, are Steve Miller, Polydor VP/GM; Harold Shedd, president of Polydor and Keith's co-producer; and co-producer Nelson Larkin.

Wildhorse Saloon Hits The Road For National TNN Dance Contest

BY EDWARD MORRIS

NASHVILLE—TNN will conduct the Wildhorse Saloon Dance Contest Tour March 24-Sept. 15 via a series of weekend events at shopping malls across the country.

The 21-market tour, which is designed to pick the best country dancers, will be jointly sponsored by AT&T and local cable operators and radio stations.

Contest participants will compete for prizes in the categories of male line dance, female line dance, and couples. The winners in each category in each city will be awarded an all-expense-paid trip to Nashville to compete in the national finals at the Wildhorse Saloon.

A spokesman for the promotion says the tour is set up to showcase about 300 contestants per market. Half the contestants are expected to be signed up via the participating radio station the week before the contest starts, and the remainder at the location on the Friday night that starts the contest weekend.

A replica of the Wildhorse Saloon stage, plus a backdrop, will travel by truck on the tour, accompanied by a crew of four or five. The set includes a video screen on which the latest country music videos and programming information about TNN and CMT will be played. Contestants will dance to the videos.

According to the spokesman, AT&T

is still working on its marketing strategy for the event. He adds that the company has been invited to set up a literature-distribution booth near the stage. There also will be AT&T logos on the traveling unit.

In addition, TNN has also contacted the record labels and urged them to invite their artists to stop in during the contests "to interact with the hosts or serve as judges" if they are playing in the area.

The finals will be telecast on TNN's weekday dance show, "Wildhorse Saloon," hosted by Katy Haas.

The grand prize in each category is \$5,000. Second, third, and fourth prizes are \$2,500, \$1,000, and \$500, respectively.

The current contest tour schedule includes South Park Mall, Shreveport, La., March 24-26; Oak View Mall, Omaha, Neb., March 31-April 2; Bel Air Mall, Mobile, Ala., April 7-9; Eastland Mall, Tulsa, Okla., April 21-23; McCain Mall, Little Rock, Ark., April 28-30; SouthRidge Mall, Des Moines, Iowa, May 5-7; Eastwood Mall, Birmingham, Ala., May 19-21; and Bannister Mall, Kansas City, Mo., June 2-4.

TO OUR READERS

Wade Jessen's Country Corner column will return next week.



Alison Wonderland. Alison Krauss, far right, and members of her Union Station Band prepare to film a music video for "When You Say Nothing At All," a song that appears on both the BNA album, "Keith Whitley: A Tribute Album," and Rounder Records' "Now That I've Found You: A Collection." Pictured, from left, are band member Ron Block, manager Denise Stiff Sheehan, band member Dan Tyminski, video producer Mitzi Rothzeit, and band members Barry Bales and Adam Steffey.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 7 **AMY'S BACK IN AUSTIN** (Square West, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI) WBM
- 63 **ANGELS AMONG US** (Beckaroo, BMI/Richville, BMI) WBM
- 54 **ANYWAY THE WIND BLOWS** (Audigram, BMI)
- 2 **AS ANY FOOL CAN SEE** (Sony Tree, BMI/Tenilee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL/WBM
- 51 **BAD DOG, NO BISCUIT** (Careers-BMG, BMI/Four Of A Kind, BMI) HL
- 6 **BEND IT UNTIL IT BREAKS** (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP) HL/WBM
- 19 **BETWEEN AN OLD MEMORY AND ME** (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL
- 43 **BETWEEN THE TWO OF THEM** (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM
- 73 **BLACK DRESSES** (JustMike, BMI/Baloo, BMI)
- 21 **THE BOX** (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minnetonka, BMI) WBM/HL
- 22 **BUBBA HYDE** (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM
- 74 **CAIN'S BLOOD** (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI)
- 10 **DOWN IN FLAMES** (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI) WBM
- 49 **FAITH IN ME, FAITH IN YOU** (WB, ASCAP/Big Tractors,

- ASCAP/Avalon Way, ASCAP) WBM
- 45 **THE FIRST STEP** (Stroudacaster, BMI/Lazy Kato, BMI/EMI April, ASCAP/Ideas Of March, ASCAP) HL/WBM
- 4 **FOR A CHANGE** (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI) WBM/HL
- 18 **GIVE ME ONE MORE SHOT** (Maypop, BMI/Wildcountry, BMI) WBM
- 38 **GONNA GET A LIFE** (Warner Source, SESAC/Dyinda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM
- 15 **THE HEART IS A LONELY HUNTER** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL
- 35 **HERE I AM** (Morganactive, ASCAP/Pookie Bear, ASCAP) WBM
- 39 **I BRAKE FOR BRUNETTES** (Reynsong, BMI/Howe Sound, BMI/Lawyer's Wife, BMI/Sony Tree, BMI) HL
- 72 **I CAN BRING HER BACK** (Cupit, BMI/Cupit Memories, ASCAP)
- 31 **I CAN LOVE YOU LIKE THAT** (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) WBM
- 55 **I DON'T BELIEVE IN GOODBYE** (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI)
- 56 **I DON'T KNOW (BUT I'VE BEEN TOLD)** (Warner-Tamerlane, BMI) WBM
- 65 **IF YOU'RE GONNA WALK, I'M GONNA CRAWL** (Songs Of PolyGram, BMI/HotDogGone, BMI/Button Willow, BMI)

- 52 **I'LL NEVER FORGIVE MY HEART** (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) HL/WBM
- 62 **I'M STILL DANCIN' WITH YOU** (Sony Tree, BMI)
- 32 **I SHOULD HAVE BEEN TRUE** (Sony Tree, BMI/Raul Malo, BMI/Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM
- 46 **I WAS BLOWN AWAY** (Careers-BMG, BMI/Doo Layng, BMI)
- 30 **THE KEEPER OF THE STARS** (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murray, BMI) HL/WBM
- 14 **LIPSTICK PROMISES** (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM
- 36 **LITTLE BY LITTLE** (A.H. Rollins, BMI/Texascity, BMI/Maypop, BMI/Wildcountry, BMI) WBM/HL
- 28 **LITTLE MISS HONKY TONK** (Sony Tree, BMI/Showbilly, BMI) HL
- 25 **LOOK AT ME NOW** (Seventh Son, ASCAP/New Court, BMI) WBM
- 47 **LOOKING FOR THE LIGHT** (Starstruck Writers Group, ASCAP/WB, ASCAP/Patrick Janus, ASCAP/Heart Of A Child, ASCAP) WBM
- 20 **LOOK WHAT FOLLOWED ME HOME** (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL
- 75 **LOSING YOUR LOVE** (Benefit, BMI/Irving, BMI/Eaglewood, BMI/Almo, ASCAP/Little Nemo, ASCAP) WBM
- 40 **MI VIDA LOCA (MY CRAZY LIFE)** (Ben's Future, BMI/Sony Tree, BMI/DreamCatcher, ASCAP) HL/WBM
- 24 **MY KIND OF GIRL** (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
- 16 **OLD ENOUGH TO KNOW BETTER** (Sony Tree, BMI) HL
- 67 **PARTY CROWD** (N2D, ASCAP/American Romance, ASCAP)

- 59 **THE RED STROKES** (Rio Bravo, BMI/Sanderson, ASCAP/Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM
- 29 **REFRIED DREAMS** (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM/HL
- 58 **SEA OF COWBOY HATS** (Songs Of PolyGram, BMI/Sony Cross Keys, ASCAP/Ben Hall, ASCAP) HL
- 50 **SHE FEELS LIKE A BRAND NEW MAN TONIGHT** (Acuff-Rose, BMI) WBM
- 13 **SO HELP ME GIRL** (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
- 57 **SOMEBODY WILL** (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) HL
- 9 **SOMEWHERE IN THE VICINITY OF THE HEART** (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP) HL
- 27 **SONG FOR THE LIFE** (Tessa, BMI) WBM
- 69 **SOUTHBOUND** (Beginner, ASCAP) WBM
- 48 **STANDING ON THE EDGE OF GOODBYE** (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI)
- 41 **STAY FOREVER** (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Foreshadow, BMI) WBM
- 60 **TAKE THAT** (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/WBM
- 42 **TENDER WHEN I WANT TO BE** (Why Walk, ASCAP) CLM
- 26 **THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE)** (Almo, ASCAP/LaSongs, Ascapp/Taste Auction, BMI/Wacissa River, BMI) WBM
- 5 **THINKIN' ABOUT YOU** (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM
- 33 **THIS TIME** (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM

- 1 **THIS WOMAN AND THIS MAN** (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunnmusic, ASCAP) WBM
- 44 **TILL YOU LOVE ME** (Little Big Town, BMI/American Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
- 23 **TRUE TO HIS WORD** (Farrenuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgian Hills, BMI) WBM
- 66 **TYLER** (Polygram Int'l, ASCAP/Davis Daniel, ASCAP/Ron Haffkine, ASCAP) HL
- 11 **UPSTAIRS DOWNTOWN** (Songs Of PolyGram, BMI/Tokeco, BMI) HL
- 17 **WHAT'LL YOU DO ABOUT ME** (Combine, ASCAP/EMI Blackwood, BMI) HL
- 37 **WHEREVER YOU GO** (Blackened, BMI/Irving, BMI) WBM
- 12 **WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN)** (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL
- 34 **WHOSE BED HAVE YOUR BOOTS BEEN UNDER** (Shania Twain, BMI/Zomba, ASCAP) WBM
- 68 **WORKIN' MAN BLUES** (Sony Tree, BMI) HL
- 71 **YEAH BUDDY** (MCA, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
- 8 **YOU CAN'T MAKE A HEART LOVE SOMEBODY** (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL
- 70 **YOU DIDN'T MISS A THING** (BMG Songs, ASCAP)
- 61 **YOU DON'T EVEN KNOW WHO I AM** (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP)

TOP COUNTRY ALBUMS

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	12	GARTH BROOKS ▲ ⁵ LIBERTY 29689 (10.98/15.98) 12 weeks at No. 1	THE HITS	1
2	2	2	50	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
3	3	3	3	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
★★★ GREATEST GAINER ★★★						
4	14	11	22	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
5	4	5	60	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	4
6	6	8	23	CLAY WALKER ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	6
7	5	4	29	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
8	7	7	6	SAWYER BROWN CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
9	12	16	39	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	9
10	8	6	36	ALAN JACKSON ▲ ² ARISTA 18759 (10.98/15.98)	WHO I AM	1
11	11	13	6	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
12	10	10	45	REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2
13	15	14	39	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
14	13	12	32	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
15	18	20	4	ALISON KRAUSS ROUNDER 325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	15
16	16	18	57	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
17	9	9	17	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
18	17	17	23	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	12
19	20	19	58	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
20	19	15	23	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
21	21	22	38	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
22	22	21	9	WADE HAYES COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	21
23	23	23	6	HANK WILLIAMS, JR. MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
24	25	26	24	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
25	29	30	33	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
26	28	28	37	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	24
27	26	25	52	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
28	24	24	45	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
29	30	27	75	REBA MCENTIRE ▲ ³ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
★★★ PACESETTER ★★★						
30	42	41	140	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
31	27	29	57	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
32	36	35	28	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
33	38	51	4	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	33
34	34	33	23	TOBY KEITH ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
35	33	37	9	SHENANDOAH LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	33
36	32	31	22	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	35	34	129	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
38	31	32	69	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
39	41	38	126	ALAN JACKSON ▲ ⁴ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
40	39	39	23	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
41	40	36	17	DOUG STONE EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
42	44	43	106	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
43	47	47	20	JOHN ANDERSON BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	43
44	43	45	17	BILLY RAY CYRUS ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
45	45	46	186	BROOKS & DUNN ▲ ⁴ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
46	46	49	20	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
47	53	55	77	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
48	48	44	37	SAMMY KERSHAW ● MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
49	54	52	58	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
50	49	40	79	GARTH BROOKS ▲ ⁵ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
51	37	56	21	GEORGE JONES MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	23
52	50	42	17	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	19
53	62	60	7	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	53
54	52	50	43	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
55	56	54	131	VINCE GILL ▲ ³ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
56	51	53	28	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	42
57	55	59	25	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
58	RE-ENTRY	48	48	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
59	57	57	25	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
60	61	58	56	NEAL MCCOY ● ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	13
61	60	64	33	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
62	64	65	102	DWIGHT YOAKAM ▲ ² REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
63	59	63	18	WILLIE NELSON LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	17
64	66	72	7	JEFF FOXWORTHY LAUGHING HYENA 2243 (4.98/8.98)	THE REDNECK TEST VOLUME 43	64
65	58	48	73	VARIOUS ARTISTS ▲ ³ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
66	69	69	121	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
67	63	62	95	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
68	68	68	45	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
69	65	61	83	CLAY WALKER ▲ GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
70	67	67	54	RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) HS	RICK TREVINO	23
71	75	—	2	GEORGE DUCAS LIBERTY 28329 (9.98/13.98)	GEORGE DUCAS	71
72	71	—	7	DOUG SUPERNAW BNA 66396 (9.98/15.98) HS	DEEP THOUGHTS FROM A SHALLOW MIND	48
★★★ HOT SHOT DEBUT ★★★						
73	NEW ▶	—	1	BOY HOWDY CURB 77691 (9.98/15.98)	BORN THAT WAY	73
74	70	66	66	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
75	72	70	234	GARTH BROOKS ▲ ¹³ LIBERTY 93866 (9.98/13.98)	NO FENCES	1

○ 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 artists removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1995, 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 18, 1995

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 ▲ ⁶ MCA 12* (7.98/12.98) 170 weeks at No. 1	GREATEST HITS	200
2	2	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	198
3	3	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	14
4	5	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	200
5	4	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	200
6	6	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	5
7	7	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	185
8	8	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	52
9	9	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	198
10	10	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	76
11	24	WILLIE NELSON ▲ ⁴ COLUMBIA 35305/SONY (7.98 EQ/11.98)	STARDUST	16
12	15	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	24
13	13	VINCE GILL MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	10

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	11	HANK WILLIAMS MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	6
15	14	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	43
16	12	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	5
17	17	TANYA TUCKER ● LIBERTY 91814 (9.98/13.98)	GREATEST HITS	26
18	18	TRISHA YEARWOOD ▲ ² MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
19	21	KENNY ROGERS ▲ LIBERTY 46106/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	93
20	20	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	34
21	25	VINCE GILL ▲ RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	186
22	19	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	2
23	16	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	71
24	—	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	45
25	23	WYNONNA ▲ ⁴ CURB 10529/MCA (10.98/15.98)	WYNONNA	2

Catalog albums are older titles which are registering significant sales. © 1995, Billboard/BPI Communications and SoundScan, Inc.



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Latin Notas



by John Lannert

TWO IN A ROW: For the second consecutive year, the folks at the National Academy of Recording Arts and Sciences have selected worthy Grammy winners in each of the three Latin Grammy categories, as well as the new Latin jazz classification.

Indeed, there really were no surprises. Luis Miguel's "Segundo Romance" (WEA Latina) won best Latin pop performance, securing the Mexican superstar his second straight kudo. Israel "Cachao" López's "Master Sessions, Vol. 1" (Crescent Moon/Epic) won best Latin tropical performance, López's first. And Vikki Carr collected her third Grammy—each for Spanish-language albums—when "Recuerdo A Javier Solís" (Globo/Sony) placed first in the best Mexican/American performance category. Arturo Sandoval's GRP album "Danzón" (Dance On) won best Latin jazz performance, which is considered a jazz category. Sandoval snared his first Grammy.

What is noteworthy about all four winning albums is that they are tribute records, either to a musical heritage ("Segundo Romance," "Master Sessions, Vol. 1," "Danzón") or to a recording artist ("Recuerdo A Javier Solís").

MAR DEL PLATA II: As promised in last week's column, here is a rundown of memorable performances that took place Feb. 23-26 at the Festival Internacional de la Canción Mar del Plata '95, staged at Mar del Plata Stadium in Mar del Plata, Argentina.

Undoubtedly, the acts that closed the festival's four nights—Charly García, José Luis "El Puma" Rodríguez, Los Pericos, and Mercedes Sosa—garnered the most heated applause. The beloved García was greeted by a torrential downpour of rain and affection from a couple of thousand fans when he took the stage around 1 a.m. Feb. 24. Despite the soggy, chilly conditions, most of the spectators hung with García as he plowed through a string of hits that ran from his days in the early '70s, when he was a member of *sui generis*, to his 1994 Sony album "La Hija De La Lágrima." A rather awkward, yet charismatic, performer who sported a brown and blond mustache, García also performed two Beatles songs—"There's A Place" and "Ticket To Ride"—that will be included on an upcoming English-language record of covers called "Cassandra Lange." The 75-minute set concluded with a thunderous take of "Fax U," featuring cameo appearances by García's *sui generis* mate Nito Mestre, guitarist Héctor Starc, and Paralamas front man Herbert Vianna.

Paralamas' show, which preceded García's, was plagued by a horrendous booming mix. Nevertheless, EMI Brazil's popular ska/rock trio proceeded with tasty reworkings of its impressive laundry list of classics, including "Alagados," "Oculos," and "Dos Margaritas." Earlier that evening, Warner Argentina siren Fabiola Cantilo offered a playful set of fan favorites, such as "Llegó Tarde" and "Mary Poppins," delivered with a playfully sassy attitude reminiscent of Cyndi Lauper.

Friday, Feb. 24, belonged to "El Puma," a 50-something Venezuelan crooner whose typically slick stageside production was as predictable as it was well received. A master at gauging and manipulating the emotional timbre of a crowd, Rodríguez was constantly pulling heart strings, whether emoting a pleading testimonial like "Tengo El Derecho A Ser Feliz," or wailing through a raucous third rendition of the uplifting hymn "Diosito Santo."

(Continued on page 38)

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	28	LUIS MIGUEL ●	WEA LATINA 97234	27 weeks at No. 1 SEGUNDO ROMANCE
2	2	4	BRONCO	FONOVISA 6029	ROMPIENDO BARRERAS
3	4	89	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
4	3	50	SELENA	EMI LATIN 28803	AMOR PROHIBIDO
5	5	23	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
6	NEW ▶		LA MAFIA	SONY 81520	EXITOS EN VIVO
7	6	44	CARLOS VIVES	POLYGRAM LATINO 518 884	CLASICOS DE LA PROVINCIA
8	10	25	LA DIFERENCIA	ARISTA-TEXAS 18786/BMG	LA DIFERENCIA
9	14	89	GIPSY KINGS ●	ELEKTRA 60845/EEG	GIPSY KINGS
10	12	69	GIPSY KINGS	ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
11	9	89	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
12	13	5	WILLIE COLON & RUBEN BLADES	SONY 81498	TRAS LA TORMENTA
13	7	13	LOS REHENES	FONOVISA 6021	NI EL PRIMERO, NI EL ULTIMO
14	8	17	BANDA MACHOS	FONOVISA 6022	GRACIAS MUJER
15	11	38	RAUL DI BLASIO	ARIOLA 20238/BMG	PIANO DE AMERICA 2
16	16	42	LOS TIGRES DEL NORTE	FONOVISA 6017	LOS DOS PLEBES
17	17	14	EMILIO	EMI LATIN 29116	SOUNDLIFE
18	15	12	MANA	WEA LATINA 98722	EN VIVO
19	18	89	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NIÑOS
20	19	13	LA TROPA F	MANNY 13049/WEA LATINA	HERMANOS HASTA EL FIN
21	21	25	PLACIDO DOMINGO	ANGEL 55263/EMI LATIN	DE MI ALMA LATINA
22	25	18	JERRY RIVERA	SONY 81426	LO NUEVO Y LO MEJOR
23	34	10	FRANKIE RUIZ	RODVEN 3154	MIRANDOTE
24	31	20	JAIME Y LOS CHAMACOS	FREDDIE X	COMO TE LLAMAS PALOMA?
★ ★ ★ GREATEST GAINER ★ ★ ★					
25	46	20	OLGA TANON	WEA LATINA 97881	SIENTE EL AMOR
26	26	89	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
27	37	10	VARIOUS ARTISTS	J&N 30719/EMI LATIN	MEREN HITS '94
28	27	26	ANA GABRIEL	SONY 81401	AYER Y HOY
29	36	89	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
30	35	89	JULIO IGLESIAS ▲	SONY 38640	JULIO
31	23	17	FAMA	SONY 81546	ENAMORATE
32	22	6	RAUL DI BLASIO	EMI LATIN 32109	GREATEST HITS
33	42	89	GIPSY KINGS	ELEKTRA 61390/EEG	LIVE!
34	28	36	JUAN GABRIEL	ARIOLA 21898/BMG	GRACIAS POR ESPERAR
35	RE-ENTRY		CACHAO	CRESCENT MOON 64320/SONY	MASTER SESSIONS VOL. 1
36	20	3	LOS TIRANOS DEL NORTE	FONOVISA 9231	INOLVIDABLES
37	45	89	GIPSY KINGS	ELEKTRA 60892/EEG	MOSAIQUE
38	24	9	LIBERACION	FONOVISA 6027	PARA ESTAR CONTIGO
39	RE-ENTRY		LUIS ENRIQUE	SONY 81360	LUIS ENRIQUE
40	RE-ENTRY		JON SECADA	SBK 29683/EMI LATIN	SI TE VAS
41	32	2	KINITO MENDEZ	EMI LATIN 32346	LOS EXITOS DE KINITO MENDEZ
42	30	9	EZEQUIEL PENA	FONOVISA 6024	YO VENDO UNOS OJOS VERDES
43	RE-ENTRY		PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
44	RE-ENTRY		VIKKI CARR	GLOBO 81393/SONY	RECUERDO A JAVIER SOLIS
45	33	2	TISH HINOJOSA	ROUNDER 3132	FRONTEJAS
46	NEW ▶		VARIOUS ARTISTS	RODVEN 3182	SALSA EN LA CALLE OCHO '95
47	38	32	JUAN LUIS GUERRA 440	KAREN 21110/BMG	FOGARATE
48	29	79	M. A. SOLIS Y LOS BUKIS ●	FONOVISA 6002	INALCANZABLE
49	RE-ENTRY		RICARDO ARJONA	SONY 81284	HISTORIAS
50	40	21	CHAYANNE	SONY 81366	INFLUENCIAS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 BRONCO FONOVISA ROMPIENDO BARRERAS
2 LA MAFIA SONY EXITOS EN VIVO	2 INDIA SOHO LATINO/SONY DICEN QUE SOY	2 SELENA EMI LATIN AMOR PROHIBIDO
3 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	3 WILLIE COLON & RUBEN BLADES SONY TRAS LA TORMENTA	3 LA DIFERENCIA ARISTA-TEXAS/BMG LA DIFERENCIA
4 GIPSY KINGS ELEKTRA/EEG GIPSY KINGS	4 JERRY RIVERA SONY LO NUEVO Y LO MEJOR	4 LOS REHENES FONOVISA NI EL PRIMERO, NI EL ULTIMO
5 GIPSY KINGS ELEKTRA MUSICIAN/EEG LOVE & LIBERTE	5 FRANKIE RUIZ RODVEN MIRANDOTE	5 BANDA MACHOS FONOVISA GRACIAS MUJER
6 LUIS MIGUEL WEA LATINA ROMANCE	6 OLGA TANON WEA LATINA SIENTE EL AMOR	6 LOS TIGRES DEL NORTE FONOVISA LOS DOS PLEBES
7 RAUL DI BLASIO ARIOLA/BMG PIANO DE AMERICA 2	7 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	7 EMILIO EMI LATIN SOUNDLIFE
8 MANA WEA LATINA EN VIVO	8 VARIOUS ARTISTS J&N/EMI LATIN MEREN HITS '94	8 LA TROPA F MANNY/WEA LATINA HERMANOS HASTA EL FIN
9 MANA WEA LATINA DONDE JUGARAN LOS NIÑOS	9 CACHAO CRESCENT MOON/SONY MASTER SESSIONS VOL. 1	9 JAIME Y LOS CHAMACOS FREDDIE COMO TE LLAMAS PALOMA?
10 PLACIDO DOMINGO ANGE/EMI LATIN DE MI ALMA LATINA	10 LUIS ENRIQUE SONY LUIS ENRIQUE	10 ANA GABRIEL SONY AYER Y HOY
11 JULIO IGLESIAS SONY JULIO	11 KINITO MENDEZ EMI LATIN LOS EXITOS DE KINITO MENDEZ	11 LINDA RONSTADT ELEKTRA/EEG CANCIONES DE MI PADRE
12 RAUL DI BLASIO EMI LATIN GREATEST HITS	12 VARIOUS ARTISTS RODVEN SALSA EN LA CALLE OCHO '95	12 FAMA SONY ENAMORATE
13 GIPSY KINGS ELEKTRA/EEG LIVE	13 JUAN LUIS GUERRA 440 KAREN/BMG FOGARATE	13 LOS TIRANOS DEL NORTE FONOVISA INOLVIDABLES
14 JUAN GABRIEL ARIOLA/BMG GRACIAS POR ESPERAR	14 GRUPO NICHE SONY HUELLAS DEL PASADO	14 LIBERACION FONOVISA PARA ESTAR CONTIGO
15 GIPSY KINGS ELEKTRA/EEG MOSAIQUE	15 GILBERTO SANTA ROSA SONY DE CARA AL VIENTO	15 EZEQUIEL PENA FONOVISA YO VENDO UNOS OJOS VERDES

○ 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. ■■ indicates past and present Heatseeker titles. © 1995, Billboard/BPI Communications and SoundScan, Inc.

SALSA EN LA CALLE 8 '95



Selection RVVD/C 3182 - Artists & Tracks
 SAZON (Celia Cruz) - PERDON SEÑORA (Frankie Ruiz) - LUNA NEGRA (Rey Ruiz) - SILENCIO (Hector Tricoche) - HASTA QUE TE CONOCI (Marc Anthony) - LA MAÑANA (Luis Enrique) - EN LAS NUBES (Edgar Joel) - ESTAS TOCANDO FUEGO (Victor Manuelle) - IDILIO (Willie Colón) - FUI LA CARNADA (Tony Vega) - VIVIR SIN TI (India) - NO PODRAS (Giro)

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LATIN NOTAS

(Continued from page 36)

The unexpected pyrotechnic blast that capped the incendiary Feb. 24 set of **Patricia Sosa** seemed to serve notice that EMI Argentina's sultry, 34-year-old songstress has successfully transformed herself from a gritty rocker to a stylish pop belter. Sosa adroitly used her operatic mezzo as a paintbrush caressing slower numbers ("Para Amarte Una Vez Más," "Endúlzame Los Oídos") or as a throbbing jackhammer on pop/dance thumpers ("Todo Empieza Otro Vez," "El Mar Más Grande Que Hay").

PolyGram Latino's **Pimpinela**, the theatrical brother/sister vocal duo of **Joaquín** and **Lucía Galán**, drew warm cheers during the homebred artists' entertaining, 50-minute performance that included its dramatic nugget "Ahora Decide," plus newer hits "Hay Amores Que Matan" and "La Familia."

On Feb. 25, high-energy reggae outfit **Los Pericos** went into overdrive for 75 minutes, playing an assortment of chestnuts from the band's eight albums, including the crew's last two EMI smashes, "Big Yuyo" and "Pampas Reggae." Lead singer **Bahiano**, whose warm vocal patois recalls the smooth phrasing of his good friends **Nando Boom** and **El General**, somehow was able to consistently regenerate the singing throng, most of whom stayed until the band finished at 2:30 a.m.

Nearly as effective in rousing the audience at will was Argentina's current heartthrob **Diego Torres**, whose fiery pop/reggae stomp was an appropriate appetizer for Pericos' smoking show. Torres, the son of Argentinian actress **Lolita Torres**, neatly intertwined his own hit singles, "Tratar De Estar Mejor" and "Dáme Una Razón" with **Bob Marley's** international reggae evergreens "I Shot The Sheriff" and "Is This Love?" during his fast-paced set. The audience, particularly the female admirers, sang vigorously with the handsome BMG artist every step of the way.

There also was frequent background vocal support from the crowd earlier that night as EMI Argentina's su-



'Blues' Music. Executives of EMI Music Mexico announce the signing of **Azul Violeta** (Violet Blue). Shown in back, from left, are EMI Music Mexico director of marketing **Rafael Gorostieta**; EMI Music Mexico president **Mario Ruiz**; band members **Cesar "El Vampiro" Lopez Garcia**, **Yuri Gonzalez Gamiz**, and **Hugo Alberto Roquen**; and band manager **Dario de Leon**. In front, from left, are band members **Ivan Enrique Gonzalez Rega** and **Jesus Alejandro Perez Sandoval**.

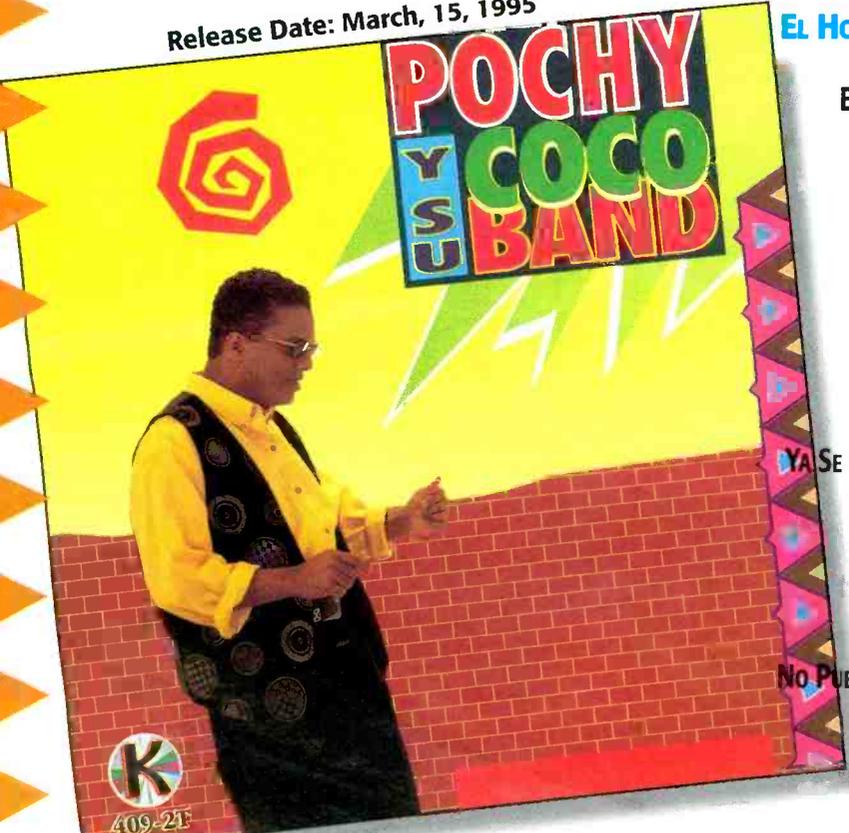
previously talented **Sandra Mihanovich** breezed through a dozen hits, highlighted by an emotive version of her classic "Soy Lo Que Soy." This lovely singer, whose open-throated vocal styl-

(Continued on next page)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE SONGWRITER
★★★★★ No. 1 ★★★★★					
1	1	1	7	BRONCO FONOVISIA	QUE NO ME OLVIDE (J.G. ESPARZA)
2	3	7	3	LA MAFIA SONY	TOMA MI AMOR (A. LARRINAGA)
3	2	2	7	SELENA EMI LATIN	FOTOS Y RECUERDOS (C. HYUNDE)
4	4	3	6	LUIS MIGUEL WEA LATINA	TODO Y NADA (V. GARRIDO)
★★★ AIRPOWER ★★★					
5	NEW		1	LOS DINNOS UNICO/FONOVISIA	EL TAXISTA (J. SEBASTIAN)
6	7		2	BANDA MAGUEY FONOVISIA	EVA MARIA (P. HERRERO, J. ARMENTEROS)
7	8	5	7	BANDA PACHUCO LUNA/FONOVISIA	MITAD TU, MITAD YO (M.M. MONTES)
8	6	8	6	MYRIAM HERNANDEZ WEA LATINA	◆ ESE HOMBRE (M.A. RAMIREZ)
9	12	23	4	FAMA SONY	AMOR PERDONAME (J. GALVAN, J. ROSARIO)
10	11	17	5	SPARX FONOVISIA	QUE DEBO HACER (L. ANTONIO, T. MORRIE)
11	5	4	7	LOS REHENES FONOVISIA	PREGUNTAME A MI (J. TORRES)
12	18	27	4	FITO OLIVARES FONOVISIA	CUPIDO BANDIDO (R. OLIVARES)
13	14	18	5	LOS MIER FONOVISIA	BORDADA A MANO (Z. LUIS)
14	9	14	15	LOS TEMERARIOS AFG SIGMA	QUE POCA SUERTE (A.A. ALBA)
15	20	36	3	EZEQUIEL PENA FONOVISIA	TU CASTIGO (M.A. SOLIS)
16	15	9	6	OLGA TANON WEA LATINA	◆ ENTRE LA NOCHE Y EL DIA (G. MARQUEZ)
17	13	22	7	DIVINO FONOVISIA	LLORARAS (R. RAMIREZ)
18	21	11	19	SELENA EMI LATIN	◆ NO ME QUEDA MAS (R. VELA)
19	22	10	17	PEDRO FERNANDEZ POLYGRAM LATIN	MI FORMA DE SENTIR (J.M. DEL CAMPO)
20	19	16	7	EDNITA NAZARIO EMI LATIN	COMO ANTES (L.A. MARQUEZ)
★★★ AIRPOWER ★★★					
21	26	28	7	PAQUITO HECHAVARRIA SONY	PIANO (J.L. PILOTO, M. BENITO)
22	23	20	10	MARCO ANTONIO SOLIS FONOVISIA	POPURRI (M.A. SOLIS)
23	16	12	20	LUIS MIGUEL WEA LATINA	◆ LA MEDIA VUELTA (J.A. JIMENEZ)
24	10	6	14	LIBERACION FONOVISIA	VUELVE MI AMOR (R. DAMIAN)
25	33	37	4	ANA GABRIEL SONY	COMO AGUA PARA CHOCOLATE (MASSIAS)
26	40		20	SPARX FONOVISIA	◆ TE AMO, TE AMO, TE AMO (L. ANTONIO, T. MORRIE)
27	39		4	RICARDO ARJONA SONY	REALMENTE NO ESTOY TAN SOLO (R. ARJONA)
28	30	25	4	GRACIELA BELTRAN EMI LATIN	TESORO (M.E. CASTRO)
29	17	15	17	LOS MIER FONOVISIA	TE AMO (R. DAMIAN)
30	35	31	5	LA TROPA F MANNY/WEA LATINA	LAGRIMAS (J.B. FARIAS)
31	RE-ENTRY	2	2	LAURA PAUSINI WEA LATINA	AMORES EXTRANOS (A. VALSILIO, R. BUTI, CHEOPE, M. MARATI, J. BADI)
32	24	38	3	INDIA SOHO LATINO/SONY	QUE GANAS DE NO VERTE MAS (A. VESSANI)
33	32	35	3	JOSE JAVIER SOLIS FONOVISIA	SE REMATA EL JACALITO (B. BERMUDEZ)
34	27	24	14	FITO OLIVARES FONOVISIA	EL COLESTEROL (R. OLIVARES)
35	NEW	1	1	BANDA TORO FONOVISIA	BONITO Y SABROSO (B. MORE)
36	37	26	16	LA DIFERENZIA ARISTA-TEXAS/BMG	LINDA CHAPARRITA (M.C. SPINDOLA)
37	28	29	7	EMILIO EMI LATIN	DONDE ANDARA (P. YBARRA)
38	NEW	1	1	BANDA MACHOS FONOVISIA	GRACIAS MUJER (R. ORTEGA)
39	NEW	1	1	MARCELO CEZAN SONY	TOMA TU TIEMPO Y SUENA (F. SALGADO)
40	25	13	15	CRISTIAN MELODY/FONOVISIA	CON TU AMOR (D. GARCIA, M. SCHAULUIS)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
34 STATIONS	21 STATIONS	68 STATIONS
1 LUIS MIGUEL WEA LATINA TODO Y NADA	1 PAQUITO HECHAVARRIA SONY PIANO	1 BRONCO FONOVISIA QUE NO ME OLVIDE
2 MYRIAM HERNANDEZ WEA LATINA ESE HOMBRE	2 INDIA SOHO LATINO/SONY QUE GANAS DE NO...	2 LA MAFIA SONY TOMA MI AMOR
3 EDNITA NAZARIO EMI LATIN COMO ANTES	3 TONY VEGA RMM/SONY SI YO VUELVO A...	3 SELENA EMI LATIN FOTOS Y RECUERDOS
4 LAURA PAUSINI WEA LATINA AMORES EXTRANOS	4 TITO ROJAS M.P. TAMBIEN NOS DUELE	4 BANDA MAGUEY FONOVISIA EVA MARIA
5 RICARDO ARJONA SONY REALMENTE NO ESTOY...	5 WILLIE COLON & RUBEN BLADES SONY TRAS LA...	5 LOS DINNOS UNICO/FONO- VISA EL TAXISTA
6 OLGA TANON WEA LATINA ENTRE LA NOCHE Y EL DIA	6 JOHNNY RIVERA RMM/SONY SE PARECIA TANTO A TI	6 BANDA PACHUCO LUNA/FONOVISIA MITAD TU...
7 MARCELO CEZAN SONY TOMA TU TIEMPO Y SUENA	7 JUIS ENRIQUE SONY ROMANTICOS AL RESCATE	7 FAMA SONY AMOR PERDONAME
8 CHARLIE MASSO SONY AUN ME GUSTAS TU	8 FRANKIE RUIZ RODVEN MIRANDOTE	8 SPARX FONOVISIA QUE DEBO HACER
9 ALEJANDRA GUZMAN ARIOLA/BMG DESPERTAR	9 GILBERTO SANTA ROSA AUN Y HERIDO	9 LOS REHENES FONOVISIA PREGUNTAME A MI
10 ALVARO TORRES EMI LATIN REENCUENTRO	10 OLGA TANON WEA LATINA ENTRE LA NOCHE Y EL DIA	10 FITO OLIVARES FONOVISIA CUPIDO BANDIDO
11 PEDRO FERNANDEZ POLY- GRAM LATIN MI FORMA...	11 LUIS MIGUEL WEA LATINA TODO Y NADA	11 LOS MIER FONOVISIA BORDADA A MANO
12 ROSARIO SDI/SONY ESTOY AQUI	12 RIKARENA J&N/EMI LATIN NUNCA TE MENTI	12 EZEQUIEL PENA FONOVISIA TU CASTIGO
13 BRAULIO SONY SOLOS TU Y YO	13 KAOS SDI/SONY AMOR FINGIDO	13 LOS TEMERARIOS AFG SIGMA QUE POCA SUERTE
14 RICARDO MONTANER EMI LATIN EL MUNDO GIRA...	14 LAURA PAUSINI WEA LATINA AMORES EXTRANOS	14 DIVINO FONOVISIA LLORARAS
15 CRISTIAN MELODY/FONOVISIA CON TU AMOR	15 GRUPO NICHE SDI/SONY LO BONITO Y LO FEO	15 MARCO ANTONIO SOLIS FONOVISIA POPURRI

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. © 1995 Billboard/BPI Communications, Inc.



by Jeff Levenson

NOW, MORE (THAN EVER) FOR ART: The jazz agenda attached to the Lila Wallace-Reader's Digest Fund is simple: help build a nationwide audience for the music, especially in areas that don't get to hear much of it live. To that end, quite obviously, the foundation puts its money where its ideology is: It has once again come up big in the sweepstakes to see who will throw their support behind jazz in the most meaningful way.

The fund has just announced a \$5.1 million grant to the New England Foundation For The Arts to administer and underwrite the Lila Wallace-Reader's Digest National Jazz Network. That means the fund, overall, has been responsible for investing in jazz to the tune of \$19 million since 1991. The current members of the network receiving the awards include the Flynn Theatre For The Performing Arts in Burlington, Vt.; the Kentucky Center For The Arts in Louisville, Ky.; Helena Presents/Myrna Loy Center in Helena, Mont.; and the Carver Cultural Center in San Antonio, Texas. Each will get between \$50,000 and \$66,000.

Because of network support, reportedly more than 1.5 million people have had the opportunity to hear live jazz and participate in residency activities. That figure should increase significantly with the latest round of awards.

Are these grants to arts organizations important in our current climate of culture-bashing, in the Age of the Angry White Male as personified by a power-thirsty guy named Newt? If you gotta ask, I don't want to know you.

BRANFORD, AFTER TONIGHT: Now that he has upped and left Leno (Jay, that is, though we aren't really sure who, if anyone, pulled the plug on their late-night relationship) saxophonist Branford Marsalis is poised to host and participate in a historic event—that is, the first-ever Cape Town Jazz & Heritage Festival, honoring the anniversary of democracy in South Africa. The fest, a five-day affair, is scheduled to run April 26-30.

Sharing the performance stage with Branford and his Buckshot LeFonque band will be Buckwheat Zydeco, Buddy Guy, Cassandra Wilson, Hugh Masakela, and Rene McLean; and others, we are told, are expected to sign on soon. The event will be filmed for a television pilot by the U.S. company Cine Musica; the projected TV series will highlight prestigious jazz and classical festivals around the world.

RECORD STUFF: As master percussionist Roy Haynes gets set to turn 70, let's turn our attention to "Te Vou!" his latest release from Dreyfus and a front-runner for inclusion on my list of year's best (I won't be surprised a bit if it makes many a critic's top 10). Haynes boasts musical associations that read like the history of jazz—Louis Armstrong, Billie Holiday, Lester Young, Charlie Parker, Thelonious Monk, Bud Powell, Charles Mingus, Miles Davis, Stan Getz, and just about every other significant player from the early '40s on. The fact that he's still making vital music, attracting considerably younger playmates on the order of Pat Metheny, Donald Harrison, Dave Kikowski, and Christian McBride, attests to far more than his longevity or endurance—Haynes possesses a *je ne sais quoi* hipness that is measured best by the music he makes. This record is a perfect blend of the traditional and the modern. Like the drummer himself, it's a winner.

LATIN NOTAS

(Continued from preceding page)

ings could be compared favorably to the wide-open deliveries of Brazil's top sirens, deserves exposure beyond Argentina, where she has remained a household name for nearly 20 years.

The festival's final installment Feb. 26 was crowned with a mesmerizing performance by Mercedes Sosa, Argentina's foremost song stylist, whose rich and resonant contralto/mezzo graced the diverse material in her set with an almost holy aura. As usual, Sosa was at home performing a variety of songs, ranging from Sting's "Fragile" (Fragilidad), to Milton Nascimento's "Maria Maria," to folkloric standard "Al Jardin De La Republica." Now in her 60s,

Sosa continues to age most gracefully, maintaining close ties with contemporary music, as well as time-honored folk anthems.

BMG Spain's irreverent troubadour Joaquín Sabina, who, during his revved-up rock set, affectionately referred to Argentina geographically as "the most beautiful asshole in the world," served up a rowdy set that featured a guest appearance by Argentinian rocker Juan Carlos Baglietto on "Con La Frente Marchita." Sabina earned his greatest roars and cheers during a sing-along rendition of his 1993 smash "Y Nos Dieron Las Diez."

Crowd-pleasing sets by Sony

Mexico's Ricardo Arjona and EMI Argentina's León Gieco were suddenly cut short by the festival's promoters Rock & Pop International, presumably because of scheduling considerations. However, Arjona displayed an amazing rapport with his female following, even though his sarcastic harangues directed at political and clerical figures wore thin after the first helping. "Señoras De Cuatro Décadas" and "Te Conozco" boasted enthusiastic backing vocals from the audience.

Gieco, one of the few Argentinian artists who melds the country's regional musics with contemporary rock sounds, fashioned a sparkling, yet brief, greatest-hits show sporting festive renditions of "Pensar En Nada," "Principe Azul," and "El Fantasma De Canterville."

As noted last week, "Canción Mar Del Plata '95" was a sure-footed first step toward a greater event. Much of that optimism was rooted in the aim-to-please attitude of the festival performers, as reflected in their shows.

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	19 MI FORMA DE SENTIR (Fonovisa, SESAC)
31 AMORES EXTRANOS (Cappuccino Blue Team)	7 MITAD TU, MITAD YO (Fonovisa, SESAC)
9 AMOR PERDONAME (Pig Haus, BMI)	18 NO ME QUEDA MAS (Lone Iguanas, BMI)
35 BONITO Y SABROSO (Peer Int'l, BMI)	21 PIANO (Lanfranco, ASCAP/Manden, ASCAP)
13 BORDADA A MANO (Vander, ASCAP)	22 POPURRI (Mas Latin, SESAC)
25 COMO AGUA PARA CHOCOLATE (Copyright Control)	11 PREGUNTAME A MI (Editora Esperanza, SESAC)
20 COMO ANTES (Don Cat, ASCAP)	10 QUE DEBO HACER (Striking, BMI)
40 CON TU AMOR (Copyright Control)	32 QUE GANAS DE NO VERTE MAS (Rightsongs, BMI)
12 CUPIDO BANDIDO (Copyright Control)	1 QUE NO ME OLVIDE (El Conquistador, BMI)
37 DONDE ANDARA (Zomba Golden Sands, ASCAP)	14 QUE POCA SUERTE (Editora Angel, SESAC)
34 EL COLESTEROL (Copyright Control)	27 REALMENTE NO ESTOY TAN SOLO (Sony Discos, ASCAP)
5 EL TAXISTA (Copyright Control)	33 SE REMATA EL JACALITO (SACM Latin, ASCAP)
16 ENTRE LA NOCHE Y EL DIA (Sony Discos, ASCAP)	26 TE AMO, TE AMO, TE AMO (Striking, BMI)
8 ESE HOMBRE (Copyright Control)	29 TE AMO (Vander, ASCAP)
6 EVA MARIA (BMG Ariola/SGAE, BMI/Unichappell, BMI)	28 TESORO (Copyright Control)
3 FOTOS Y RECUERDOS (EMI April, ASCAP)	4 TODO Y NADA (Peermusic, BMI)
38 GRACIAS MUJER (Copyright Control)	2 TOMA MI AMOR (Copyright Control)
30 LAGRIMAS (Manny, BMI)	39 TOMA TU TIEMPO Y SUENA (Foreign Import, BMI)
23 LA MEDIA VUELTA (Corp. Art., ASCAP)	15 TU CASTIGO (Mas Latin, SESAC)
36 LINDA CHAPARRITA (Arista-Texas, ASCAP)	24 VUELVE MI AMOR (Vander, ASCAP)
17 LLORARAS (Vander, ASCAP)	

TO OUR READERS
Heidi Waleson's Keeping Score column will return next week.

Artists & Music

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THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	27	AMY GRANT ▲ MYRRH 6974/WORD 9 weeks at No. 1	HOUSE OF LOVE
2	2	33	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
3	5	17	SANDI PATTI WORD 9443 HS	FIND IT ON THE WINGS
4	7	25	ASHTON/BECKER/DENTE SPARROW 1389/CHORDANT	ALONG THE ROAD
5	4	31	NEWSBOYS STARSONG 8814	GOING PUBLIC
6	3	9	PFR SPARROW 1452/CHORDANT	GREAT LENGTHS
7	12	15	MICHAEL CARD SPARROW 1421/CHORDANT	POIEMA
8	NEW▶		POINT OF GRACE WORD 5608	THE WHOLE TRUTH
9	8	21	4 HIM BENSON 4046	THE RIDE
10	6	15	STEVE GREEN SPARROW 1412/CHORDANT	PEOPLE NEED THE LORD
11	11	15	OUT OF EDEN GOTEE 3818/MYRRH	LOVIN' THE DAY
12	9	73	CARMAN ● SPARROW 1387/CHORDANT HS	THE STANDARD
13	10	119	DC TALK ● FOREFRONT 3002/CHORDANT	FREE AT LAST
14	33	33	GARY CHAPMAN REUNION 0084/WORD	THE LIGHT INSIDE
15	22	3	CHRISTAFARI GOTEE 3819/MYRRH	SOUL FIRE
16	15	17	SIERRA STARSONG 1003	SIERRA
17	23	5	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 43010/VERITY	SHOW UP!
18	19	7	CHARLIE PEACOCK SPARROW 1371/CHORDANT	EVERYTHING THAT'S ON MY MIND
19	13	73	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
20	RE-ENTRY		CHERI KEAGGY SPARROW 1419/CHORDANT	CHILD OF THE FATHER
21	14	61	TWILA PARIS STARSONG 8805	BEYOND A DREAM
22	17	23	BEBE & CECE WINANS SPARROW 1417/CHORDANT	RELATIONSHIPS
23	20	41	RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
24	NEW▶		MARGRET BECKER SPARROW 51424/CHORDANT	GRACE
25	29	57	POINT OF GRACE WORD 26014	POINT OF GRACE
26	16	7	NEW SONG BENSON 2261	PEOPLE GET READY
27	32	63	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/CHORDANT	EVOLUTION
28	37	53	MICHAEL CARD SPARROW 1435/CHORDANT	JOY IN THE JOURNEY
29	18	47	AUDIO ADRENALINE FOREFRONT 3012/CHORDANT	DON'T CENSOR ME
30	21	7	CRYSTAL LEWIS METRO ONE 0138/DIAMANTE	CRYSTAL LEWIS' GREATEST HITS
31	NEW▶		JOHN SCHLITT WORD 4620	SHAKE
32	25	147	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
33	NEW▶		AARON JEOFFREY STARSONG 8819/CHORDANT	AARON JEOFFREY
34	28	43	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
35	24	63	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
36	NEW▶		VINEYARD VINEYARD 9184/DIAMANTE	RIVER IS HERE
37	30	29	BRYAN DUNCAN MYRRH 6973/WORD	SLOW REVIVAL
38	27	113	NEWSBOYS STARSONG 8251	NOT ASHAMED
39	39	43	RON KENOLY INTEGRITY 055/CHORDANT	GOD IS ABLE
40	34	39	CLAY CROSSE REUNION 9728/WORD	MY PLACE IS WITH YOU

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications.



by Deborah Evans Price

OUCH: Anyone who has attended a recent concert on Amy Grant's House Of Love tour has probably noticed that Gary Chapman, her husband and opening act, has been sporting a pretty colorful black eye. Chapman got the shiner at a Phoenix Suns basketball game. Suns player A.C. Green had attended Grant & Chapman's Phoenix concert and invited them to a game while they were in town. Chapman was asked to sing the national anthem, and afterward was sitting courtside during the game when Green chased a loose ball into the stands and plowed right into Chapman, blacking his eye. Chapman was taken to the hospital and checked out fine.

Speaking of the House Of Love tour, I attended the Dallas concert at Reunion Arena and highly recommend catching the show when it comes to your town. Chapman's set was terrific. Among the highlights were his cappella rendition of the standard "Great Is Thy Faithfulness" (which he says he plans to include on his next album) and the rousing closing number, "Gospel Ship." Grant's two-hour, 27-song show was incredible, blending her classics such as "Father's Eyes" and "El Shaddai" with more recent hits like "Baby, Baby" and "House Of Love." Acclaimed songwriter/producer Wayne Kirkpatrick is taking a break from studio life to tour with Grant and is a wonderful addition to her band. He sang Vince Gill's part on the duet "House Of Love," and it sounded great.

This is one of the most successful tours out there this spring, and it's easy to see why. Grant is a consummate professional, yet her shows never lose any warmth or feeling because of her wonderful ability to communicate with her audience.

EVERYBODY'S TALKIN': In 1985 The New York Times published an article on country music that got Music Row residents in an uproar. Author Robert Palmer observed that "it's not just the Nashville Sound that seems to be dying; it's the Nashville dream." Well, the industry underwent changes but it survived, and it's obvious the dream is alive

and thriving. Recently The Times turned its attention to the Christian industry, and there's been lively discussion of Nicholas Dawidoff's Feb. 5 piece. Some think he made valid points, while others have objected to a few things.

I was bothered by the fact that he initially referred to Point Of Grace as Christian rock. Its music is light pop/adult contemporary. There are many great Christian rock bands, but to call Point Of Grace rock is like referring to Mariah Carey as a heavy metal artist. If people outside Christian music investigate the genre and listen to Point Of Grace expecting driving guitars and fiery vocals, then bland might be their description. I like Point Of Grace, but it's not a rock act.

Aside from that, I do think he made some good observations on the conservative nature of the industry and how the genre would be more interesting and successful if more risks were taken. One industry insider said he didn't like everything that was said in the article, but he couldn't disagree with much either. I think that's true, and at least the industry wasn't pronounced dead, as country music was. In fact, the article has fueled mainstream media interest from CBS News Reports, USA Weekend, and the BBC. I guess it just lends credence to that old show-biz adage that any publicity is good as long as they spell your name right.

NAMES IN THE NEWS: Christafari has been accepted in the prestigious Reggae Ambassadors Worldwide, a mainstream organization that exists as a network to promote reggae music. Gotee Records serviced the network songs from the band's new release and is getting enthusiastic response from such diverse locales as Guam, France, and Hawaii... PFR and Phil Keaggy have recorded "We Can Work It Out" for the Beatles tribute album being produced on Liberty Records... New Southern gospel trio Won By One recently signed with Canaan Records. Its debut is due in April... Noted drummer Aaron Smith has relocated from California to Nashville to devote more time to working with Christian acts. Smith's credits include work with Charlie Peacock, Margaret Becker, and Rich Mullins. He began his career at Motown and was the featured drummer on the Temptations' classic "Papa Was A Rolling Stone"... Limit X embarks on a two-week European tour in March that includes appearances in England, Holland, and Germany. The African band will perform songs from its current N Soul release "Malibongwe."

KAREN LEHNER OPENS HER 'HEART' WITH SRO DEBUT

(Continued from page 13)

ing in a bookstore in 1989 when she took a chance and pressed a tape into the hands of producer Scheibner.

"To be honest, I wasn't expecting much, but I took Karen's tape home and I was just amazed," Scheibner says. "Lyrically she was really strong, and there was a real style."

The pair became friends and eventually made a commitment to work together, fine-tuning Lehner's songs and experimenting in the studio over the next five years.

The ultimate inspiration to get serious and record "The Heart Of Us All" came in the form of a truck that plowed into Lehner's car on an L.A. freeway.

"My boyfriend had just left me, and I was driving on the 405 in this boo-hoo-I-want-to-die mood," Lehner says. "When that truck hit me I said, 'I want to live, I want to live!' It made me think that life is short, and I want to record this music. That's how the whole thing started."

With an album in the can, Lehner and Scheibner approached former Cema Distribution president Dennis White, who had recently started SRO Records with Scott Martin, owner of SRO Marketing, a retail tracking firm.

SRO's plan is to closely track

Lehner's sales, then pursue "niche marketing" when and where activity dictates.

White says the label operates under the theory that "the artists don't have to have a permanent staff... You hire people as you need them. It saves artists all that overhead."

Although Lehner and company have no immediate touring plans, judging by the reaction of Chris Kimball to both Lehner's music and her personality, it might not be a bad idea. The owner of City Disc in Greenbrae, Calif., near Lehner's Marin County home, says the singer radiates a realness that separates her from the pack.

"She's a customer of ours, and her enthusiasm has definitely helped push this record," says Kimball. "We put it up on the listening station, and people always say, 'Who is this person?' It's not blowing the doors off, but it's selling better than any of our other local artists. Karen has managed to stay on that line of pushing it because it's her love. That totally comes across and makes this record easy to sell and easy to recommend."

Sensing that its best chance of gaining airplay for Lehner laid with album alternative radio, SRO turned to independent promoter Michele

Clark, whose New Jersey-based company, Michele Clark Promotion, specializes in the album alternative format. While she expresses a true fan's enthusiasm for Lehner's music and has helped the singer gain exposure on several stations, Clark expresses frustration that the format may be turning away from esoteric singer/songwriters like Lehner.

"[Album alternative] has gotten very classic rock sounding, more along the lines of Hootie & the Blowfish," Clark says. "But people, especially women, who are paying attention to Karen's music are falling in love with her. The hard part is getting them to pay attention. That's what I'm up against."

When it comes to getting her music to the public, Lehner is ready for an uphill battle. But the singer stresses that whatever happens with this record she has come to the realization that she's in it for the long haul.

"I don't wear kneepads or have a pneumatic chest, so I can't compete with all that hype, but I'm proud of this record and that I had the courage to do it," she says. "Making this record, I got the best education from the nicest people. And all it took was getting hit by a truck!"

LIVE & LIVELY...
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MALACO
RECORDS

REV. JAMES MOORE
with the Mississippi Mass Choir

LIVE
at Jackson State
University

MALACO
RECORDS
6018



by Lisa Collins

SPRING FEVER: What's the hottest season for gospel? Seems the labels have a penchant for spring fever. Here's just some of what's on tap: The Stellar Award-winning **Wilmington Chester Mass Choir** will reunite with **Daryl Coley** on its upcoming album, set to be recorded live this month in Philadelphia. Coley was featured on the choir's best-selling release, "He's Preparing Me" . . . Recording artist/producer **Rudolph Stansfield** has signed on to produce the debut release from **Charlene Bell**, the eldest sister of **Vanessa Bell Armstrong**. The album is slated to be recorded in April . . . **Beverly Crawford**, best known for her work with **Bobby Jones'** backup ensemble, **New Life**, steps out on her own with her live-recording debut this month in Nashville. There, Jones will intro Crawford, who is five months' pregnant. Warner Alliance plans to release the album in August. (Speaking of Jones, his recent Miami Explosion was a rousing success. Attendees included **John P. Kee** & the **New Life Community Choir**, the **Anointed Pace Sisters**, the **Kurt Carr Singers**, **Albertina Walker**, and **Shirley Caesar**, who hosted the Vision Awards.) . . . The **Jackson Southernaires** are hard at work on their first project since the death of **Frank Williams**, who produced, sang lead vocals, and was the group's all-around driving force. The album features a touching tribute song to Williams. Look for its release sometime in late summer . . . Also due this summer is the latest from the **Mighty Clouds Of Joy**, now signed to Intersound, with at least four cuts being written and produced by the **Williams Brothers** . . .

Meanwhile, citing the need for more preparation time, **Jerry Mannery**, who heads Malaco's gospel division, has pushed back the date of the **Mississippi Mass Choir's** next live-recording session from May 6 to July 1 in Jackson, Miss. Then the choir will jet to Greece, where it will perform live at the Acropolis in mid-July. Mannery is negotiating with **John P. Kee** and **Walter Hawkins** about producing tracks on the debut release of their teen prodigy, 13-year-old **Bryan Wilson** . . . Demand for a video from **Dottie Peoples** has been so great that Atlanta International Records (AIR) recently recorded a concert video, featuring her most popular cuts, including "On Time God," "Pure Love," and "Hold On" . . . AIR also has announced the promotion of **Juandolyn Stokes** to VP of marketing. **Larry Tinsley** now assumes the post of national director of promotions.

MERCY, MERCY, MERCY: **Andrae Crouch** almost didn't go to the Grammys. Still reeling from the recent death of his brother, he thought he had no chance of winning the Grammy for best pop/contemporary gospel album for his current release, "Mercy." Truly shocked to receive the coveted statuette, he says it was the boost he needed to finish his next project. An August release has been slated . . . Warner Alliance and Choice Productions presented their annual pre-Grammy Gospel Celebration at Marla Gibbs' Crossroads Theater in Los Angeles. Over 1,000 turned out for the three-hour event hosted by **Kim Fields**, **Hattie Winston**, and **Alvin Chea**, with performances from **Kirk Franklin**, **O'Landa Draper**, **Anointed**, **Beverly Crawford**, **Yolanda Adams**, and **Daryl Coley**.

Top Gospel Albums

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	2	31	THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO 1 weeks at No. 1	IN THIS PLACE
2	1	27	HELEN BAYLOR WORD 66443/EPIC HS	THE LIVE EXPERIENCE
3	3	87	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 2119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
4	4	17	TRAMAINÉ HAWKINS COLUMBIA 57876	TO A HIGHER PLACE
5	7	5	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
6	5	39	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
7	9	21	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
8	6	91	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
9	10	95	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
10	12	19	JAMES HALL & WORSHIP & PRAISE TEHILLAH 9131/INTERSOUND	GOD IS IN CONTROL
11	8	43	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
12	14	11	THE MISSISSIPPI MASS CHILDREN'S CHOIR MALACO 4469	A NEW CREATION
13	15	27	VICKI WINANS INTERSOUND 9127	VICKI WINANS
14	NEW▶		REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR MALACO 6018	LIVE AT JACKSON STATE UNIVERSITY
15	13	33	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
16	11	43	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006/TYSCOT	IT'S OUR TIME
17	22	3	TRI-STATE MASS CHOIR III PARADISE 7011/TYSCOT	WORTHY
18	17	23	STEPHANIE MILLS GOSPO-CENTRIC 72123/CHORDANT	PERSONAL INSPIRATIONS
19	19	43	BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
20	18	13	A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 51443/CHORDANT	WAIT ON THE LORD
21	27	5	THE KURT CARR SINGERS GOSPO-CENTRIC 2126	SERIOUS ABOUT IT
22	21	19	JENNIFER HOLLIDAY INTERSOUND 9113	ON & ON
23	16	19	ALBERTINA WALKER BENSON 1130	SONGS OF THE CHURCH-LIVE IN MEMPHIS
24	26	5	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
25	29	9	FLORIDA MASS CHOIR INTERSOUND 9133	HOLY
26	37	3	GOSPEL MUSIC WORSHP OF AMERICA-NATIONAL MASS CHOIR BENSON 4067	THE TORCHBEARERS OF EXCELLENCE-LIVE IN ATLANTA
27	25	37	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
28	23	19	THE SONGBIRDS FEAT. REV. ANDREW CHEAIRS BLACKBERRY 2000/E&J	THE FAMILY
29	RE-ENTRY		KIM STRATTON GLORIOUS 503/INTEGRITY	I'M IN THIS PLACE
30	36	7	PETER'S ROCK MASS CHOIR SOUND OF GOSPEL 213	A MESSAGE FROM THE ROCK
31	32	15	DALLAS FORT WORTH MASS CHOIR SAVOY 7115	FOR HIS GLORY
32	30	15	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 7116	I SEE A MIRACLE
33	24	9	SECOND CHAPTER DDS 001/JAMM	FEEL THE SPIRIT
34	33	53	CHICAGO COMM. CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
35	NEW▶		VARIOUS ARTISTS MOTOWN 30400	MOTOWN COMES HOME
36	20	33	WANDA NERO BUTLER SOUND OF GOSPEL 205	CHIKE ANYABWILLE
37	RE-ENTRY		DANIEL WINANS GLORIOUS 504/INTEGRITY	NOT IN MY HOUSE
38	NEW▶		MICHAEL FLETCHER SOUND OF GOSPEL 216	HIGHEST PRAISE
39	38	3	NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE
40	39	13	JAMES BIGNON & DELIVERANCE ATLANTA INT'L 10201	HEAVEN BELONGS TO YOU

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AIR NAIRD

Songwriters & Publishers

ARTISTS & MUSIC

Midnight Songs, PolyGram Prove That Budding Songwriters Can Be Profitable

BY J.R. REYNOLDS

LOS ANGELES—Signing young new songwriters as opposed to veterans poses a risk for fledgling Midnight Songs. But company president Jocelyn Cooper-Gilstrap says the long-term payoff will be well worth it.

"An immediate advantage is I don't have that much competition because I sign developing songwriters, as opposed to companies that only want established writers," she says.

Midnight Songs, which opened its doors April 1993, is a New York-based co-venture with PolyGram Music Publishing that specializes in developing new songwriting talent.

Last November, Midnight scored a No. 5 hit on the R&B Singles chart with "U Will Know" from Mercury's "Jason's Lyric" soundtrack.

The song was performed by the all-star R&B collective Black Men United and co-written by Midnight's D'Angelo and Luther Archer and co-produced by D'Angelo and Brian McKnight.



COOPER-GILSTRAP

D'Angelo, who was Midnight's first signing, will release his debut EMI album, "Brown Sugar," in May.

Other writer/producers currently signed to the boutique publisher include Baby Fro, Rob Bacon, Freedom Lyles, K-Love, Simply Soul, Kevin Smith, and Angie Stone.

Midnight also oversees Mercury's current songwriting catalog. Signed to PolyGram Music Publishing but "looked after" by Cooper-Gilstrap are

Dwayne Wiggins, Raphael Wiggins and Tim Christian of Tony Toni Toné, Brian McKnight, and Brandon Barnes.

In explaining why most of the songwriters currently signed to Midnight are black, Cooper-Gilstrap says, "We just happen to be attracted to African-American songwriters. But it's all in the arrangement as to whether a song ends up being R&B, country, or pop."

Cooper-Gilstrap admits a downside to signing fresh songwriters is that it takes longer to generate income, but says it also hedges her bets.

An example of that risk is working in nontraditional areas of music. Cooper-Gilstrap says, "Freedom Lyles, who is in his early 20s, scores music for the TV show 'New York Undercover' with James Mtume. He also wants to explore opportunities in film scoring and new technology areas like interactive."

With a roster of 12 songwriters, Cooper-Gilstrap describes her company as small, but with lofty goals. "We want to keep growing, but at a pace that we will be able to keep up with."

Kathy Baylor assists Gilstrap-Cooper as creative scout for Midnight.

Prior to her post at Midnight, Cooper-Gilstrap was Creative Services director for Warner Chappell, where she signed and worked with such talents as Bernard Belle (Michael Jackson, Bobby Brown), Dave Hall (Mary J. Blige), Eddie F (Heavy D. & the Boyz), Eric Sadler (Public Enemy, Ice Cube), and Gerry Deveaux (Lenny Kravitz, Vanessa Paradis).

The executive also worked for PolyGram Records in promotion.

Recently, Cooper-Gilstrap was nominated for ASCAP's board of directors. Being young, black, and female, she says she can bring a new perspective to the performing right society's boardroom. "I see things differently than most of the other board members," she says.

"For example, when someone refers to standards, they might be referring to classical European music. But that term can also relate to vintage jazz or R&B music."



Two For The Money. Songwriters Eddie Schwartz, left, and Dean McTaggart, center, have signed publishing deals with Canada's TMP—The Music Publisher, with the Schwartz deal a re-signing. Shown with Schwartz and McTaggart, from left, are TMP staffers Heather Pollock, creative assistant; Kathleen Morley, publishing assistant; Lynda Davies, creative director; Vicki Walters, director of publishing; and Frank Davies, president.

NO. 1 SONG CREDITS

THE HOT 100
TAKE A BOW • Babyface, Madonna • Ecaf/BMI, Sony/ASCAP, WB/ASCAP, Webco Girl/ASCAP

HOT COUNTRY SINGLES & TRACKS
THIS WOMAN AND THIS MAN • J. Pennig Michael Lunn • Almo/ASCAP, Bamatuck/ASCAP, WB/ASCAP, Lunnmusic/ASCAP

HOT R&B SINGLES
CANDY RAIN • Heavy D, Terri Robinson, Jean C. Oliver, S. Barnes • EMI April/ASCAP, E-Z-Duz-It/ASCAP, WB/ASCAP, Evelle/BMI, Twelve And Under/ASCAP, Slam U Well/BMI

HOT RAP SINGLES
BIG POPPA • The Notorious B.I.G. • Tee Tee/ASCAP, Justin Publishing Co./ASCAP, EMI April/ASCAP, Bee Mo Easy/ASCAP

LATIN 50
QUE NO ME OLVIDE • Jose Guadalupe Esparza • El Conquistador/BMI

Early Styne/Cahn Songs Stand The Test Of Time

GOLDEN OLDIES: Jule Styne's melodies and a talented core of lyricists gave the world a remarkable collection of beloved standards, but the string of hits the late composer and Sammy Cahn wrote in one era in particular, the World War II years, strikes a particularly worthy note that, more than a half-century later, seems lost in a sea of later Styne accomplishments on stage.

That is why a part of the second presentation Feb. 26-27 of the Lyrics & Lyricists series at New York's 92nd Street Y brought the proceedings to a warmer level of appreciation of Styne's talents, especially from an audience of which many could have been WWII sweethearts and wives at home or soldiers in faraway places.

The power of these songs extends far beyond the fact they fit neatly into a specific time and place. Styne's brilliant Broadway theater career is, of course, his greatest claim to fame now, but there was a time when he wrote of the national mood of the moment, so to speak. It seemed, however, that he and Cahn possessed the uncanny craft of writing for their time and for all time, too.

Words & Music thinks it was more than nostalgia that warmly touched the matinee audience at the Y. It was sentiment in song at its most persuasive, artful manner, sprinkled with a soft sense of humor and optimism that are so much a part of the better American pop ballads. That is why such Styne/Cahn creations as "I'll Walk Alone," "Time After Time," "Five Minutes More," and, in a Styne collaboration with Frank Loesser, "I Don't Want To Walk Without You" impressed as to how a Tin Pan Alley sensibility can continue to speak with great passion. As fine as the cast's performances were, including Phyllis Newman, the narrator, nothing captured the sense of nostalgia than a clip of Frank Sinatra's original rendition of "Time After Time" in the film "It Happened In Brooklyn."

SURPRISE! SHE'S LIKED: It

was no surprise to Helene Blue or her friends, of course, that she had recently left her post at MPL Communications to establish her own publishing operation. But it was a surprise to her that a party, organized by BMI legal exec Judith Saffer, was held in her honor Feb. 27 at the Princeton Club in New York to salute her new venture. No speeches, other than a gracious remark by lawyer Alan Shulman, who represents the Harry Fox Agency. He reported that a committee had been formed to decide on the best observation that could be said about Blue's standing in the music publishing community. Their conclusion, said Shulman, was that "she was never indicted."

Shulman, was that "she was never indicted."

ANOTHER TIME, SAME PLACE: John McKellen, who retires later this month

after a 40-year career in music publishing—he's currently president of MCA Music—says that while recently in London to attend his last board meeting of the National Music Publishers' Assn., he, along with Jerry Crutchfield and John Alexander, went to Box, a small village in Wiltshire, to visit Real World, the recording studio complex built by Peter Gabriel. Box was where McKellen, when he was 9, was evacuated during World War II. Of his return, McKellen says, "We were very graciously taken care of by Owen Leech, Peter's assistant. After lunch, Peter joined us, and we had a tour of the wonderful renovation and redesign of the Mill House, which still retains its original charm outside while now housing state-of-the-art recording facilities, a big change from when I used to play there as a lad over 50 years ago."

PRINT: The following are the best-selling folios at Cherry Lane Music:
1. Van Halen, "Riff By Riff."
2. Slayer, "Divine Intervention."
3. Mary Chapin Carpenter, "Stones In The Road."
4. Joe Satriani, "Riff By Riff."
5. Sepultura, "Schizophrenia."

'THEY'RE PLAYING MY SONG'

EDITED BY PETER CRONIN

TRUE LOVE TRAVELS ON A GRAVEL ROAD
Published by Unichappell Music/Acuff Rose Music (BMI)

Nick Lowe has rocked his way through more than a few musical permutations over the course of his career, and on his latest project, "The Impossible Bird," the British popster plays the sage-and-sea-soned soul man. The role suits him particularly well on his cover of A.L. Owens and Dallas Frazier's "True Love Travels On A Gravel Road," a song previously recorded by Elvis Presley and Percy Sledge.

The first time Nick Lowe heard Percy Sledge's '60s-vintage recording of "True Love Travels On A Gravel Road," he knew he had no choice. He just had to sing it. "When I come across a song that I really like, I almost can't help but learn it," Lowe says. "I like to make my own songs sound like covers rather than the other way around, because it's so much easier to sing a cover than one of your own tunes. I try to blur the difference. I first heard 'True Love Travels On A Gravel Road' on a compilation record that accompanied Peter Guralnick's book 'Sweet Soul Music.' I love the title; I love those sort of gospel words, and it has a lovely



tune. Percy Sledge's version is kind of jaunty, where mine is a little more downbeat. I first started doing it in my solo acoustic set. I love that thing where R&B meets country music—Arthur Alexander, Dan Penn, and those things. It turns into a funny gray hole, and that is where I think great pop music lives. The great pop artists of the last 30 years—the Beatles, the Stones, Little Richard, Jerry Lee Lewis, Elvis Presley—all realized that. You can't always dial it up. Unfortunately, it will sometimes miss the bucket and land on the country or the R&B side. But if you can get it in the bucket, it's a wonderful thing.

Music Video

ARTISTS & MUSIC

'NBA Jam' Teams Music, Basketball CBS/Fox Titles Tap Into Various Outlets

■ BY DEBORAH RUSSELL

LOS ANGELES—"Every entertainer wants to be in the NBA, and everyone in the NBA wants to sing."

Such words of wisdom open the latest in a series of music-based sports titles coming from CBS/Fox Video and NBA Entertainment.

"NBA Jam: The Music Videos" hits retail March 15. The title matches extreme action on the NBA courts with previously released songs by the Spin Doctors, C+C Music Factory, Brownstone, Luther Vandross, Nathan Cavaleri, G. Love & Special Sauce, Gloria Estefan, and Mother May I. Joe Public, whose members host the 50-minute longform, also contributes a track.

NBA players who "jam" to the music include Anfernee Hardaway, Grant Hill, Jimmy Jackson, Shawn Kemp, Jamal Mashburn, Alonzo Mourning, and Hakeem Olajuwon.

"It's a perfect fit because both sports and music have a direct appeal with our audience," says Jill Namiot, CBS/Fox Video's marketing director of NBA products.

That audience will be targeted in a variety of venues, from music, sports, and video-game outlets, to mass-merchant retailers, movie theaters, and computer online services, as NBA Properties and CBS/Fox Video tap the myriad cross-promotional options that emerge from a marriage of sports and music.

For instance, the "NBA Jam" music-video title features exclusive tips and secret codes for use in the Acclaim Entertainment video game "NBA Jam Tournament Edition."

CBS/Fox Video also has teamed with Acclaim, Huffy, Spalding, Random House, and Sony to launch a retail sweepstakes in which one winner can become a secret character in an upcoming Acclaim title.

In addition, audio products by artists featured on the NBA title often are stickered to cross-promote the video, while radio stunts that showcase the video also highlight the related audio product.

NBA Properties first established its line of music-driven sports titles in 1990 with "NBA Superstars," which matched footage of individual players with tracks by Janet Jackson, John Mellencamp, Kool Moe Dee, Whitney Houston, Billy Joel, and others. Based on aggressive consumer response, NBA Properties followed with two more "Superstar" videos and the 1993 release "NBA Jam Session."

Each clip featured on the new "NBA Jam: The Music Videos" is identified at the beginning and end by artist and track name, including the album name and label from which the song comes. Limited footage of the artists is intercut with scenes from the NBA courts to create original and exclusive clips.

NBA producers pen their own sports-oriented concepts to best visualize the energy and sensibility of the audio tracks, says Judy Harper, director of video marketing for NBA Properties.

"We try very hard to match the producers with the songs, so we know each song will get very special treatment," she says.

For example, C+C Music Factory's "Do You Wanna Get Funky" video features fancy footwork, victory dances, and outrageous shots, while Mother May I's "Meet You There" pictures a number of plays in which rivals face off at the basket. Joe Public's "Live And Learn" is rife with fumbles, wipeouts, and shots gone awry. Vandross' "Ain't No Stoppin' Us Now" stars a number of up-and-coming rookies.

But even prior to launching its music-driven sports line, NBA Properties looked to music video as a value-added incentive for its sports-only longforms.

Kathy Mattea reeled an exclusive version of "Walking Away A Winner" for inclusion on "The Official 1994 NBA

Finals Video: Clutch City," which detailed the Houston Rockets' 1994 victory. Mattea premiered the music video during a Houston concert prior to the home-video release, and the team's Robert Orrey appeared onstage to promote the title. Mattea's NBA video also aired on CMT and TNN.

Wreckx-N-Effect transformed its "Rumpshaker" into "Rinshaker" for "NBA Jam Session," while Naughty By Nature reworked "Hip Hop Hooray" into "Hip Hoop Hooray" for "NBA Rising Stars."

Says Namiot: "The music videos add to the uniqueness of each title; we're always trying to be on the cutting edge and take the videos one step further."

The music videos can help labels take an artist one step further, too, Harper says. "These clips can serve as a B-version of a video," she says. "When the label's first music video starts to wane, they can go back in and use our version to get the song back into heavy rotation on the video outlets."

She cites an NBA version of Michael Jackson's "Jam." NBA producers took the clip, which already starred the Chicago Bulls' Michael Jordan, and added footage of his championship team to create a new version of the track. The NBA production received significant airplay on the Box.

Artists featured on NBA titles also get exposure in sports arenas, which often program the videos on their in-house networks, says Namiot.



PRODUCTION NOTES

NEW YORK

• Christopher Williams' new Giant video "Dance 4 Me" is a Visages production directed by Daniela Federici. Steve Willis produced. The duo also directed and produced Mica Paris' Chrysalis U.K. video "One." Troy Smith directed photography.

NASHVILLE

• Planet Pictures director Gerry Wenner lensed Trisha Yearwood's MCA video "Thinking About You." Robin Beresford produced. Wenner also directed and shot Joe Diffy's Sony clip "So Help Me Girl." Vicki Mayer produced.

• Marty Stuart's MCA video "The Likes Of Me" is a High Five Productions video directed by Steven Goldmann. Susan Bowman and Philip Cheney produced. Larry Boothby directed photography.

OTHER CITIES

• High Five's Goldmann also is the eye behind Ty Herndon's Sony clip "What Mattered Most." Ivy Dane Gabbay produced with Cheney. Boothby directed photography on location in Galveston, Texas.

• Film Xero's Steven T. Miller reeled PFR's Sparrow Records video "Wonder Why" on location in Minneapolis. Chuc Hatcher directed photography; Ken Byrnes produced.

MTV Un-Plugs Into Grammys With 2nd Award, New Shows

PLUGGING AWAY: "MTV Unplugged" producer Alex Coletti was all smiles on Grammy night, as Tony Bennett's album-of-the-year honors for the Columbia title "MTV Unplugged," produced by David Kahne, marked the crew's second contribution to a Grammy victory. Eric Clapton won album of the year for his "Unplugged" performance at the 1993 awards ceremony.

Is there another Grammy win in the team's future? Coletti says he's feeling good about Melissa Etheridge's acoustic outing, set to air March 21 on MTV. Potential singles he projects could be culled out of the longform program include the acoustic versions of "Yes I Am," "Bring Me Some Water," and "Occasionally."

A March 7 performance by fresh Grammy winner Sheryl Crow includes a bonafide "beatnik" version of "All I Wanna Do," in which the artist turns in a spoken-word version of the Grammy-winning tune. Coletti also recently wrapped Hole's "Unplugged" concert in New York. "I would work with her again in a minute," says the producer of the band's notoriously volatile leader, Courtney Love. "You can really hear the songs in this format."

Acoustic showcases featuring Live and the Cranberries, along with the Hole and Crow shows, will air during an "MTV Unplugged Premiere Week," set to begin April 17.

Coletti says he would love to break genre, as MTV did with Bennett, in attempting to shoot an "Unplugged" concert with an artist such as Grammy winner Mary Chapin Carpenter. "It's worked before," he says.

Peter Gabriel told the Eye he once contemplated a turn on "Unplugged" when it launched as a multi-artist forum hosted by his friend singer/songwriter Jules Shear.

"When Jules approached me about the idea of an acoustic concert show, I thought it was brilliant," says Gabriel. "But I don't think Jules even gets mentioned [in connection with the program] at all anymore."

Gabriel says he's busy these days "making noises" for a new album and CD-ROM title. His breakthrough multimedia release, "Xplora," was lauded in multimedia circles as one of the most engaging products in the young interactive medium. "We've come a long way since then," Gabriel says of his current work.

BOND GIRL: Multitalented artist Traci Lords is a self-made "Bond Girl" in her debut Radioactive Records clip, "Control." Graeme Joyce of the A+R Group directed the shoot, which riffs on the animated gun-barrel graphic that opens each of the 007 adventures. Instead of Bond, it is dance diva Lords who is

sighted in the gun.

Could there be a licensing wrangle in Radioactive's future? We hear label GM Gary Kurfirst is tight with the Broccoli clan, whose late patriarch, Albert "Cubby" Broccoli, produced or co-produced 16 of the classic spy films. Perhaps the family will be honored by the canny tribute, which marks the actress' first foray into music circles. And who knows? The publicity generated by a tempest regarding unauthorized use of copyrighted material could be the best thing for the fledgling diva's latest career.

BAITING THE HOOK: Music Marketing Network reports Virgin has generated some 3,000 responses to its Massive Attack survey campaign, in which the first 400 people to remit a questionnaire packaged in its "Protection" CD would receive a video sampler of the band's clips (Billboard, March 4). That's about a 20% response rate, based on SoundScan data, which indicates more than 13,000 albums have been sold.

Virgin plans to compile a fan database from the survey results.

QUICK CUTS: The Box is looking to get into the home-video business, with a proposed longform release that captures footage reeled during the viewer-programmed network's Jan. 28 bash to unveil its new South Beach, Miami headquarters.

An all-star lineup of urban-oriented talent performed at the party, and the Box is negotiating with various labels to gain artist clearances for the video. The 90-minute title initially will be sold through the Box's own interactive set-up. No release date is set.

QUICK CUTS: Fred Schneider of the B-52s tells the Eye he is excited about his contribution to the Harry Nilsson tribute, "For The Love Of Harry (Everybody Sings Nilsson)," set for release by Music Masters/BMG in April. Schneider's rendition of the classic "Coconut" is set to be the first single and video from the album.

REEL NEWS: Director Sara Nichols now helms her own New York-based production company, Emotional Films... Majestic Films represents directors Tyrin Turner, Chris Slater, Samm Wallace, and Rodd Scott... Cecilia Arca is director of artist relations/sales at New York's Riviera Films... Jesse Vaughan is now represented by the A+R Group... Marcus Peterzell and Stuart Goodman are the principals behind New York's GoodMarc Productions, which bows with the March 13 premiere of "Loretta Lynn: The True Story Of The Coal Miner's Daughter" on the A&E Network.



by Deborah Russell



Latin Beat. Argentine singer Fito Paez, center, recently visited the set of MTV Latino to kick off the debut of the network's new, nightly, prime-time program "Hora Prima." Paez's new Warner Music clip "Mariposa Technicolor" parodies Elton John videos. Paez is pictured here with Alex Pels, senior producer at MTV Latino (left) and Bruno del Granado, MTV's VP of music and talent.

Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 ★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily
 1899 9th Stree NE,
 Washington, D.C. 20018

- Soul For Real, Candy Rain
- Heavy D & The Boyz, Sex Wit You
- Adina Howard, Freak Like Me
- Craig Mack, Get Down
- Brandy, Baby
- Usher, Think Of You
- Christopher Williams, Dance 4 Me
- Vicious, Nika
- Boyz II Men, Thank You
- Jewell, Woman To Woman
- The Notorious B.I.G., Big Poppa
- TLC, Red Light Special
- Immature, Constantly
- Barry White, Come On
- Mary J. Blige, I'm Goin' Down
- Portrait, I Can Call You
- Montell Jordan, This Is How We Do It
- Stevie Wonder, For Your Love
- Missjones, Where I Wanna Be Boy
- Zhane, You're Sorry Now
- Shabba Ranks, Let's Get It On
- Donna Summer, Melody Of Love
- Total, Can't You See
- Redman, Can't Wait
- N II U, I Miss You
- Trisha Covington, Why You Wanna Play Me
- Brownstone, If You Love Me
- Subway, This Lil' Game We Play
- Vybe, Take It To The Front
- Carole Anderson, Mama Said

★ ★ NEW ADDS ★ ★

- Luther Vandross, Love The One You're With
 Crystal Waters, What I Need
 H-Town, Emotions
 Diana King, Shy Guy
 Raja Nee, Walk Away With It
 Des'ree, Feels So High
 The Bar-Kays, Slide
 Blessid Union Of Souls, I Believe
 95 South, Rodeo
 Ray Saute, Under Your Spell
 Smooth, Mind Blowing



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- Mary Chapin Carpenter, Tender When I...
- Joe Diffie, So Help Me Girl
- Bryan White, Look At Me Now
- Shenandoah/Alison Krauss, Somewhere In The...
- Tracy Lawrence, As Any Fool Can See
- Little Texas, Amy's Back In Austin
- Neal McCoy, For A Change
- Trisha Yearwood, Thinkin' About You

- George Ducas, Lipstick Promises
- Clay Walker, This Woman And This Man
- Patty Loveless, You Don't Even Know Who...
- Garth Brooks, Ain't Going Down
- Randy Travis, The Box
- John Michael Montgomery, I Can Love You
- Tim McGraw, Reformed Dreams
- David Ball, Look What Followed Me Home
- Waylon Jennings, Wild Ones
- Wade Hayes, Old Enough To Know Better
- Mark Chesnut, Gonna Get A Life
- Radney Foster, Willin' To Walk
- Martina McBride, Where I Used To Have...
- Marty Stuart, The Lures Of Me
- Sawyer Brown, I Don't Believe In Goodbye
- Doug Stone, Faith In Me, Faith In You
- Toby Keith, Upstairs Downtown
- Daron Norwood, Bad Dog, No Biscuit
- Steve Kolander, Black Dresses
- Tanya Tucker, Between The Two Of Them
- Ty Herndon, What Mattered Most
- Aaron Tippin, She Feels Like A Brand...
- Tracy Byrd, The Keeper Of The Stars
- The Tractors, Tryin' To Get To New Orleans
- Billy Ray Cyrus, Deja Blue
- Asleep At The Wheel, Bring It On Down To
- David Lee Murphy, Party Crowd
- Hal Ketchum, Stay Forever
- Wylie & The Wild West Show, Hey Mana
- Alison Krauss & Union Station, When You
- Boy Howdy, True To His Word
- Shania Twain, Whose Bed Have Your Boots
- Brooks & Dunn, Little Miss Honky Tonk
- Rick Trevino, Looking For The Light
- Wesley Dennis, I Don't Know
- Brother Phelps, Anyway The Wind Blows
- Clinton Gregory, You Didn't Miss A Thing
- Jeff Carson, Yeah Buddy
- James House, Little By Little
- Alan Jackson, Song For The Life
- John Bunzow, Easy As One, Two, Three
- Billy Montana, Didn't Have You

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Dallas County Line, Honk If You Love To...
 Kenny Chesney, Fall In Love
 Noah Gordon, I Need A Break
 Terry Radigan, Half A Million Teardrops



Continuous programming
 1515 Broadway, NY, NY 10036

- Boyz II Men, Thank You
- Live, Lightning Crashes
- Green Day, When I Come Around
- TLC, Red Light Special
- Tom Petty, You Wreck Me
- Hootie & The Blowfish, Hold My Hand
- Offspring, Gotta Get Away
- Sheryl Crow, Strong Enough
- Bush, Everything Zen
- Oasis, Live Forever
- The Notorious B.I.G., Big Poppa
- The Cranberries, Ode To My Family
- Madonna, Take A Bow

- Soul For Real, Candy Rain
- Nirvana, The Man Who Sold The World
- Rancid, Salvation
- Dave Matthews Band, What Would You Say
- Hole, Violet
- Van Halen, Don't Tell Me
- Sponge, Plowed
- Brownstone, If You Love Me
- Letters To Cleo, Here & Now
- The Black Crowes, High Head Blues
- The Stone Roses, Love Spreads
- K-Ci Hailey Of Jodeci, If You Think...
- Brandy, Baby
- Milli, Gentleman Who Fell
- Collective Soul, Gel
- Dionne Farris, I Know
- Iri Kamoze, Here Comes The Hotstepper
- Portishead, Sour Times
- Simple Minds, She's A River
- Boyz II Men, On Bended Knee
- Smashing Pumpkins, Today
- Jamie Walters, Hold On
- Soundgarden, The Day I Tried To Live
- TLC, Creep
- Stone Temple Pilots, Interstate Love Song
- Weezer, Buddy Holly
- Belly, Now They'll Sleep
- Green Day, Basket Case
- Snoop Doggy Dogg, Gm And Juice
- Coolio, Fantastic Voyage
- Dink, Green Mind
- Boyz II Men, I'll Make Love To You
- Extreme, Hip Today
- Bone Thugs N Harmony, Thuggish Ruggish...
- Bad Religion, Influxed
- Immature, Constantly
- Mary J. Blige, I'm Goin' Down

★ ★ NEW ADDS ★ ★

- Van Halen, Can't Stop Lovin' You
 Duran Duran, White Lines
 Jeff Buckley, The Last Goodbye
 Nate Dogg, One More Day
 Rappin' 4-Tay, I'll Be Around
 Montell Jordan, This Is How We Do It
 Sarah McLachlan, Hold On



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- Trisha Yearwood, Thinkin' About You
- Live, Lightning Crashes
- Green Day, When I Come Around
- Wade Hayes, Old Enough To Know Better
- Sawyer Brown, This Time
- Toby Keith, Upstairs Downtown
- Shenandoah/Alison Krauss, Somewhere In The...
- Boy Howdy, True To His Word
- Mary Chapin Carpenter, Tender When I Wan
- Tracy Lawrence, As Any Fool Can See
- George Ducas, Lipstick Promises
- Little Texas, Amy's Back In Austin
- Neal McCoy, For A Change

- Clay Walker, This Woman And This Man
- Holly Dunn, I Am Who I Am
- Joe Diffie, So Help Me Girl
- Patty Loveless, You Don't Even Know Who...
- James House, Little By Little
- Alison Krauss & Union Station, When You
- Aaron Tippin, She Feels Like A Brand...
- Tracy Byrd, The Keeper Of The Stars
- David Ball, Look What Followed Me Home
- The Mavericks, I Should Have Been True
- Billy Ray Cyrus, Deja Blue
- Tanya Tucker, Between The Two Of Them
- Brother Phelps, Anyway The Wind Blows
- Doug Stone, Faith In Me, Faith In You
- Mark Chesnut, Gonna Get A Life
- Sawyer Brown, I Don't Believe In Goodbye
- Martina McBride, Where I Used To Have...
- Hal Ketchum, Stay Forever

★ ★ NEW ADDS ★ ★

- Brooks & Dunn, Little Miss Honky Tonk
 Holly Dunn, I Am Who I Am
 Radney Foster, Willin' To Walk
 Wade Hayes, I'm Still Dancing With You
 Alan Jackson, Song For The Life
 Tim McGraw, Reformed Dreams
 John Michael Montgomery, I Can Love ...



Continuous programming
 1515 Broadway, NY, NY 10036

- Madonna, Take A Bow
- Des'ree, You Gotta Be
- Bonnie Raitt, You Got It
- Hootie & The Blowfish, Hold My Hand
- Eagles, Love Will Keep Us Alive
- R.E.M., Bang And Blame
- Elton John, Believe
- Boyz II Men, On Bended Knee
- Sheryl Crow, Strong Enough
- Dionne Farris, I Know
- Tom Petty, You Wreck Me
- Melissa Etheridge, I'm The Only One
- Melissa Etheridge, Come To My Window
- Sheryl Crow, All I Wanna Do
- Gloria Estefan, Everlasting Love
- Eagles, Hotel California
- Bonnie Raitt, Love Sneakin' Up On You
- Vanessa Williams, The Sweetest Days
- Adam Ant, Wonderful
- Annie Lennox, No More "I Love You's"
- John Mellencamp, Wild Night
- Hootie & The Blowfish, Let Her Cry
- Martin Page, In The House Of Stone And...
- Bon Jovi, Always
- Tom Petty, You Don't Know How It Feels
- Simple Minds, She's A River
- 27 U2, With Or Without You
- Don Henley, The Boys Of Summer
- Sting, This Cowboy Song
- Dire Straits, Money For Nothing

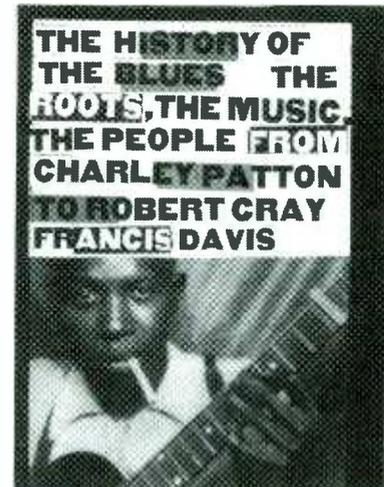
★ ★ NEW ADDS ★ ★

- Rolling Stones, I Go Wild

Artists & Music

IN PRINT

"THE HISTORY OF THE BLUES: THE ROOTS, THE MUSIC, THE PEOPLE, FROM CHARLEY PATTON TO ROBERT CRAY" By Francis Davis (Hyperion, \$24.95)



A contributing editor at the Atlantic Monthly, Francis Davis brings a lively and opinionated first-person slant to the growing blues library with his companion book to a forthcoming PBS series. As he points out upfront, the tome expands upon the series' focus of tracing the migration of the genre from the Mississippi Delta to Chicago. Besides the Delta, Davis considers the blues emanating from the Southwest and Atlantic Seaboard, placing all three within the context of not only the social milieu but the technological developments that make categorizing and even defining the blues itself exceedingly problematic.

Indeed, in tracking the evolution of the music, Davis writes, "It's important to keep reminding ourselves that [recordings] fail to tell the whole story." Thus, the romantic image of the country bluesman as "a man in overalls holding a guitar within shouting distance of a cotton plantation" is likely as much myth as legend. Rather, much of what we call "blues" was as much a part of the commercial music industry and professional show business as it was a music deeply rooted in folk tradition. Or, the story of the blues can be seen as "the history of folk art in the age of mechanical reproduction."

JIM BESSMAN

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 18, 1995.



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

2Pac, Dear Mama

BOX TOPS

- Mary J. Blige, I'm Goin' Down
 TLC, Red Light Special
 Deion Sanders, Must Be The Money
 Sons Of Elvis, Formaldehyde
 Too Short, C**ktales
 Of Dirty Bastard, Brooklyn Zoo
 E-40, I Love
 Bone Thugs N Harmony, Foe Tha Love Of S
 Rednex, Cotton Eye Joe
 Scarface, People Don't Believe
 Thuglife, Cradle To The Grave

ADDS

- Ahmad/Ras Kass/Saafir, Come Widdit
 Blessid Union Of Souls, I Believe
 Bon Jovi, Someday I'll Be Saturday Night
 Chante Moore, This Time
 Common Sense, Resurrection
 Da Brat, Give It 2 You
 Diana King, Shy Guy
 Elton John, Believe
 Fabu, Just Roll
 4 P.M., Lay Down Your Love
 Gillette, Mr. Personality
 Hole, Violet
 Holy Gang, Free Tyson Free
 Lost Boyz, Lifestyles...
 Masta Ace Incorporated, The J.N.C. Ride
 Melissa Etheridge, If I Wanted To
 Nate Dogg, One More Day
 The Notorious B.I.G., Warning
 R.E.M., Star 69
 Snow, Anything For You
 Stevie Wonder, For Your Love
 Ten Thieves, It Don't Matter
 Throwing Muses, Bright Yellow Gurn
 Too Short, Pastytles

Traci Lords, Control
 Wax, California



Continuous programming
 11500 9th St N
 St Petersburg, FL 33716

- Al Green/Lyle Lovett, Ain't It Funny...
 Melissa Etheridge, If I Wanted To
 Louis Miguel, El Dia Que Me Quieras
 Gil Shaham/Orpheus, Winter
 Giovanni, Island Of Samoa
 Luther Vandross, Love The One You're With
 Immortal Beloved, Ode To Joy
 Mavericks, I Should Have Been True
 Roberto Perera, Spanish Dancer
 Steve Perry, Missing You
 Trisha Yearwood, Thinkin' About You
 Bob Seger, Night Moves
 Santana, Luz Amor Y Vida
 John Tesh, Bastille Day
 Jamie Walters, Hold On
 Reba McEntire, 'Till You Love Me
 Barbra Streisand, Evergreen
 Hootie & The Blowfish, Let Her Cry
 Bogguss/Atkins, One More For The Road
 Iglesias/Parton, When You Tell Me...



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- The Waltons, End Of The World
 Annie Lennox, No More I Love You's
 Elton John, Believe
 K-Ci Hailey, If You Think...
 Jann Arden, Wandering
 Mary J. Blige, I'm Goin' Down
 54-40, Radio Luv Song
 Hole, Violet
 Dionne Farris, I Know
 Van Halen, Don't Tell Me
 Green Day, When I Come Around
 Sheryl Crow, Strong Enough

- Andru Donalds, Mishale
 Simple Minds, She's A River
 Crash Test Dummies, Ballad Of Peter...
 Collective Soul, Gel
 Aerosmith, Walk On Water
 R.E.M., Bang & Blame
 Portishead, Sour Times



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Green Day, When I Come Around
 Veruca Salt, Seether
 The Stone Roses, Love Spreads
 Simple Minds, She's A River
 Cranberries, Ode To My Family
 Fito Paez, Mariposa Technicolor
 Sheryl Crow, Strong Enough
 Siouxie And The Banshees, O Baby
 Nirvana, The Man Who Sold The World
 Sting/Pato Banton, The Cowboy Song
 Soundgarden, Fell On Black Days
 Elton John, Believe
 Roxette, Run To You
 Alejandra Guzman, Despertar
 U2, Even Better...
 Dionne Farris, I Know
 Slash's Snake Pit, Beggars And Hangers On
 Rosario, Estoy Aqu
 Annie Lennox, No More I Love You's
 Boyz II Men, On Bended Knee



Five 1/2-hour shows weekly
 Signal Hill Dr
 Wall, PA 15148

- Steve Taylor, Bannerman
 DC Talk, Luv Is A Verb
 Dakota Motor Co., Truth
 Petra, Just Reach Out
 Kathy Troccoli, Mission Of Love
 Brian Duncan, When It Comes To
 Michael W. Smith, Give It Away
 Johnny Cash, Goin' By The Book

- Rich Mullins, Hold Me Jesus
 Paul Overstreet, Seeing My Father
 Gary Chapman, Sweet Glow Of Mercy
 Lightmusic Band, Blackbird



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Hootie & The Blowfish, Let Her Cry
 Dave Stewart, Jealousy
 Andru Donalds, Mishale
 The Roots, Silent Treatment
 Korn, Blind
 Biohazard, Five Blocks...
 Offspring, Gotta Get Away
 Barkmarket, I Drown
 PJ Harvey, Down By The Water
 Massive Attack, Protection
 Bush, Everything Zen
 Foreigner, Until The End...
 London Suede, We Are The Pigs
 Annie Lennox, No More "I Love You's"
 Sponge, Plowed
 Stevie Wonder, For Your Love
 Cruel Sea, Honeymoon Is Over
 Montell Jordan, This Is How We Do It
 The Coup, Fat Cats Bigga Fish
 Combine, Cattle My Rage

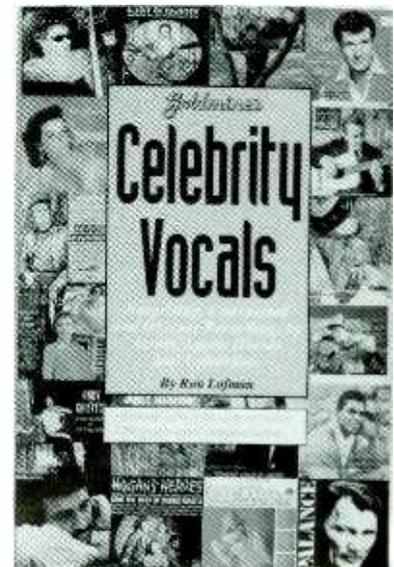


CALIFORNIA MUSIC CHANNEL

15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Soul For Real, Candy Rain
 Subway, This Lil' Game We Play
 Notorious B.I.G., Big Poppa
 Mary J. Blige, Be Happy
 Brandy, Baby
 E-40, I Love
 Brownstone, If You Love Me
 RBL Posse, Bounce To This
 TLC, Creep
 Montell Jordan, This Is How We Do It

GOLDMINE'S CELEBRITY VOCALS: SURPRISING, UNEXPECTED AND OBSCURE RECORDING BY ACTORS, SPORTS HEROES AND CELEBRITIES By Ron Lofman (Krause Publications, \$16.95)



Celebrities, it seems, want it all. A spin-off series, their own recording label, a stand-alone production company. Celebrities, being who they are (potential cash cows), usually get a shot—and only one shot—to prove themselves. And celebrities being what they are (um, overly optimistic), sometimes fail.

The whole array of celebrity recordings—the good (the Blues Brothers' "Briefcase Full Of Blues"), the bad ("And Me, I'm Ed McMahon"), and the bizarre ("Christmas With The Dallas Cheerleaders")—are found together in this single volume for the truly curious.

"Celebrity Vocals" is not only a sound reference guide put together with the usual Goldmine thoroughness, but it offers up endless possibilities of kitschy fun. (See "Fabio After Dark"; "Facts Of Life" star Lisa Whelchel's 1984 recording debut, "All Because Of You"; or Robert Wagner's "Great Screen Lovers.")

Sadly, fans of 1958's "You're My Girl: Romantic Reflections By Jack Webb" (spoken word, naturally) won't be able to send their children to college by uncovering that old copy up in the attic. Fact is, according to "Celebrity Voices," few of the celebrity titles would fetch much more than the price of a case of beer.

Perhaps record execs should be forced to study this guide. That way when it comes to green-lighting future celebrity records, they can just say no.

ERIC BOEHLERT

Indie Retailers Unite In Germany Assn. Formed In Response To Warehouses

■ BY WOLFGANG SPAHR

HAMBURG—Small retailers are fighting back to avoid being squeezed out of the 200-million-unit-a-year German record market.

Faced with competition from large warehouses and megastores that use their marketing muscle to force down prices, about 10,000 indies have gone out of business in recent years. That figure comes from the German retailers' association GDM, which says that 270 stores now account for 80% of all German record sales.

GDM chairman Bodo Bochnig says, "Department stores and supermarkets are offering current star CDs below published dealer price in order to attract customers to buy other products in their stores. The loss is written off as advertising expenditure."

To defend themselves in the face of such tactics, 200 independent dealers have now established a loose association that is intended to work with the record companies to ensure that a wide range of music continues to be

available to consumers. The indie stores are critical of what they see as the top 40-only policies of the supermarkets.

Bochnig says, "There are already several regions here where a music fan has a long journey to even find a record retailer. What's more, there is a danger that the wide-ranging spectrum of musical culture now available in recorded form will fade into obscurity because the big stores ignore back catalog, and they hardly give new talent a chance, either."

The newly founded indie dealers association aims to counter the trend away from diversity in both contemporary and classical music. It also intends to encourage the establishment of new record retailers.

Bochnig says, "I cannot see much of a chance for newcomers, under present market conditions, establishing themselves and achieving acceptable sales volumes without enormous loans, which are usually difficult to obtain. We have to help."

GDM managing director Hans-

Henning Wittgen adds, "Germany, as the third-largest record market in the world, needs smaller dealers so that music consumers can be made aware of the thousands of new music recordings."

Record companies are also concerned about the concentration of retail power. Udo Lauen, sales director of WEA Music in Hamburg, says, "The traditional small specialist retail trade is important for us in order to establish new trends and young talent. This is why we must ensure the diversity of our business."

Hans-Josef Zingsheim, sales director with Hamburg-based EastWest, is alarmed by reports that older consumers of music find the megastores confusing. But even younger consumers need record shops close to home, he says, because the stores cater to young adults who want to buy music during their lunch hours.

"Adequate numbers of the specialist retail trade hardly exist any more these days," Zingsheim says.

Hungary Extends Awards To Music Notables Vet Horvath, New Act Kinnowak Win Golden Giraffes

■ BY PETERJON CRESSWELL

BUDAPEST—The Hungarian music industry has handed out its third annual set of awards—the Golden Giraffes, an improbable title possibly intended to stave off the potential for a tag of "The Hungries."

The giraffe has gained its stature in the Hungarian music community through its use as a symbol of genuine product in the anti-piracy activities of the Hungarian music-publishers association MAHASZ.

MAHASZ extends the concept to the giraffe statuettes it hands out to the winners of its annual awards, held each March since 1993.

Two award winners, at opposite ends of their careers, are regarded as having been the stars of this year's event:

Charlie Horvath, a durable rocker in the Joe Cocker mold, whose "Charlie" won album of the year, and Kinnowak, a fresh-faced trio that took best newcomers.

The awards ceremony took place in the elegant surroundings of the Stefania Palace in Budapest, a fin-de-siècle mansion in a leafy back street by City Park.

The Golden Giraffes are based on two criteria: an objective one, based on performance in the fortnightly top 40 album chart; and a subjective one, decided by a panel of radio journalists. However, with Hungary's retail business a few notches above the barter system, particularly in rural areas, the journalists' awards drew most attention.

For the recipients, the awards mark significant turning points in their careers.

"This time last year, we were sitting in a burger bar wondering what the hell to do next," says Gergely Nagy, bass player with Kinnowak.

Like Nagy, the other two members of the band had spent their teenage years in various, hopeful Budapest outfits, then—having reached the now-or-never stage—they decided to base their live act on singer Peter Novak's stage presence. A trained dancer and actor, he soon won over local audiences before winning over the jury at a music video festival last spring. His nominal resemblance to actress Kim Novak also accounted for the band's name.

Nagy says, "I know nothing about the Hungarian market. I just love that mix of different cultures you get in the streets of Budapest. It's dangerous, interesting, and exciting."

Sony won the contest to sign Kinnowak, a deal with which Nagy feels entirely comfortable, "It's like a family," he says. "When we're hungry, we can go round there for goulash."

Kinnowak's first album, "Tuz Van, Babam," a mix of rock, R&B, and folk influences, was released last summer. A new album, described by Nagy as "more raw, more powerful," is due in June.

For Horvath, a new album also is slated for the spring, but this time he will have the backing of Warner Music Hungary, which has completed a sales and marketing agreement with Rozsa Records, the indie label to which he is signed (Billboard, March 11).

Horvath's lengthy career spans intermittent success with various progressive rock bands in Hungary to performing in show bands in Scandinavia, before branching out last year with his first solo album, the Giraffe winner "Charlie."

Bonzo Dog Band Member Stanshall Killed In Fire At His London House

LONDON—Vivian Stanshall, the classic British eccentric and former singer and trumpet player of the Bonzo Dog Doo-Dah Band, was found dead March 5, after a fire ripped through his London flat.

The Bonzos were a cult phenomenon and only had one major hit, "Urban Space-man" in 1968. However Stanshall and the band were an inspiration for humorists and left-field musicians to the present day.

Stanshall was due to record an album

for WEA Records U.K. this spring, a follow-up to an album of one of his more famous characters, Sir Henry of Rawlinson End. He had not performed since the early '90s and suffered at least one nervous breakdown, as well as having battled alcohol and tranquilizer addiction.

In addition to being a singer and writer, Stanshall also was an accomplished painter, poet, and sculptor.

The Bonzos were formed at Goldsmiths College in 1965 and went on to record five albums between 1967 and 1972, all of which blended music with offbeat humor, predating the more popular work by the Monty Python team.

(Continued on page 47)



STANSHELL

Virgin Strikes Back With Megastore, 3 Airport Shops

■ BY PHILIPPE CROCC

PARIS—Virgin Retail France is bouncing back from its price war with FNAC and its disappointments over restrictions on Sunday trading with a new Megastore and three new airport boutiques.

Following joint owner Blockbuster's cash injection into Virgin, the 7,000-square-foot Megastore will be opened "in a major provincial center," according to the company. There also will be 900-square-foot boutiques at Paris airports: Roissy Charles de Gaulle—which will have two—and at Orly.

The new Megastore will bring the total to six in France; Virgin has existing outlets in Toulon, Bordeaux, Marseilles, and two in Paris, one of which is its flagship site on the Champs Elysées.

The new Megastore is widely expected to be a built in partnership with a live-entertainment venue, as is the case in Toulon, where the Virgin outlet is run in conjunction with a Pathe cinema.

In a further boost for the group, the stores in Toulon, Bordeaux, and Marseilles are expected to be open on Sundays later this year, under legislation that allows trading seven days a week in some tourist areas.

Virgin says its Champs Elysées store has increased its sales by 20% since it resumed Sunday trading, and president Patrick Zelnik says he anticipates similar gains for the other stores.

The company's 1994 revenues are reported at 940 million francs (\$181.5 million)—a 5% increase on the 1993 figure—with more than 50% of sales being achieved by the Champs Elysées store.

"The most difficult times are now behind us," says Zelnik, noting that

the losses the group has sustained are offset by a surplus of operational cash.

Zelnik says that despite fierce competition from Virgin's competitors—and it is reported that French group FNAC seeks to open on the Champs Elysées close to Virgin—the group's losses are declining from year to year.

"Moreover," he says, "the Pinault/Printemps group, which acquired the FNAC group last year, made losses on the last 10 stores it opened under the former management regime."

"However, the battle with FNAC is a thing of the past, because the market is big enough for us to co-exist. But I would prefer to face competition from the FNAC group than from hypermarkets, which use records as loss-leaders and which account for 50% of record sales in France and operate on virtually no margin, making it increasingly hard for dedicated dealers to survive."

"The release of the new Francis Cabrel album should ordinarily be manna from heaven for specialist dealers," he says. "Instead, it's a liability, because we are obliged to bring our prices into line with those of the hypermarkets, which have no significant stocks and a very limited repertoire range, and for which record sales account for about 1% of their revenues."

Zelnik fears the situation will worsen as more and more huge discount stores open in France. They are coming into the market at the rate of one a day, with the major chains being German group Lidl and French companies CDM and Intermarché.

"Discounters are selling records at prices that make it impossible to compete," says Zelnik. "The repertoire categories currently suffering the most are classical music and jazz, with

(Continued on page 47)

New BMG Ariola Munich MD Named Company Deputy Also Appointed

MUNICH—BMG has appointed a full-time managing director and a deputy to its BMG Ariola Munich company. The new management takes over from Thomas Stein, who is also regional president of BMG Ariola Musik for the German-speaking territories.

Managing director Matthias Gibson has been with BMG Ariola since 1986, and was previously managing director of the company's distribution division. His deputy, Jan Bolz, has been commercial director of BMG Ariola Media since July 1993, and previously held the same position at Bertelsmann-owned Ufa Universal Film company.

Gibson will concentrate on the A&R and marketing of national product, whereas Bolz will have responsibilities for international product and commercial activities.



GIBSON



BOLZ

companies in Hamburg, Switzerland, and Austria; BMG Ariola Media, as well as other labels and joint ventures, including Logic, Hansa, Chlodwig, Red Rooster, and Cheirion.

DOMINIC PRIDE

Hemisphere Given Full EMI Label Status Success Of World Music Compilations Cited As Key

■ BY DOMINIC PRIDE

LONDON—Impressed and taken aback by the success of its Hemisphere world music compilation series, EMI is turning the project into a full-fledged label within EMI U.K.'s Strategic Marketing Division (SMD).

With its new home will go a mission to seek out potential crossover hits from EMI's existing artist roster.

Hemisphere started in May 1994 as a way of marketing repertoire owned by EMI's international companies and licensees throughout the world, and it has been run from EMI International's London offices. So far 12 CDs, all with a common logo and branding, have been released, most featuring a particular style of music, with titles such as "Yelé Brazil," "Celtic Graces," and "Reggae Africa." The series has bene-

fited from being a strong, recognizable brand in a very esoteric musical area.

In the wake of the merger of EMI's European and international management (Billboard, Nov. 19, 1994), Hemisphere is being funded as a repertoire source within SMD.

Gerald Seligman, who was previously director of strategic marketing for EMI International, becomes director, Hemisphere and associated labels. Seligman says most of the albums have

(Continued on next page)



Carlisle United: Resurgent Go-Go Belinda Carlisle signs her worldwide solo recording deal with EMI U.K. Pictured with managing director Jean-François Cecillon and manager Miles Copeland, Carlisle was in London for two Go-Go's shows at London's Shepherd's Bush Empire. She is due to begin work on her new solo album in April.

U.K. Video Row: It's All Over But The Shouting

■ BY JEFF CLARK-MEADS

LONDON—The U.K. Copyright Tribunal battle between independent television's "The Chart Show" and licensing body Video Performance Ltd. may be over, but the war of words remains.

The tribunal hearing—held to investigate the "Chart Show" complaint that its 1988 deal with VPL was "unfair and unconscionable" (Billboard, March 11)—finished after three of a scheduled five days, when both sides agreed to a settlement.

Two days after the hearing, though, "Chart Show" production company Video Visuals announced a substantial revamp of the show. Video Visuals managing director Keith Macmillan said in the statement announcing the changes, "We have regained the freedom to evolve the format of the show. This is a great opportunity to change the pacing, introduce new slots, and make room in the running order for even more videos."

However, a spokeswoman for VPL says the organization cannot see how the tribunal settlement could be construed as enhancing "The Chart Show" freedoms.

She states that the settlement was possible only because Video Visuals approached VPL's position. She adds, "This was the first ever acceptable proposal we've had from Keith Macmillan. It was the first proposal put forward that was in line with VPL's existing tariff."

Macmillan hotly disputes this, saying, "In any settlement deal, there's always compromise. Compromise means both parties moving toward each other, and that's what happened."

Asked whether the revamp is connected with the tribunal settlement, he says, "Of course there's a connection. We are revamping the show because we have been unable to change it while we were in dispute."

The changes to "The Chart Show," effective Saturday, March 11, will include extending the video content of the Chart News section from three videos to six, and the Next Week section at the end of the show will show three clips instead of one.

Video Visuals says an extensive redesign is now in hand, and further changes in format are under discussion with the ITV network.

A Vangelis Soundtrack Scores Another Knockout

REVISITING 1492: When the German boxer Henri Maske walked into the ring last October to the sound of Vangelis' "Conquest Of Paradise" from the film "1492," he sparked TV exposure for the music that has since ignited sales of the 3-year-old soundtrack. EastWest Germany president Jürgen Otterstein says the label capitalized on the exposure with tie-in videos and advertising. As a result, the soundtrack and "Conquest Of Paradise" theme have hit No. 1 on the album and singles charts in Germany.

Vangelis Papatheanasiou is signed for the world to EastWest U.K., which held a party for the Greek composer in Athens late last month. The event celebrated international sales of "1492," which have surpassed 2 million. Ian Grenfell, head of international with EastWest U.K., says the soundtrack has achieved sales awards in markets such as Canada, Korea, Argentina, the U.K., Switzerland, Spain, Portugal, Belgium, France, and Hungary. Maske, meanwhile, was honored by EastWest Germany with a bash March 3 in Cologne.

The music from another Vangelis soundtrack, "Blade Runner," gets the trance-dance treatment from Berlin synthesizer artist Cosmic Baby, who releases "A Tribute To Blade Runner" later this month on EastWest U.K.

THE ARTIST formerly known as Prince returned to London's Wembley Arena March 3 to open a month-long U.K. tour and sounded like a man who may move across the Atlantic for good. "The reason why we're here tonight [is that] we can't stand being at home any more," he told the crowd. "Since the last time I was here [in 1993], I've made seven albums. What do you think about that?" On this tour, Prince is showcasing material from an album he calls "The Gold Experience," and songs such as "Days Of Wild," "Now," "Dolphin," and "Gold" rank among the best stuff heard in some years from the prolific yet eccentric artist.

Uncharacteristically vocal in the British press, the ex-Prince has declared that Warner Bros. Records has refused to release "The Gold Experience." Well, not quite, responds Warner Bros. spokesman Bob Merlis. "We would like to release 'The Gold Experience,'" Merlis says. "It will take his delivering the masters for us to do that. And that's the hang-up. Not that we refuse to do it. That's not the case whatsoever. We look forward to releasing that, or some other album, and having some hits."

AUSTRALASIAN CONTACTS, including more than 8,000 names in

20 key Pacific region markets, are contained in the 14th edition of the "Australasian Music Industry Directory." The new edition adds entries in New Zealand, Papua New Guinea, Tahiti, Fiji, Guam, and Hawaii. The directory circulates to industry members worldwide and is sold by Immedia! Public Relations, 3 Rose Street, Chippendale, NSW, Australia, 2008.

HOME & ABROAD



by Thom Duffy

THE NEW REPUBLICA: With a smart and tough, rock and remix sensibility, deConstruction Records act Republica performed live in London in December as opening act for M People at the request of M People's Mike Pickering. Coinciding with the release of the single "Bloke," the band plays a series of university shows this month around the U.K.

DEALS: Through a new distribution agreement with Planet Dog Records in the U.K., Mammoth Distributed Labels (MDL) will handle the American release for Planet Dog's techno/ambient repertoire, including current albums by Banco de Gaia and Eat Static. Meanwhile, Ray Conroy has been named label manager in Mammoth's new London office. American Recordings has confirmed a licensing agreement with Too Pure Records in the U.K. "Silver Apples Of The Moon" by the jazz-techno-pop band Laika is the first U.S. release under the deal. David Krebs' Rockworld imprint in the U.S. has reached new distribution deals with the Attic Music Group in Canada and Music For Nations in Europe. New albums by Dirty Looks; Sex, Love & Money; One Hit Wonder; and Bad Seed will be released through the new partners.

PROFILE U.K. GETS SHARP: Jon Sharp, formerly with Pinnacle Distribution, has joined the Profile Records office in London as director of sales and marketing. He represented Profile and similar labels while at Pinnacle.

BORDER CROSSINGS: Grammy winner Sheryl Crow builds her international following with four dates in Japan and Australia next month. Charley Pride plays the Palladium in London March 19 as part of a 15-day U.K. tour this month.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 44-171-323-2316.

Billboard

BIG EIGHT

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$22
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$135
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$45
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
- 6. NEW! The Power Book Directory of Music Radio & Record Promotion:** The ultimate guide to radio and record promotion. Lists Radio Stations, Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75
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3DZ503E

New Owner May Change Format Of Italian Music Vid Net

BY MARK DEZZANI

MILAN—The Italian record industry may lose an important outlet for its artists with the change of ownership of national music TV channel Videomusic.

The network is likely to change format following its sale last week to the Cecchi Gori group, owned by the country's largest film producer, Vittorio Cecchi Gori.

Cecchi Gori has been trying to

purchase the network for some time; in October, he claimed he had reached agreement to acquire 100% of Videomusic shares. However, Videomusic's president, Marialina Marcucci, stated then that she was not present at the meetings between Cecchi Gori and the rest of her family who own the channel and that she had no intention of selling out entirely.

Cecchi Gori threatened legal action to stake his claim to the shares,

an initiative that prompted resumed negotiations and the resignation March 4 of Marcucci shortly before the deal was announced.

Marcucci had been negotiating with international groups to sell a minority stake in the network, and last week MTV owner Viacom confirmed that it also had made an offer to buy out Videomusic completely.

Cecchi Gori is reported to have paid 70 billion lira (\$43 million) for the network, as well as assuming current debts estimated at 20 billion lira (\$12.4 million).

Tania De Zuluete, Videomusic's head of news, says that while it is too early to speculate, it is likely that the channel will be transformed from its current specialized

youth/music niche into a general film/sports format.

She says, "It would be a pity to see the end of all the hard work, which in the past 11 years has developed the channel into a unique outlet in Italy. Hopefully, the new owners will maintain music as an important element in the schedule."

Cecchi Gori is also a film distributor and owns the rights to a large library of domestic and international films. He has previously declared his intention to acquire TV interests and compete directly with the country's two major broadcasters: state-owned RAI's three channels and ex-prime minister Silvio Berlusconi's three private networks.

If Cecchi Gori abandons Video-

music's current format, there will be widespread disappointment among record labels.

CGD EastWest managing director Geriamo Dominioni Caccia, who is also president of label group FIMI, says, "Judging from initial reports, it seems that Videomusic will lose its music mandate, in which case this is a real loss to the Italian record industry."

"I believe that all the companies in the sector would want Videomusic to continue. It has been an important network dedicated to the development of Italian music and, therefore, the country's culture."

Videomusic has been one of the few outlets in the country where new domestic rock acts and niche genres could get exposure.

HEMISPHERE GIVEN FULL EMI LABEL STATUS

(Continued from preceding page)

sold between 30,000 and 40,000 copies outside North America, except "Celtic Graces," which has sold close to 80,000. The records have been released in more than 50 countries through EMI companies and licensees. Seligman worked on the project with EMI International's licensee development director Frederic Giaccardo, who had regular contacts with most of the sources of

Hemisphere repertoire.

Seligman says, "Originally, this was my nights and weekends project—it was more a labor of love. Now it's my full-time job. My main role will be to expand the focus of Hemisphere, mainly by exploiting the existing catalog we have and possibly by licensing from outside companies in certain cases."

"Part of my role will also be to come up with new projects, which could go out through EMI, Hemisphere, or Blue Note International. I'd like to develop more crossover acts within EMI, more like what Columbia did with Youssou N'Dour or what happened with the Gipsy Kings."

According to Seligman, "Hemisphere was a way of saying 'thank you' to all our companies who have worked on the major international releases."

Moving Hemisphere will bring practical benefits, says Seligman: "The international division is not an operating company, it doesn't have the benefit of access to services such as artwork. It'll be much better within SMD."

Hemisphere will be the second repertoire source within SMD. The division's A&R representative Tris Penna has already signed a number of acts such as TV star Bill Tarmey.

Most recent releases from Hemisphere have been EMI Brazil recording artist Milton Nascimento's albums "Clube Da Esquina" volumes 1 and 2, and two compilations—one based on salsa and merengue, and the other on "Sifsafaa—New Music From The Middle East."

VIRGIN RETAIL FRANCE

(Continued from page 45)

albums being sold at between 20 and 50 francs (\$3.86-\$9.65).

"Currently, jazz repertoire accounts for 15% of our sales, but once the discounters seriously move into this market, it will be extremely difficult to compete with them," he says. "They threaten to reduce the sound carrier to an item whose value is only that of the raw material that goes into its manufacture."

VIVIAN STANSHALL

(Continued from page 45)

They also had a cameo appearance in the Beatles' "Magical Mystery Tour" movie.

Stanshall released three solo albums, "Sir Henry At Rawlinson End," "Men Opening Umbrellas," and "Teddy Boys Don't Knit." Shortly before his death, he also worked on scripts and music for a surreal TV commercial for Ruddles Real Ales.

DOMINIC PRIDE

newsline...

THE FIRST ANNIVERSARY of democracy in South Africa is being celebrated with the five-day Cape Town Jazz & Heritage Festival. Promoted by Chicago-based company Cine Musica, the event kicks off Wednesday, April 26, and will feature Branford Marsalis, Buckwheat Zydeco, Buddy Guy, Cassandra Wilson, Hugh Masakela, and Morris Goldberg & Anton Fig. Cine Musica says the event's highlights will be edited for a pilot of an internationally distributed music-television series.

BELGIAN POLICE seized 5,000 bootleg CDs during a raid of a record fair in Lier near Antwerp. Three people were arrested. The police, who were working in coordination with the Belgian IFPI group, say the material—which included Elvis Presley, Rolling Stones, and Beatles titles—was part of a bootlegging operation with links to Poland and the former Czechoslovakia. The police action was taken under the new authors' rights legislation adopted by the Belgian parliament in August.

SAN ANTONIO-BASED radio company Clear Channel has bought a 50% stake in the Australian Radio Network for \$74 million. The Australian Radio Network is the country's second-biggest radio operation.

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HITS OF THE WORLD



JAPAN		(Dempa Publications, Inc.) 3/13/95
THIS WEEK	LAST WEEK	SINGLES
1	1	RA-RA-RA MAKI OOGURO B-GRAM
2	NEW	KANSHASITE SMAP VICTOR
3	NEW	TSUYOI KIMOCHI TSUYOI AI KENJI OZAWA TOSHIBA/EMI
4	3	MAICCA EAST END X YURI EPIC/SONY
5	2	DREAMS CAN COME TRUE THANK YOU EPIC/SONY
6	4	MASQUERAD TRF AVEV TRAX
7	5	HELLO MASAHARU FUKUYAMA BMG/VICTOR
8	8	KISEKI NO HOSHI KEISUKE KEIJIKE KUWATA & MR. CHILDREN VICTOR/TOYS FACTORY
9	7	SECRET NIGHT WANDS B GRAM
10	10	DA-YO-NE EAST END X YURI EPIC/SONY
ALBUMS		
1	2	ASKA NEVER END TOSHIBA/EMI
2	1	KOME KOME CLUB DECADE SONY
3	3	TOMOYASU HOTEI GUITARHYTHM FOREVER VOL. 1 TOSHIBA/EMI
4	NEW	MIHO NAKAYAMA COLLECTION III KING
5	5	TOMOYASU HOTEI GUITARHYTHM FOREVER VOL. 2 TOSHIBA/EMI
6	4	M.C.A.T AH-YEH-H AVEV TRAX
7	7	YASUSHI NAKANISHI IT'S ONLY A BALLADE COLUMBIA
8	6	TOSHINOBU KUBOTA BUMPIN' VOYAGE SONY
9	9	SHAMPOO DELICIOUS TOSHIBA/EMI
10	NEW	BLANKET JET CITY THE SIX TOSHIBA/EMI

CANADA		(The Record) 2/27/95
THIS WEEK	LAST WEEK	SINGLES
1	1	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD
2	3	SECRET MADONNA MAVERICK/WEA
3	2	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD
4	4	ALWAYS BON JOVI MERCURY/PGD
5	5	LOVE IS ALL AROUND WET WET WET LONDON/PGD
6	6	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY
7	7	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY
8	8	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN HOLLYWOOD/WEA
9	10	OUT OF TEARS ROLLING STONES VIRGIN/CEMA
10	9	CIRCLE OF LIFE ELTON JOHN HOLLYWOOD/WEA
11	12	TURN THE BEAT... GLORIA ESTEFAN EPIC/SONY
12	11	GO ON MOVE REEL II REEL QUALITY/PGD
13	13	INSENSITIVE JANN ARDEN A&M/PGD
14	14	SATURDAY NIGHT WHIGFIELD QUALITY/SONY
15	NEW	ANOTHER DAY WHIGFIELD QUALITY/SONY
16	15	TAKE A BOW MADONNA MAVERICK/WEA
17	16	PRACTICE WHAT YOU... BARRY WHITE A&M/PGD
18	17	THE SWEETEST DAYS VANESSA WILLIAMS MERCURY/PGD
19	19	SHORT DICK MAN 20 FINGERS ZOO/BMG
20	18	FUNKDAFIED DA BRAT EPIC/SONY
ALBUMS		
1	1	GREEN DAY DOOKIE REPRISE/WEA
2	5	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
3	4	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
4	2	EAGLES HELL FREEZES OVER GEFEN/UNI
5	3	VAN HALEN BALANCE WARNER BROS./WEA
6	6	OFFSPRING SMASH EPTAPH
7	8	PEARL JAM VITALOGY EPIC/SONY
8	7	BOYZ II MEN II MOTOWN/PGD
9	10	WEEZER WEEZER DGC/UNI
10	11	JANN ARDEN LIVING UNDER JUNE A&M/PGD
11	12	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
12	9	GARTH BROOKS THE HITS CAPITOL/CEMA
13	14	MADONNA BEDTIME STORIES SIRE/WEA
14	16	BON JOVI CROSS ROAD JAMCO/MERCURY
15	17	R.E.M. MONSTER WARNER BROS./WEA
16	19	VARIOUS ARTISTS PULP FICTION SOUNDTRACK MCA/UNI
17	15	TOM PETTY WILDFLOWERS WARNER BROS./WEA
18	NEW	CHIEFTAINS LONG BLACK VEIL RCA/BMG
19	NEW	VARIOUS ARTISTS CLUB CUTZ 6 RCA/BMG
20	13	SLASH'S SNAKEPIT IT'S FIVE O'CLOCK SOMEWHERE GEFEN/UNI

GERMANY		compiled by Media Control 3/7/95
THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS EAST WEST
2	2	OLD POP IN AN OAK REDNEX ZYX
3	4	MOVE YOUR ASS SCOOTER CLUB TOOL/DEDEL
4	3	SHORT DICK MAN 20 FINGERS ZYX
5	10	JOHN SCATMAN SCATMAN BMG/ARIOLA
6	5	CRANBERRIES ZOMBIE ISLAND/MERCURY
7	6	HERE COMES THE... INI KAMOZE COLUMBIA
8	8	WHEN DO I GET TO SING "MY WAY" SPARKS BMG/ARIOLA
9	9	DISCO FANS STAR WASH COLUMBIA
10	14	LOVE IS EVERYWHERE CAUGHT IN THE ACT ZYX
11	7	TEARS DON'T LIE MARK' OH URBAN MOTOR
12	13	COTTON EYE JOE REDNEX ZYX
13	11	LOVE IS ALL AROUND D.J. BOXB EAM
14	12	IT'S COOL MAN XXL ZYX
15	17	COMPUTERLIEBE DAS MODUL URBAN MOTOR
16	16	'74-'75 CONNELLS INTERCORD
17	20	ACH DU MEINE NASE SANDMANN'S DUMMIES ARIOLA
18	NEW	JA KLAR SCHWESTER S MCA
19	18	MAX DON'T HAVE SEX WITH YOUR E-EROTIC BLOW UP/INTERCORD
20	15	STAY ANOTHER DAY EAST 17 LONDON/METRONOME
ALBUMS		
1	1	VANGELIS 1492-CONQUEST OF PARADISE EAST WEST
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY
3	NEW	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	4	KELLY FAMILY OVER THE HUMP KEL-LIFE/DEDEL
5	9	MADONNA BEDTIME STORIES SIRE
6	5	WESTERNHAGEN AFFENTHEATER WEA
7	7	GREEN DAY DOOKIE REPRISE
8	3	MARK' OH NEVER STOP THAT... URBAN/MOTOR
9	8	STING FIELDS OF GOLD A&M
10	6	SIMPLE MINDS GOOD NEWS FROM... VIRGIN
11	10	BON JOVI CROSS ROAD JAMCO/MERCURY
12	12	SCHWESTER S S IST SOWEIT MCA
13	NEW	FURY IN THE SLAUGHTERHOUSE THE HEARING OF THE SENSE OF B SPV
14	15	OFFSPRING SMASH EPTAPH
15	NEW	JENNIFER RUSH OUT OF MY HANDS EMI
16	14	H-BLOCKX TIME TO MOVE ARIOLA
17	13	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
18	11	VAN HALEN BALANCE WEA
19	NEW	SLASH'S SNAKEPIT IT'S FIVE O'CLOCK SOMEWHERE GEFEN
20	16	SOUNDTRACK THE LION KING MERCURY

FRANCE		(SNEP/IFOP/Tite-Live) 2/25/95
THIS WEEK	LAST WEEK	SINGLES
1	1	SHORT DICK MAN 20 FINGERS EMI
2	2	ALWAYS BON JOVI JAMCO/MERCURY
3	6	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
4	NEW	ZOMBIE CRANBERRIES ISLAND
5	4	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEOFFREY & TONTON VIRGIN
6	3	RESPECT ELIANCE ETHNIK DELABEL/VIRGIN
7	5	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN WALT DISNEY
8	7	ALL I WANNA DO SHERYL CROW A&M
9	9	STAY ANOTHER DAY EAST 17 LONDON
10	13	A GIRL LIKE YOU EDWYN COLLINS VIRGIN
11	8	SATURDAY NIGHT WHIGFIELD POLYGRAM
12	11	SECRET MADONNA WARNER
13	10	L'HISTOIRE DE LA VIE DEBBIE DAVIS WALT DISNEY/SONY
14	12	REGULATE WARREN G & NATE DOGG ISLAND
15	17	IS THIS THE LOVE MASTERBOY BARCLAY
16	16	COTTON EYE JOE REDNEX JIVE
17	15	YOUR SONG BILLY PAUL VERSAILL
18	14	SUR LA ROUTE DE PALMAS EMI
19	19	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
20	20	FEELE THE HEAT OF THE NIGHT MASTERBOY BARCLAY
ALBUMS		
1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
2	3	CRANBERRIES NO NEED TO ARGUE ISLAND
3	2	SOUNDTRACK THE LION KING WALT DISNEY
4	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
5	10	MASTERBOY DIFFERENT DREAMS BARCLAY/POLYGRAM
6	6	SLASH'S SNAKEPIT IT'S FIVE O'CLOCK SOMEWHERE GEFEN
7	7	M.C. SOLAAR II MOTOWN
9	NEW	JOHN LEE HOOKER CHILL OUT VIRGIN
10	11	SHERYL CROW TUESDAY NIGHT MUSIC CLUB POLYDOR
11	5	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
12	13	ENZO ENZO DEUX RCA
13	16	SOUNDTRACK PULP FICTION MCA
14	8	ALAIN SOUCHON C'EST DEJA CA VIRGIN
15	19	OFFSPRING SMASH PIAS
16	12	WHITNEY HOUSTON THE BODYGUARD ARISTA
17	14	JEAN FERRAT FERRAT 95 TEMEY/SONY
18	NEW	SOUNDTRACK FARINELLI IL CASTRATO AUVIDIS
19	NEW	HUBERT FELIX THEIFAINNE PARIS-ZENITH SONY
20	NEW	ETHINK ALLIANCE SIMPLE ET FUNKY VIRGIN

NETHERLANDS		(Stichting Mega Top 50) 3/11/95
THIS WEEK	LAST WEEK	SINGLES
1	NEW	ALICE WHO THE...IS ALICE GOMPIE RPD/DURECO
2	1	NO LIMIT IRENE MOORS/THE SMURFEN EMI
3	NEW	ETERNITY SNAP LOGIC/BMG
4	2	TEARS DON'T LIE MARK' OH POLYDOR
5	3	GEEN HOUSE MAAR STRAUZ ANDRE RIEU MERCURY
6	4	WONDERFUL DAYS CHARLIE LOWNOISE/MENTAL THEO MMIR/POLYDOR
7	8	MERCEDEZ BENZ T-SPOON A LA BIANCA/KOCH
8	10	LOVE ME FOR A REASON BOYZONE POLYDOR
9	NEW	THEM GIRLS THEM GIRLS ZIG AND ZAG RCA/BMG
10	5	THE SECOND WALTZ ANDRE RIEU MERCURY
ALBUMS		
1	1	ANDRE RIEU STRAUZ & CO. MERCURY
2	2	IRENE MOORS & DE SMURFEN GA JE MEE NAAR SMURFENLAND EMI
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND
4	4	MARCO BORSATO MARCO POLYDOR
5	5	RENE FROGER WALLS OF EMOTION DINO MUSIC
6	8	BON JOVI CROSS ROAD JAMCO/MERCURY
7	8	SOUNDTRACK THE LION KING MERCURY
8	10	STING FIELDS OF GOLD A&M
9	6	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
10	NEW	ELTON JOHN THE VERY BEST OF MERCURY

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THIS WEEK	LAST WEEK	SINGLES
1	1	ALICE WHO THE...IS ALICE GOMPIE RPD/DURECO
2	1	NO LIMIT IRENE MOORS/THE SMURFEN EMI
3	NEW	ETERNITY SNAP LOGIC/BMG
4	2	TEARS DON'T LIE MARK' OH POLYDOR
5	3	GEEN HOUSE MAAR STRAUZ ANDRE RIEU MERCURY
6	4	WONDERFUL DAYS CHARLIE LOWNOISE/MENTAL THEO MMIR/POLYDOR
7	8	MERCEDEZ BENZ T-SPOON A LA BIANCA/KOCH
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5	5	RENE FROGER WALLS OF EMOTION DINO MUSIC
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4	2	TEARS DON'T LIE MARK' OH POLYDOR
5	3	GEEN HOUSE MAAR STRAUZ ANDRE RIEU MERCURY
6	4	WONDERFUL DAYS CHARLIE LOWNOISE/MENTAL THEO MMIR/POLYDOR
7	8	MERCEDEZ BENZ T-SPOON A LA BIANCA/KOCH
8	10	LOVE ME FOR A REASON BOYZONE POLYDOR
9	NEW	THEM GIRLS THEM GIRLS ZIG AND ZAG RCA/BMG
10	5	THE SECOND WALTZ ANDRE RIEU MERCURY
ALBUMS		
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3	3	CRANBERRIES NO NEED TO ARGUE ISLAND
4	4	MARCO BORSATO MARCO POLYDOR
5	5	RENE FROGER WALLS OF EMOTION DINO MUSIC
6	8	BON JOVI CROSS ROAD JAMCO/MERCURY
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5	3	GEEN HOUSE MAAR STRAUZ ANDRE RIEU MERCURY
6	4	WONDERFUL DAYS CHARLIE LOWNOISE/MENTAL THEO MMIR/POLYDOR
7	8	MERCEDEZ BENZ T-SPOON A LA BIANCA/KOCH
8	10	LOVE ME FOR A REASON BOYZONE POLYDOR
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10	5	THE SECOND WALTZ ANDRE RIEU MERCURY
ALBUMS		
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2	2	IRENE MOORS & DE SMURFEN GA JE MEE NAAR SMURFENLAND EMI
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND
4	4	MARCO BORSATO MARCO POLYDOR
5	5	RENE FROGER WALLS OF EMOTION DINO MUSIC
6	8	BON JOVI CROSS ROAD JAMCO/MERCURY
7	8	SOUNDTRACK THE LION KING MERCURY
8	10	STING FIELDS OF GOLD A&M
9	6	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
10	NEW	ELTON JOHN THE VERY BEST OF MERCURY

AUSTRALIA		(Australian Record Industry Assn.) 3/12/95
THIS WEEK	LAST WEEK	SINGLES
1	1	ANOTHER NIGHT M.C. SAR & THE REAL MCCOY BMG
2	2	HERE'S JOHNNY HOCUS POCUS SHOCK
3	4	TOTAL ECLIPSE OF THE HEART NICKI FRENCH SHOCK
4	3	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
5	5	ZOMBIE CRANBERRIES ISLAND
6	6	PURE MASSACRE SILVERCHAIR MURMUR/SONY
7	7	BEAUTIFUL IN MY EYES JOSHUA KADISON EMI
8	9	A GIRL LIKE YOU EDWYN COLLINS MDS
9	10	HOT HOT HOT ARROW FESTIVAL
10	8	SELF ESTEEM OFFSPRING SHOCK
11	11	THINK TWICE CELINE DION EPIC
12	NEW	ODE TO MY FAMILY CRANBERRIES ISLAND
13	15	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI JAMCO/MERCURY
14	13	TOMORROW SILVERCHAIR MURMUR/SONY
15	12	STAY ANOTHER DAY EAST 17 LONDON
16	19	TAKE A BOW MADONNA WARNER
17	14	COME OUT AND PLAY OFFSPRING SHOCK
18	17	NO MORE "I LOVE YOU'S" ANNIE LENNOX BMG
19	NEW	SORRENTO MOON (I REMEMBER) TINA ARENA COLUMBIA
20	18	COMA MAX SHARAM WARNER
ALBUMS		
1	NEW	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	3	CLIFF RICHARD THE HIT LIST EMI
3	10	GREEN DAY DOOKIE WARNER
4	5	CRANBERRIES NO NEED TO ARGUE ISLAND
5	1	HI FI WAY YOU AM I ROO/WARNER
6	4	OFFSPRING SMASH SHOCK
7	9	ENYA THE CELTS WARNER
8	6	SOUNDTRACK PULP FICTION MCA
9	12	PEARL JAM VITALOGY EPIC
10	3	JANET JACKSON JANET VIRGIN
11	8	YANNI LIVE AT THE ACROPOLIS BMG
12	11	SOUNDTRACK FORREST GUMP EPIC
13	7	HARRY CONNICK JR. SHE COLUMBIA
14	15	CELINE DION THE COLOUR OF MY LOVE EPIC
15	13	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
16	14	PRET-A-PORTER (READY TO WEAR) SOUNDTRACK COLUMBIA
17	20	VIKA & LINDA VIKA & LINDA MUSHROOM/FESTIVAL
18	18	BOYZ II MEN II MOTOWN
19	19	KULCHA KULCHA WARNER
20	NEW	BON JOVI CROSS ROAD JAMCO/MERCURY

AUSTRALIA		(Australian Record Industry Assn.) 3/12/95
THIS WEEK	LAST WEEK	SINGLES
1	1	THINK TWICE CELINE DION EPIC
2	3	DON'T GIVE ME YOUR LIFE ALEXPARTY SYSTEMATIC
3	9	PUSH THE FEELING ON NIGHTCRAWLERS FFRR
4	2	I'VE GOT A LITTLE SOMETHING FOR YOU MNB 1ST AVENUE/COLUMBIA
5	13	THE BOMB! BUCKETHEADS POSITIVA
6	4	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
7	6	REACH UP PERFECTO ALLSTARZ PERFECTO/EAST WEST
8	5	SET YOU FREE N-TRANCE ALL AROUND THE WORLD
9	NEW	WAKE UP BOO! THE BOO RADLEYS CREATION
10	14	AXEL F/KEEP PUSHIN' CLOCK MEDIA/MCA
11	NEW	TEN STOREY LOVE SONG STONE ROSES GEFEN
12	20	OVER MY SHOULDER MIKE & THE MECHANICS VIRGIN
13	16	INDEPENDENT LOVE SONG SCARLET WEA
14	10	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
15	17	BELIEVE ELTON JOHN ROCKET
16	NEW	DIGGING THE GRAVE FAITH NO MORE SLASH
17	NEW	HIGH & DRY/PLANET TELEX RADIOHEAD PARLOPHONE
18	7	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI JAMCO/MERCURY
19	NEW	YOU GOTTA BE DES'REE DUSTED SOUND/SONY
20	12	RUN AWAY MC SAR & THE REAL MCCOY LOGIC/ARISTA
21	8	BEDTIME STORY MADONNA MAVERICK/SIRE
22	NEW	MAKING THE MOST OF DODGY WITH THE KICK HORNS BOSTIN/A&M
23	15	OUR RADIO ROCKS P.J. AND DUNCAN XSRHYTHM
24	NEW	AS I LAY ME DOWN SOPHIE B. HAWKINS COLUMBIA
25	NEW	YEKE YEKE MORY KANTE FFRFREEDOM
26	24	REAL LOVE DRIZABONE 4TH & B'WAY
27	11	COTTON EYE JOE REDNEX INTERNAL AFFAIRS
28	19	TOCCATA & FUGUE VANESSA-MAE EMI
29	NEW	EVERBODY UP! GLAM METAL DETECTIVES ZTT
30	21	CALL IT LOVE DEUCE LONDON
31	18	TOTAL ECLIPSE OF THE HEART NICKI FRENCH BAGS OF FUN
32	NEW	AGE AIN'T NOTHING BUT A NUMBER AALIYAH JIVE
33	22	WAKING UP ELASTICA DECEPTIVE
34	NEW	YOU SEXY DANCER THE ROCKFORD FILES ESCAPADE/RUMOUR
35	NEW	I CAN'T BE WITH YOU CRANBERRIES ISLAND
36	NEW	WHEN I KISS YOU (I HEAR CHARLIE PARKER) SPARKS LOGIC/ARISTA
37	NEW	THE AMAZING SPIDER-MAN MC SPY-D + FRIENDS PARLOPHONE
38	NEW	CLOSE TO YOU BRAND NEW HEAVIES FFRR
39	26	BABY ROZALLA EPIC
40	25	BURNING UP TONY DE VIT ICON

U.K.		(Music Week/CIN) 3/11/9
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HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 3/2/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
2	2	THINK TWICE CELINE DION EPIC/COLUMBIA
3	3	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
4	6	OLD POP IN AN OAK REDNEX JIVE
5	4	TEARS DON'T LIE MARK' OH URBAN/MOTOR
6	8	STAY ANOTHER DAY EAST 17 LONDON
7	10	SHORT DICK MAN 20 FINGERS S O S
8	5	COTTON EYE JOE REDNEX JIVE
9	NEW	DON'T GIVE ME YOUR LIFE ALEX PARTY SYSTEMATIC
10	NEW	I'VE GOT A LITTLE SOMETHING FOR YOU MNS 1ST AVENUE/COLUMBIA
ALBUMS		
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND
2	2	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
3	4	BON JOVI CROSS ROAD JAMBCO/MERCURY
4	9	GREEN DAY DOOKIE REPRISE
5	7	CELINE DION THE COLOUR OF MY LOVE EPIC/COLUMBIA
6	8	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
7	6	SOUNDTRACK THE LION KING WALT DISNEY/MERCURY
8	3	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
9	5	STING FIELDS OF GOLD A&M
10	10	MARK' OH NEVER STOP THAT FEELING URBAN/MOTOR

AUSTRIA (Austrian IFPI/Austrian Top 30) 3/1/95

THIS WEEK	LAST WEEK	SINGLES
1	1	OLD POP IN AN OAK REDNEX ECHO
2	4	STAY ANOTHER DAY EAST 17 LONDON
3	3	TEARS DON'T LIE MARK' OH POLYGRAM
4	2	ZOMBIE CRANBERRIES ISLAND
5	6	IT'S COOL MAN XXL FEATURING P. "COOL MAN" STEINER ECHO
6	NEW	MOVE YOUR ASS SCOOTER EMI
7	9	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
8	5	COTTON EYE JOE REDNEX ECHO
9	NEW	SHORT DICK MAN 20 FINGERS ECHO
10	7	AN ANGEL KELLY FAMILY EMI
ALBUMS		
1	2	KELLY FAMILY OVER THE HUMP EMI
2	1	CRANBERRIES NO NEED TO ARGUE ISLAND
3	NEW	KASTELRUTHER SPATZEN DAS BESTE POLOGE KOCH
4	NEW	GREEN DAY DOOKIE WARNER
5	4	SOUNDTRACK THE LION KING POLYDOR
6	3	BON JOVI CROSS ROAD JAMBCO/MERCURY
7	8	CLAUDIA JUNG CLAUDIA JUNG EMI
8	6	MARK' OH NEVER STOP THAT FEELING POLYGRAM
9	NEW	EAST 17 STEAM LONDON
10	7	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN

SWEDEN (GLF) 3/2/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SELF ESTEEM OFFSPRING BORDERLINE
2	2	TEARS DON'T LIE MARK' OH POLYDOR
3	5	THINK TWICE CELINE DION COLUMBIA
4	3	RIGHT TYPE OF MOOD HERBIE CHEIRON
5	6	ANYONE OUT THERE MELODIE MC SIDELAKE
6	4	STAY ANOTHER DAY EAST 17 LONDON
7	NEW	SHOTGUN ARDIS STOCKHOLM
8	9	FLYING HIGH CAPTAIN HOLLYWOOD PROJECT MEGA
9	7	DON'T YOU KNOW PANDORA VIRGIN/STOCKHOUSE
10	10	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
ALBUMS		
1	NEW	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	1	GLENMARK/ERIKSSON/STROMSTEDT GLENMARK/ERIKSSON/STROMSTEDT METRONOME
3	3	OFFSPRING SMASH EPITAPH
4	2	CRANBERRIES NO NEED TO ARGUE ISLAND
5	NEW	JOHN LENNON THE JOHN LENNON COLLECTION PARLOPHONE
6	NEW	SATOR STEREO WEA
7	4	SOUNDTRACK PULP FICTION MCA
8	5	GREEN DAY DOOKIE WARNER
9	7	ARDIS LOVE ADDICT STOCKHOLM
10	6	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN

PORTUGAL (Portugal/AFP) 2/27/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	LAURA PAUSINI LAURA PAUSINI WARNER
2	3	VARIOS ELECTRICIDADE VIDISCO
3	2	CRANBERRIES NO NEED TO ARGUE ISLAND
4	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
5	6	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
6	NEW	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
7	NEW	VARIOS CAPITAL-PARA QUEM GOSTA COLUMBIA
8	5	CESARIA CESARIA EVORA COLUMBIA
9	NEW	LAURA PAUSINI LAURA PAUSINI II WARNER
10	7	BON JOVI CROSS ROAD JAMBCO/MERCURY

NEW ZEALAND (RIANZ) 3/1/95

THIS WEEK	LAST WEEK	SINGLES
1	3	COTTON EYE JOE REDNEX BMG
2	1	TOMORROW SIVERCHAIR SONY
3	2	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
4	8	U WILL KNOW BMU POLYGRAM
5	NEW	SUKIYAKI 4 P.M. POLYGRAM
6	4	I LOVE THE NIGHTLIFE ALICIA BRIDGES POLYGRAM
7	5	ZOMBIE CRANBERRIES ISLAND
8	NEW	LAY YOUR LOVE ON ME ROACHFORD SONY
9	10	CREEP TLC BMG
10	6	DECEMBER 1963 (OH, WHAT A NIGHT) FOUR SEASONS SONY
ALBUMS		
1	1	SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT POLYGRAM
2	2	SOUNDTRACK FORREST GUMP EPIC
3	3	PEARL JAM VITALOGY EPIC
4	5	CRANBERRIES NO NEED TO ARGUE ISLAND
5	NEW	SOUNDTRACK PULP FICTION BMG
6	NEW	SEAL SEAL II SEAL WARNER
7	4	HARRY CONNICK JR. SHE SONY
8	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
9	11	DES'REE I AIN'T MOVIN SONY
10	7	R.E.M. MONSTER WARNER

SWITZERLAND (Media Control Switzerland) 3/1/95

THIS WEEK	LAST WEEK	SINGLES
1	2	CONQUEST OF PARADISE VANGELIS WARNER
2	1	COTTON EYE JOE REDNEX JIVE
3	4	OLD POP IN AN OAK REDNEX JIVE
4	7	ZOMBIE CRANBERRIES ISLAND
5	5	STAY ANOTHER DAY EAST 17 LONDON
6	10	IT'S COOL MAN XXL/PETER "COOL MAN" STEINER PHONOGRAM
7	3	MOVE YOUR ASS SCOOTER PHONOGRAM
8	6	TEARS DON'T LIE MARK' OH ISLAND/POLYGRAM
9	9	AN ANGEL KELLY FAMILY DINO
10	8	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
ALBUMS		
1	4	VANGELIS 1492—THE CONQUEST OF PARADISE WARNER
2	2	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD EMI
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND
4	5	KELLY FAMILY OVER THE HUMP DINO
5	1	NATACHA STARNTALER SOUND SERVICE
6	9	VAN HALEN BALANCE WARNER
7	NEW	GREEN DAY DOOKIE WARNER
8	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
9	8	SOUNDTRACK THE LION KING POLYGRAM
10	NEW	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M

FINLAND (Seura/IFPI Finland) 2/26/95

THIS WEEK	LAST WEEK	SINGLES
1	9	CLUB BIZARRE U96 URBAN MOTOR
2	6	ROMEO & JULIA MOVETRON POLYDOR
3	1	DON'T YOU KNOW PANDORA STOCKHOUSE
4	10	EVERYTIME YOU TOUCH ME MOBY MUTE
5	3	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
6	2	KOURIN, KOURIN SIKADUO COLUMBIA
7	NEW	SWEET DREAMS SWING FEAT. DR. ALBAN CHEIRON
8	5	THE RIDE BASIC ELEMENT EMI
9	NEW	BEDTIME STORY MADONNA SIRE
10	NEW	FELL ON BLACK DAYS SOUNDGARDEN A&M
ALBUMS		
1	1	KAIJA KOO TUULIKELLO WEA
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	OFFSPRING SMASH EPITAPH/SPINEFARM
4	4	ISMO ALANKO TAITELIJEALAMAA POKO
5	5	AKI SIRKESALO MIELENRAUHAA EPIC/SONY
6	NEW	PANDORA TELL THE WORLD STOCKHOUSE/VIRGIN/EMI
7	6	PHARAO PHARAO DANCE POOL/SONY
8	7	VAN HALEN BALANCE WARNER
9	NEW	NORDMAN NORDMAN SONY/POLYGRAM
10	9	22-PISTEPIRKKO RUMBLE CITY LALA LAND SPIRIT/POLYGRAM

CHILE (APF Chile) 3/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	RICARDO ARJONA HISTORIAS SONY
2	NEW	LAURA PAUSINI LAURA WARNER
3	NEW	KING AFRICA AL PALO BMG
4	NEW	PIMPINELA NUESTRAS 12 MEJORES CANCIONES POLYGRAM
5	NEW	BON JOVI CROSS ROAD JAMBCO/MERCURY
6	NEW	RICARDO ARJONA ANIMAL NOCTURNO SONY
7	NEW	LUIS MIGUEL SEGUNDO ROMANCE WARNER
8	NEW	KING AFRICA EL AFRICANO BMG
9	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
10	NEW	RAUL DI BLASSIO PIANO DE AMERICA 2 BMG

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

AUSTRALIA: More than 15,000 fans braved temperatures as high as 106 degrees Fahrenheit during the weekend of Feb. 25-26 to watch more than 40 acts at WOMADELAIDE, the Australian version of WOMAD held annually at Adelaide's Botanic Park. For many spectators, it was their first taste of acts from Finland, Pakistan, Tanzania, Cuba, Tibet, Madagascar, Sardinia,



Algeria, Zaire, and Scotland. The star of the show was England's **Jah Wobble**, who used his bass as both baton and gluestick to conduct his four-piece band, assorted rai singers, dancers, and percussionists through a durable mixture of dub, ragga, jazz, and Algerian grooves. A commanding performance of Afro-jazz-funk by **Gil Scott-Heron** confirmed his status as the godfather of '90s rap, while the Latin grooves of **Sierra Maestra** had the crowd banging along on pots and pans long after the Cuban group had left the stage.

Foremost among a growing presence of multicultural acts from Australia itself were **Kate Ceberano**, who gave a classy preview of her forthcoming album, recorded in New York, and sisters **Vika & Linda Bull** from the island of Tonga, former backup singers with the **Black Sorrows** who now boast a gold album (35,000 copies) in their own right, along with an invitation to perform at WOMAD in England in July. Aborigine and Torres Strait acts included harmony vocalists **Tiddas, Christine Anu** (who also performed with the traditional **Bangarra Dance Group**), and singer/songwriters **Archie Roach** and **Ruby Hunter**. At the start of Roach's performance, all the Aborigine acts appeared on stage for a minute of mutual celebration, an emotional moment that highlighted how well the continent's original inhabitants plug in spiritually to the global pulse. **CHRISTIE ELIEZER**

NEW ZEALAND: Fresh from supporting R.E.M. at one of its colossal outdoor shows, **Crowded House** made two rare appearances last month at the prestigious, but far more intimate, Powerstation, a 1,000-capacity venue in Auckland. With **Peter Jones**, from Melbourne, sitting in for departed drummer **Paul Hester**, the band gave typically feisty and often humorous performances, stretching well beyond the two-hour mark. Singer and chief songwriter **Neil Finn** was in a relaxed mood, spontaneously substituting acoustic guitar for electric on some numbers and maintaining a good-natured rapport with his fellow Kiwis in the audience. The set, which drew from all points of the band's four-album career, as well as including one or two covers (such as **Buddy Holly's** "Not Fade Away") and a few new songs, was greeted with wild enthusiasm, resulting in calls for a seemingly endless stretch of encores. **GRAHAM REID**

SOUTH AFRICA: Classical music is making significant inroads into former bastions of pop. In its second visit, the **London Philharmonic Orchestra** toured here for two weeks last month, sharing stages with a variety of innovative local artists. Performances by **Bheki Mseleku**, a pianist, saxophonist, guitarist, and composer who has built a formidable reputation in Europe, and mezzo-soprano **Sibongile Khumalo** were the highlights of these collaborations, which also featured former exile and jazz musician **Eugene Skeef**, who has been leading an outreach program for the LPO here. The orchestra also performed with the Ngoma project, which brings together 17 artists from disciplines as diverse as jazz and hip-hop on the one hand and carnival and theater on the other. The LPO's final concerts, at the Sun City Superbowl, were composed entirely of traditional classical music. The orchestra's head of development, **David Marcou**, said he was delighted to discover a powerful desire among township children to learn to play orchestral music. "Every culture needs to bring its own experience and own forms of expression to classical music," he told the Pulse. "I have no doubt it is happening here." **ARTHUR GOLDSTUCK**

U.K./JAPAN: "Whenever British DJs play in Japan, they treat us so well," says DJ **Gilles Peterson**. "I felt it was time we repaid the compliment and also gave them a chance to experience the music within a British club setting." Peterson's idea culminated in the Brownswood Sessions at London's cavernous Ministry Of Sound club on Feb. 14. Billed as an East-meets-West musical extravaganza, the event featured Japan's Brownswood club/label DJ/artists **UFO** alongside **Mo' Wax** artist/producer **DJ Krush** and **DJ Takemura** and U.K. DJs **Peterson, Patrick Fodge** (boss of Mercury's Talkin' Loud label) and **James Lavell** (owner of Mo' Wax, which recently pacted with A&M Records). The music, which ranged over three dancing areas until 4:30 a.m., reflected the title of UFO's latest album, "No Sound Is Too Taboo," and included '70s funk, **Portishead**-style trip-hop, G-funk rap, Brazilian samba, and all shades of jazz. The London-based jazz group **Palm Skin Productions** and American singer/raconteur **Mark Murphy** provided live music, while various members of **Galliano** jammed along to some of the records. The event felt like a genuine cultural interchange, and along with the capital's regular clubgoers it also attracted a vast turnout of London's Japanese youth. **KWAKU**



IRELAND: Over a seven-day period, Dublin rock band **Jaewan** was viewed by representatives of 12 record companies in a rehearsal/showcase setting at the Factory in Dublin. But the band has yet to sign a deal with anyone. Led by singer/guitarist **Barry Young**, this tight, young trio plays relatively melodic music suggesting a range of influences from U.S. garage bands of the '60s to Led Zeppelin and Soundgarden. Local shows at the Baggot Inn and Tivoli supporting **An Emotional Fish, Scheer, Lir, and Verta Ray** have been complemented by airplay of the band's demo on Radio 2FM's **Dave Fanning Show**. Jaewan's "Personal" EP is available on its own Faceful Music imprint, and the band is scheduled to play at South By Southwest in Austin, Texas, on St. Patrick's Day (March 17). **KEN STEWART**

MacDonald Weaves Modern, Traditional Sounds On Cargo Debut

■ BY LARRY LeBLANC

TORONTO—Until Cargo Records picked up national distribution of Laurel MacDonald's avant-garde, Celtic-based debut album, "Kiss Closed My Eyes," this month, the Halifax, Nova Scotia-born



MACDONALD

singer/multi-instrumentalist took it upon herself to deliver copies of it to music retailers throughout the city.

"Even this week, I've done a lot of running around to stores, but they seem to have enough stock for now," says MacDonald. "I only had a thousand copies manufactured, so I'm going to have to have another run soon. I'm down to 350 copies."

Awarded arts grants by three separate levels of the government—the Toronto Arts Council, the Ontario Arts Council, and the Canada Council—MacDonald and producer/arranger Philip Strong recorded the album last year. MacDonald then released it locally on her own Improbable Music label in December. With distribution by Montreal, Quebec-based Cargo, the album now is available nationally.

Densely textured and exquisitely woven, the album features rock and cut-

ting-edge-styled fragments of traditional Celtic, Balkan, Turkish, and Indian music with such indigenous instrumentation as bodhran, bouzouki, harmonium (all played by MacDonald), hurdy-gurdy (Catherine Keenan), Irish tin whistle (Loretto Reid), as well as electric guitar (Rob Pilch).

Much of the seven-track album is sung in Gaelic by MacDonald. Only two songs, "Yet So Beautiful" and the title track, are in English.

The album opens with the Greek chant of kyrie, a standard in the Western Christian church since the 6th century. And while MacDonald wrote most of the set's music, the Gaelic-performed songs stem from traditional sources, but lyrically were chosen to fit a personal story line.

"Primarily, the album is me telling a story about my life and about my reality," says MacDonald. "The music is all original with the exception of the final piece ["An Ribhinn Alainn" (The Auburn Girl)]. The [traditional] texts were adopted to my own music. It wasn't a matter of going out and searching for music, I searched for [appropriate] texts."

MacDonald's cousin, respected East Coast singer/folklorist Mary Jane Lamond, taught her the traditional Celtic lullaby "Mo Chubhrachan" (My Fragrant Little One). "Unfortunately, she and I were geographically separated while I was working on this project, so

she wasn't able to help with the language," says MacDonald. "However, I have a teacher here whom I had studied Gaelic with."

Though she learned piano and ukelele as a child, played guitar in East Coast folk clubs in the '60s, and experimented with a Moog synthesizer and tape loops while in college during the '70s, MacDonald only came to regard herself as a serious musician in the late '80s.

After getting a certificate in costume studies from Dalhousie University in Halifax in 1979, MacDonald studied art history at the University of Toronto for a year and fashion design at Sheridan College in Toronto for two years. From 1984-87, she worked as a freelance wardrobe and prop stylist in the commercial still-photography field here.

Only in 1987, after meeting several rookie filmmakers and composing film scores for them, did MacDonald consider a music career.

"These filmmakers didn't have big budgets to hire a seasoned pro, and I was interested in doing whatever I could do in music," she says. "You tend to have the most confidence with the less you know."

"When I decided I wanted to get back into music, I spent a year doing personal study to find out what I'd missed over the past 10 years," she says. "I had missed a hell of a lot. I got caught up with what such new music

composers as Phillip Glass, Steve Reich, and John Adams had been doing."

MacDonald met producer/arranger Strong two years ago when he was an engineer at Charles Street Video here. Soon after he had edited the musical sequences she had created for the soundtrack of the "Dark Sun; Bright Shade," directed by Kwoi, Strong was hired to mix MacDonald's score for Mehra Meh-directed film, "Siblings," which is when she asked him to produce her debut album.

Those sessions took place at MacDonald's home, at Strong's Somnamulab studio, and at his parents' cottage on rural Manitoulin Island in northern Ontario. While the bulk of recording took place between January and March, further sessions, which included editing and mixing, continued until last August.

Much of the album, particularly the portions in which MacDonald repeats Gaelic phrases and develops sustaining passages by use of harmonies, different vocal pitches, and subtle or abrupt musical shifts, was developed through storyboards during preproduction.

"Our storyboards were a collected series of images," says Strong. "We'd say, 'Starting out this song, we're flying, quickly and very low, over open water. Then a shore line appears in the distance, and comes rushing up. As that happen, the image changes.' However, we didn't time the visuals out. It was

more like a complete envelope from beginning to end, and then we conformed the music to that. Both of us had very strong ideas of how the album was going to turn out, and our two visions were very similar."

Preparing for concert work for this summer, MacDonald is auditioning multi-instrumentalists and singers who can help her capture the spirit of her album on stage.

"I'm finding the logistics of putting [a group] together quite overwhelming, but I'm confident we can make my music come across on stage," she says. "It's quite an interesting challenge. I'm going to have three to four multi-instrumentalists and, hopefully, four other singers try to create the density of the vocal texture [of the album] as much as possible. I'd like to perform in a fairly intimate concert-hall setting with a lot of control over things like lighting, which will also help re-create the mood of the album."

MAPLE BRIEFS

THE SOCIETY OF COMPOSERS, Authors & Music Publishers of Canada has appointed Eleanor Goldhar to the newly created position of director of communications and public affairs.

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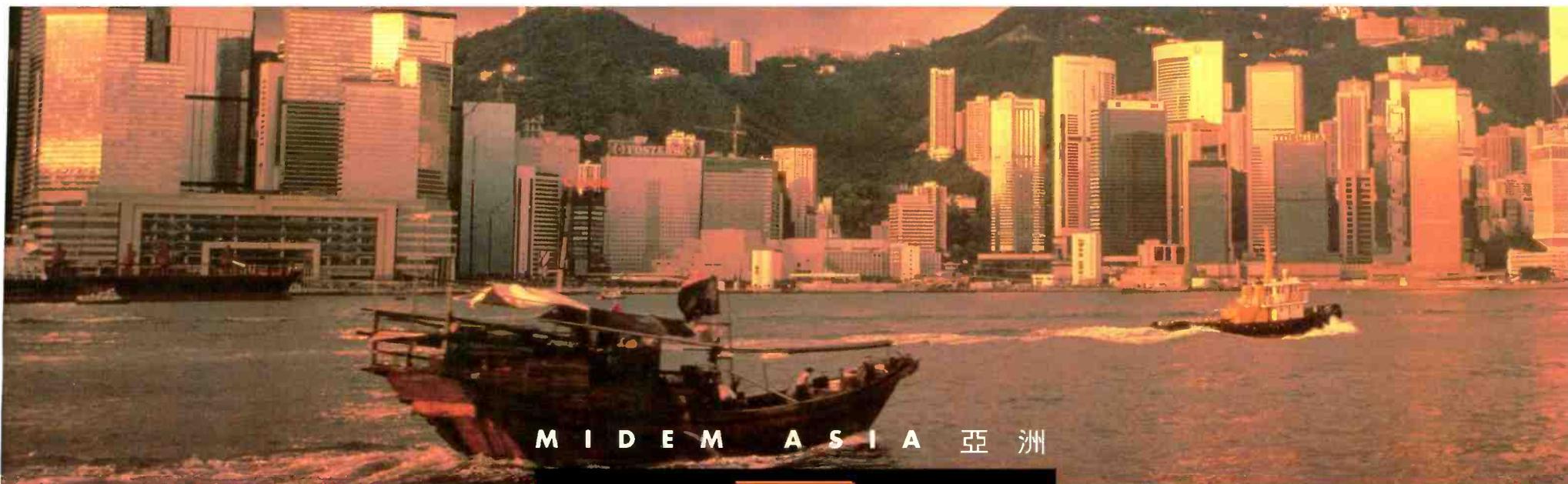
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Indie Music Counts At Biloxi Record Shop The Name May Be Be-Bop But The Sound Is Punk

BY BRADLEY BAMBARGER

BILOXI, Miss.—When envisioning a music retailer on the Gulf Coast of Mississippi, one might picture a shop specializing in the blues or country music or the gumbo of sounds from nearby New Orleans. But step into the Be-Bop Record Shop here, which sits just across the street from the Gulf of Mexico, and you find a store that prides itself on its indie aesthetic and healthy selection of the latest punk rock.

"Between Mobile [Ala.] and New Orleans, you can't find as many indie titles anywhere as you can here," says Kevin Erhard, the store's manager. "There's been a huge resurgence in the punk scene, and we've felt the interest here."



KEVIN ERHARD

The Biloxi Be-Bop is part of a six-store Mississippi chain headquartered in Jackson. There are three Be-Bop shops in Jackson, one in Starkville (the home of Mississippi State University), and one in Tupelo (near Memphis). The Biloxi store competes with Sound Shop and Peppermint Music at the Edgewater Plaza mall across the street, as well as with another Sound Shop in Singing River Mall in nearby Gautier, Miss.

"We definitely hang with Peppermint and the Sound Shops with our top 40 selection, plus we're a dollar or two cheaper," Erhard says. "But we like to think we have a real lead on the indie stuff. Special ordering is a big thing for us. If we can't get it, it's going to be hard to find. We pride ourselves on that, and our customers know it."

The store has a special indie display festooned with posters of the Jesus Lizard, Sebadoh, and the like. The display stocks some 500-600 titles, with NOFX, Jawbreaker, and Superchunk the bin's consistent big sellers. But, says Jason Erhard, Kevin's brother and the store's assistant manager, the popularity of Superchunk-style Southern noise pop and the craze for California nouveau punk could be just the beginning.

According to Jason, evidence of a nascent D.I.Y. scene on the Gulf Coast can be found at the Little House in D'Iberville, Miss., about 10 miles away. The Little House is a tiny "club" (housed in a small trailer) that puts on punk rock shows by regional and tour-



ing bands. Inevitably, kids who see concerts there come to Be-Bop looking for the bands' albums.

The Richmond, Va., punk band Avail (on Lookout Records) sold more than a dozen albums at Be-Bop after playing at the Little House last year. "People automatically knew to come here for those records," Jason says. "They wouldn't have even bothered going to Sound Shop."

Be-Bop's commitment to independent music extends to handling consignment sales for regional acts. At the Biloxi store, rockers Change To Eden and August Suns have moved product, and



The big sellers in Be-Bop's popular indie display include NOFX, Jawbreaker, and Superchunk. (Photo: Bradley Bambarger)

rappers G-Town Hustlers and 2nd Ward Players have fared especially well. "Rap consignment does great," Kevin says. "Word-of-mouth sells 10-20 pieces right off."

Even though the indie mindset of 24-year-old Kevin and 20-year-old Jason has helped create an identity for the Biloxi Be-Bop, the store topped its sales records last year by also catering to the area's burgeoning tourist trade and its wide-ranging music tastes. Local kids may jones for Jawbreaker, but visitors come for the classical CD or speed-

metal tape to ease the long drive home.

At 2650 Beach Blvd., the Biloxi Be-Bop is just down the way from the area's ever-increasing number of waterfront casinos. Winter is the slow season, with business picking up around Mardi Gras. A big boost also comes from spring breakers in from universities in Mississippi, Louisiana, and Alabama to sun themselves across the street. Unlike most retail establishments, the Biloxi Be-Bop prays for rain: Bad weather is a sales boon, bringing in the beach crowd in streams and running the store's staff ragged. "If it rains on the Fourth Of July, watch out," Jason says.

(Continued on page 56)



NARM's Hooked On Classics. Naxos Of America sponsored an early morning concert by the San Diego Symphony Orchestra at the 37th annual National Assn. of Recording Merchandisers convention, the first time a symphony orchestra has performed at NARM. Shown, from left, are Doug King, president, Naxos Of America; Pamela Horovitz, executive director, NARM; Jung-Ho Pak, assistant conductor of the orchestra; Henry Moyer, Naxos sales VP; and Vern Cupples, president, Western Record Sales.

19 Achievers Rewarded By NARM

SAN DIEGO—The Scholarship Foundation of the National Association of Recording Merchandisers announced the recipients of its annual awards at a gala here Feb. 23 during the organization's 37th annual convention.

Nineteen students from a pool of more than 200 applicants—all employees of NARM members—were selected to receive the awards, which are based on academic excellence, financial need, and potential for achievement. The applicants are judged by the NARM Scholarship Committee, with assistance from academic adviser William G. Owen.

NARM has awarded more than \$3 million in grants since the Scholarship Foundation was instituted in 1966.

This year's awards are as follows:

The Joel Friedman Memorial Schol-

arship, contributed by Time Warner and established in 1974. Winner: Amy Bruzdinski, Strawberries, Clifton Park, N.J.

Aaron Rosenbloom/Jeanette Rose Memorial Scholarship, contributed by Surplus Record & Tape Distributing Enterprises and established in 1992 (the original Surplus endowment was established in 1976). Winner: Leslie Podanowski, Shorewood Packaging, Rochester, N.Y.

Bertelsmann Music Group Scholarship, established in 1994 by BMG, which has contributed since 1990. Winner: Shannon Anderson, Harmony House, Flint, Mich.

Capitol-EMI Music Scholarship, established in 1993 by the company, which has contributed since 1970. Winner: Teresa Dahlgren, Hastings Books, Rec-

ords & Video, Coeur D'Alene, Idaho.

Hall Family Scholarship, established in 1995 by William Hall. Winner: Emily Becker, Arrow Distributing Co., Streetsboro, Ohio.

MCA Records Scholarship, established by the company in 1993. Winner: Alison Ravitz, Record Town, Short Hills, N.J.

Mickey Granberg Scholarship, established in 1989 and contributed by NARM members, friends, and business associates. Winner: Shannon Wood, Record Town, Reading, Pa.

Patricia Moreland Memorial Scholarship, established in 1993 and contributed by friends and business associates. Winner: Robin Fierer, MCA Records, Norcross, Ga.

Paul & Carol David Family Scholarship, established in 1993 and contributed by the David Family Foundation. Winner: Matthew Moore, Camelot Music, Sebring, Fla.

PGD Scholarship, established in 1993 by PGD, which has contributed since 1978. Winner: Raleen Pelletier, Sam Goody/Sun Coast, Rockingham Park, N.H.

Sam Marnaduke Memorial Scholarship, established in 1995 and contributed by Hastings Books, Records & Video. Winner: Eunie Cho, WEA Corp., Bensenville, Ill.

Sam Marnaduke Memorial Scholarship, established in 1995 and contributed by Western Merchandisers. Winner: Kristin Cuta, 3M Corp., Minneapolis, Minn.

Sony Music Entertainment Scholarship, established in 1993 by the company, which has contributed since 1971. Winner: Jeffrey Baxter, Blockbuster, Walnut Creek, Calif.

Steven J. Ross Memorial Scholarship, established in 1993 and contributed by Warner Music Group. Winner: Jennifer Celaya, Sony Music, Fresno, Calif.

Tower Records Scholarship, established in 1994 by the company, which has contributed since 1975. Winner: Joseph Sena, Music Sound Exchange, New York, N.Y.

Uni Distribution Corp. Scholarship, established in 1993 by the company, which has contributed since 1975. Winner: Amanda Carsner, Blockbuster,

(Continued on page 57)

CONVENTION CAPSULES

BOX SET: At the independent product presentation Feb. 23 at the 37th annual National Assn. of Recording Merchandisers convention, it was revealed that Miami-based viewer-programmed music-video network The Box is about to launch its own record label. Two compilations are set for late-spring release. The albums will feature the alternative and urban music tracks that are most popular with network viewers. Industry sources speculate the as-yet-unnamed label will be distributed via Island Records, as Island founder **Chris Blackwell** is a financial backer of The Box. Representatives at The Box declined comment; calls to Island were not returned at press time.

ADDITIONS TO DISNEY FAMILY: Walt Disney Records' national director of sales, **Barry Haft**, introduced **Carolyn Mayer Beug**, Disney's newly appointed senior VP of educational and entertainment products, during the label's product presentation Feb. 23. Disney's record, educational-products, ice-shows, and music-publishing divisions report to Beug, wife of Warner Bros. senior VP/creative director **John Beug**. Also welcomed to the Disney family was singer/songwriter **Randy Newman**, who is composing the songs and score for the fall Disney feature film "Toy Story." Newman performed the song "You Got A Friend In Me."

BMG LINEUP: By the time BMG Distribution president **Pete Jones** took the stage at the end of BMG's ambitious nighttime presentation, the audience had dwindled, but Jones did announce a strong lineup of new releases, including albums by **Toni Braxton** and **SWV** set for June, a **Whitney Houston** greatest-hits package due in August, an **Ace Of Base** album in September, and titles by **Kenny G** and **Alan Jackson** in November.

These items were reported by Susan Nunziata, Craig Rosen, and Chris Morris in San Diego and Deborah Russell in Los Angeles.



The Biloxi, Miss., Be-Bop Record Shop is located at 2650 Beach Blvd., across the street from the Gulf of Mexico. (Photo: Bradley Bambarger)

More Indie Labels Bypass Distributors Retail Drop Forces Some Companies To Sell Direct

SPEAKING DIRECTLY: As the retail map shrinks, and as more and more chains are agitating for fewer vendors, indie labels are increasingly exploring the option of selling direct to big accounts.

The latest to test the waters is Omaha-based American Gramophone, which counts Mannheim Steamroller among its top-selling acts. The company recently terminated its relationship with Navarre Corp. in New Hope, Minn.; while the label is retaining Independent National Distributors Inc. to service some accounts in the upper Midwest, it has begun selling direct to the Minneapolis-based Musicland Group.

According to American Gramophone sales director **Mike Delich**, the label will be going direct with such outlets as Target, Best Buy, and National Record Mart, as well.

"We're thinking more of a consolidation of our distributors, rather than a hardcore move to direct [sales]," Delich says. He styles the move to direct sales as "a trial period to see if we can deliver the services those companies require from us... If we can't meet the demands of these major retailers, we may go back to an organization that can."

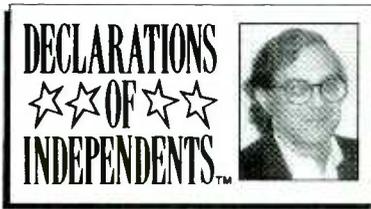
In addition, DI has heard that Ichiban Records in Atlanta also will go direct to some 10 key accounts. But a source says that independent distributors will continue to supply accounts—some of them Ichiban's biggest—with which they have long-term relationships: M.S. Distributing still will service Musicland, for instance, while Malverne will keep Albany, N.Y.-based Trans World.

While the labels aren't completely cutting out the middleman and abandoning independent distribution, the move to direct sales is a fact of life in '95, and don't be surprised if more labels take it as gospel.

BRANCHING OUT: Intersound Entertainment in Roswell, Ga., an indie classical specialist that has branched into the pop field, has established a rock division specializing in established artists.

Intersound's rock slate makes its bow March 28 with the release of "Back To The Innocence," the label debut of former **Babys**, **Journey**, and **Bad English** member **Jourhan Cain**. "Freaks Of Nature," a new release from album-rock perennial **Kansas**, will follow on May 23. Intersound also has inked **Edgar Winter**, with other signings to be announced this spring.

QUICK ONES: Navarre Corp. is exclusively distributing Avenue Records Gold Collection, a gold 20-bit master series of vintage recordings. First releases in the series are War's "Greatest Hits," "The World Is A Ghetto," "Eric Burdon Declares War," and "Why Can't We Be Friends?"... Former **Black Uhuru** lead vocalist **Michael Rose** has pacted with Rounder-distributed reggae imprint Heartbeat Records for three albums. His self-titled label debut hits April 18... Allegro Corp. in Portland, Ore., has inked an exclusive North American distribution deal with Phoenix-based



by Chris Morris

Summit Records. The company, which is strong in classical, also operates the satellite children's label MK Productions.

FLAG WAVING: First, in the interest of complete disclosure, a confession—**Sid Griffin**, singer/songwriter/guitarist for the **Coal Porters**, once helped DI move a refrigerator. But we'd like to note that you don't have to help us transport an unwieldy appliance to get in this column; you just have to make good music, which Sid does.

Griffin, former leader of L.A.'s **Long Ryders**, is currently living in London, where he has resided for the past two years. The latest Coal Porters album, the jocularly titled "Land Of Hope And Crosby," was originally released on Griffin's own London-based imprint Prima Records (named in honor of **Louis Prima**), and has been licensed by the new Santa Monica, Calif.-based indie Temple Bar.

The record has done well overseas, despite initial predictions to the contrary, Griffin says: "They said, 'You're going to sell 800 copies, a thousand copies'... We sold something like 4,500 in the U.K. alone."

Griffin, an outspoken lover of the **Byrds** since his days on the L.A. punk

scene, acknowledges comparisons between "Crosby" and "The Notorious Byrd Brothers." While the country-rock flavor remains, the album's horn-inflected sound is reminiscent of the Byrds' pre-"Sweethearts Of The Rodeo" approach.

Supporting players on the set include former **Rockpile** guitarist **Billy Bremner**, **Kate St. John** of **Dream Academy**, ex-**Green On Red** keyboardist **Chris Cacavas**, and drummer **Greg Sowders**, Griffin's former partner in the **Long Ryders**, who now works full-time for publisher Warner-Chappell in L.A.

Griffin says he's happy in England "because I'm a rare bird over here. They're not turning out a lot of groovy guitar bands over here. They don't have it in their backyard."

Besides his work with his label (which hopes to branch into signing other acts this year) and his band, Griffin is currently working for the BBC as associate producer of a show on his longtime icon **Gram Parsons**. "We're still looking for footage of Gram with the Byrds and with **Emmylou Harris**, and that hasn't been a cornucopia," Griffin says. "I don't care if it's from Lithuanian TV." Harris, **Keith Richards**, and **Elvis Costello** are among those Griffin has interviewed about Parsons.

Griffin will escape Blighty for a couple of U.S. performances this month: He'll appear at Scholz Garden in Austin, Texas, March 18 and at the Alligator Lounge in L.A. March 24. The band will include Sowders and current U.K. Coal Porters members **Pat McGarvey** (bass) and **Chris Buessem** (guitar).

New TW Kids Prez Inks Looney Tunes Audio Deal

WHAT'S UP, DOC: When **Lori Weintraub** was installed as president/CEO of TW Kids, Time Warner's newest children's record label, she knew what her priorities would be. "The first item on my personal agenda was to work with Warner Bros.' Looney Tunes characters," she says. "Even before TW Kids began, I'd been in discussions with Warner Bros. Studios. Those characters hold a special place in my heart."

Weintraub brought her dream to fruition in early February, when TW Kids signed an agreement with Warner Bros. Consumer Products to produce what is termed "a comprehensive line of audio products," based on Warner Bros. properties Looney Tunes, Tiny Toons, Animaniacs, and Looney Tunes Lovables. These products include song albums, read- and sing-alongs, and tape/toy sets.

Weintraub notes that even though TW Kids and Warner Bros. are part of the same company, the deal was not necessarily a foregone conclusion. "We had to make sure it worked on a business level," she says. Fortunately, TW Kids, in its short existence, already had made major waves in the kids' audio industry. Its distribution of Saban Entertainment's Cool Kids Records' **Mighty Morphin Power**



by Moira McCormick

Rangers line resulted in sales of more than 1 million collective units since the series' October release. Other high-visibility TW Kids audio titles have included product based on "Scholastic's The Magic School Bus" (which was Grammy-nominated for best children's spoken-word album), "VR Troopers," "The Baby-sitters Club," the "Star Wars" trilogy, and Warner Bros. feature films "Thumbelina" and "Black Beauty."

The realm of Warner Bros. animated characters is "a very rich world, one with enormous potential," Weintraub says. "We look at Bugs Bunny, Sylvester, Tweety, and the gang as our movie stars. I've always loved them because they're edgy and have a lot of attitude. Adults and teens, as well as kids, are fans of these characters."

(Continued on page 57)



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Retail

Young's Departure Renews Talk Of Warehouse Sale

THE SURPRISE resignation of Scott Young as chairman/CEO of Warehouse Entertainment has set off speculation once again that the chain is up for sale. According to the speculation, Warehouse Entertainment will be split into three packages—mall stores, superstores, and street stores—and shopped to appropriate chains competing in each of those categories. While Track wonders what the future holds for Warehouse, the latest rumblings are, at the very least, premature, as no such deals are currently being shopped on the street.

Young was replaced by Jerry Goldress, who had been president/COO for the 340-unit, Torrance, Calif.-based chain. The reason cited for Young's departure was a difference of opinion over the company's future direction. Neither Goldress nor Young were available for comment.

Goldress has been at the chain since the summer of 1993, first as a consultant, then as president/COO. Goldress previously had been chairman of the chain when it was owned by an investment fund managed by Adler & Shaykin.

Young, you might recall, was instrumental in putting together the leveraged buyout that transferred ownership from Adler & Shaykin to an investment fund run by Merrill Lynch Capital Partners, which put up about \$70 million and borrowed an additional \$200 million from banks and the bond market back in the spring of 1992.

According to sources, the differences of opinion between Young and the board of directors were over how to manage the chain in an environment where discounters have made it difficult for music retailers to generate profits.

Young, who had the largest equity position in the chain among management, was said to be advocating that Warehouse continue to refurbish stores, invest in systems, and not abandon store growth by maintaining a presence on the street through select openings in high-profile locations.

Goldress, meanwhile, has a reputation as a workout specialist, and sources say he wanted to take a more conservative approach, putting a tight rein on spending and possibly even downsizing, which was in conflict with Young's plans. The company's board of directors—which has been pounded by investors and institutional lenders trashing music retail as an unattractive category—voted in favor of cost containment.

From the beginning, it's been a bumpy ride for Merrill Lynch Capital Partners. Along the way, the California economy went into the crapper, impairing the chain's performance. Subsequently, Merrill Lynch put an additional \$30 million into the company in January 1994. Then Merrill Lynch, the investment bank, decided it didn't want to be an equity player in leveraged buyouts and decided to spin off Capital Partners to the firm's management.

Between the economy and the Mer-

rill Lynch decision, it was rumored in the music sales and distribution community that the chain was up for sale. The rumors were spread on a semi-regular basis over the last two years.

The reality of the situation, however, is Merrill Lynch tested the waters seriously only once. While Merrill Lynch made a couple of select calls in early 1994 to see if there was an interest in acquiring Warehouse, talks went farthest with Blockbuster Entertainment in the fall of 1993. At that time the Fort Lauderdale, Fla.-based company was trying to figure out how to run the four chains it had acquired and was considering buying an established music chain whose management and infrastructure would be used to run the whole magilla. (Track had the wool pulled over its eyes at that time and re-

ported that there appeared to be no truth to the Blockbuster/Warehouse speculation.)

Now, once again the Warehouse up-for-sale talk is making the

rounds. And while that may eventually be the case—after all, Merrill Lynch Capital Partners is a leveraged buyout firm looking to make a profit—the current environment isn't the best for selling chains.

Many potential buyers believe that the market has yet to hit bottom and that there will be better bargains available a year from now. That doesn't leave much options when you're an investment-oriented owner that needs almost \$300 million for all parties to be made whole.

The questions going forward are the same as they always have been for Warehouse Entertainment—do you sell now and take a loss, which likely would be a significant one; do you hold on and try to mitigate your losses by waiting for a better environment to sell; or do you go for the long haul and wait for the day when going public is once again an attractive option for music retail?

QUICK TAKES: Track hears that five more employees in the Warner Music system have left their companies in connection with the ongoing internal investigation into free goods, bringing total departures to 10. In the first go-around, the investigation focused on the Atlantic Group, but with the latest developments, it appears to have moved on to looking at activities at WEA and other labels under the Warner Music Group's umbrella.

MAKING TRACKS: Dave Curtis, who oversaw the music and video division at Lechmere, is moving to Nobody Beats The Wiz to become VP and divisional merchandise manager for entertainment software. Replacing Curtis, Dennis Agresti has been promoted to GM of music at Lechmere, while Jackie Cunningham has been named GM for video and video games... In Los Angeles, Art Patterson, regional sales manager, has left Uni Distribution, while across town Rick Rieger, regional sales manager, has left PGD.

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KIDS TRACK



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3.) The Academy Awards. Elton John will perform "Can You Feel the Love Tonight" on the Academy Awards television broadcast March 27. Plus, Lebo M of *The Lion King* soundtrack and *Rhythm of the Pride Lands* fame (not to mention the NARM presentation) will perform as part of a 6-minute medley of "Circle of Life," "Hakuna Matata," and *Rhythm's* "Busa."



So check that stock and get out the sunglasses because things are getting hot out there!



37th NARM Convention Draws Industry To San Diego



A panel on multimedia, called Entertainment in the Cyber Zone, was held at the convention. From left, are panelists Eric Paulson, president of Navarre; Tony Garcia, product unit manager, Microsoft; Penn Jillette, of Penn & Teller; H.L. Bud Werner, group VP, Sega of America; Hillary Rosen, president, Recording Industry Assn. of America; and Michael Kushner, SVP/GM, Philips Multimedia, music division.

SAN DIEGO—The National Assn. of Recording Merchandisers offered an array of performances, seminars, and social events at its 37th annual convention Feb. 21-25. A total of 3,400 retailers, wholesalers, suppliers, and others attended the events at the San Diego Marriott and Convention Center.



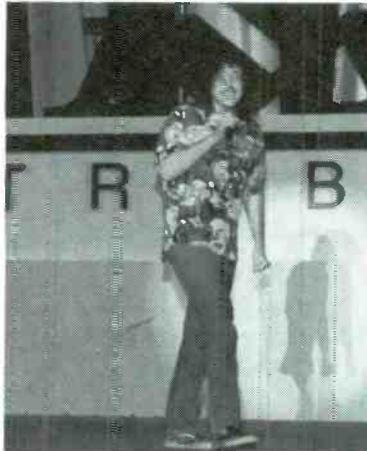
Liberty artist Garth Brooks received the NARM Presidential Award from Scott Young, the 1994-95 president of NARM, after the conclusion of Young's state of the association address.



Enjoying the reception for international attendees were, from left, Norah Morley, VP of marketing, the Wall; Steve Walker, SVP, the Wall; and Bob Lewis, secretary general, British Assn. of Record Dealers.



Mingling at the reception for independent retailers, sponsored by the Alliance One Stop Group, were, from left, Sam Ginsburg, GM, Abbey Road, L.A.; Cookie and Mike Colestock, owners of Mad Rhino Inc.; and Kevin Reynolds, director of purchasing, Abbey Road.



Weird Al Yankovic (Scotti Bros.) was master of ceremonies for the BMG presentation at NARM, which followed a carnival sponsored by the distributor.



The Chieftains (RCA Victor) were among the acts that played during BMG's presentation.



The San Diego Symphony Orchestra performed three selections at a morning session. The event was sponsored by Naxos of America.



Seated at PolyGram Group Distribution's PGD Zone, at which live performances were presented nightly, were Jeff Abrams, VP of merchandising, entertainment software, for Best Buy, left, and Jim Caparro, president of PGD.



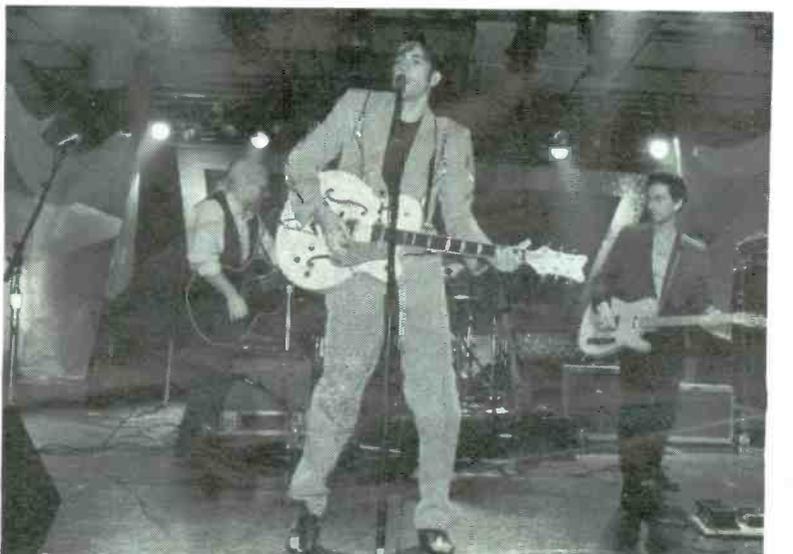
All-4-One (Blitz/Atlantic) sang their top 10 hits during the convention's WEA presentation.



Foreigner performed old songs as well as new tracks from its current album on Priority during the independents' presentation.



Lebo M., whose debut album on Walt Disney Records is called "Rhythm Of The Pridelands," performed at Disney's breakfast presentation, following a live/animated preview of the upcoming Disney film "Pocahontas."



Steve Kolander, who records for the PolyGram-distributed River North Nashville label, performed with his band at the PGD Zone.

INDIE MUSIC COUNTS AT BILOXI RECORD SHOP

(Continued from page 52)

Although the chain's owners decline to give overall sales figures, the Biloxi Be-Bop sold more CDs and music videos than ever last year, with cassettes the only format not expanding, Kevin says. Cassette singles, though, "go against that trend," he adds. R&B cassette singles—such as recent hits "On Bended Knee" by Boyz II Men and "Creep" by TLC—are particularly popular. Kevin estimates the store sells nearly 1,000 cassette singles per month. Accessories also sell well, especially CD carrying cases and storage racks. Be-Bop carries no used CDs, and it limits vinyl product to a few DJ mixes and new platters by big acts like Pearl Jam.

At about 3,300 square feet, the Biloxi Be-Bop stocks 20,000-30,000 titles, Kevin says. The larger Jackson shops carry half again as much. The chain's inventory is computerized with Record Trax software, which enables the stores



Pictured, from left, are Be-Bop staff member Pete McAllister, manager Kevin Erhard, and assistant manager Jason Erhard. (Photo: Bradley Bambarger)

to gauge one another's stock and transfer product between them to quickly fill customer special orders. Be-Bop's warehouse in Jackson can also ship product overnight to any of the stores.

The Be-Bop chain purchases its product direct from labels, relying on Southwest Wholesale in Houston only

"if we run out of a real hot major-label item," says Kathy Morrison, who co-owns the chain with Drake Elder. "Especially around Christmas, we'll order a box when we can get it in a day while we're waiting on a larger order from the label that may take a few days."

Morrison and Elder manage the chain from the Ridgeland store in Jackson, stressing selection as the universal competitive advantage over mall-type stores like Sound Shop and Camelot and mass merchandisers such as Kmart and Wal-Mart. Echoing this indie-minded selection-as-salvation strategy, Kevin says music shoppers appreciate depth. "A Wal-Mart would ban the new Lords Of Acid album because of the cover—and that's OK with us. Mass merchandisers are about strictly business, while we're in it for the music, too. We know it's art, and our customers realize that and are loyal."

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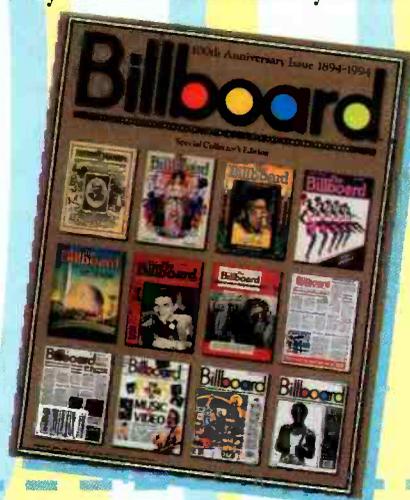
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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
1	1	GREEN DAY LOOKOUT 46* (7.98/10.98)	★★ NO. 1 ★★ KERPLUNK 2 weeks at No. 1	20
2	—	THE WHO ▲ MCA 11215 (10.98/15.98)	LIVE AT LEEDS	1
3	2	BOYZ II MEN ▲ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	15
4	3	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	78
5	4	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	189
6	7	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	200
7	8	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	200
8	10	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	200
9	11	EAGLES ▲ ELEKTRA 1057EEG (10.98/15.98)	GREATEST HITS 1971-1975	200
10	5	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	17
11	12	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	197
12	13	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	176
13	6	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	197
14	9	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	188
15	20	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	198
16	17	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	50
17	16	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	195
18	14	NIRVANA ▲ SUB POP 34* (8.98/14.98)	BLEACH	47
19	15	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	149
20	19	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	186
21	18	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	16
22	21	EAGLES ▲ ELEKTRA 103EEG (7.98/11.98)	HOTEL CALIFORNIA	103
23	22	AEROSMITH ▲ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	197
24	25	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	183
25	26	MELISSA ETHERIDGE ▲ ISLAND #42303 (9.98/13.98)	MELISSA ETHERIDGE	22
26	23	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	105
27	33	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	168
28	24	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	39
29	28	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	177
30	27	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	8
31	30	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	191
32	32	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	176
33	29	EAGLES ▲ ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	195
34	31	U2 ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	154
35	41	BONNIE RAITT ▲ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	44
36	36	ORIGINAL LONDON CAST ▲ POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	70
37	34	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	100
38	35	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	167
39	37	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	15
40	38	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	180
41	47	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	96
42	45	CAROLE KING ▲ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	36
43	48	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	64
44	44	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	64
45	39	BILLY JOEL ▲ COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	199
46	—	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	76
47	49	THE BEATLES ▲ CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	61
48	40	SOUNDTRACK MCA 10541 (10.98/15.98)	RESEVOIR DOGS	2
49	—	NEIL YOUNG ▲ WARNER BROS. 2277* (7.98/11.98)	HARVEST	18
50	—	PANTERA ● ATCO/EASTWEST 91372*/EEG (9.98/13.98) HS	COWBOYS FROM HELL	1

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	18	DESTINATION BROOKLYN EPIC 57857* HS 18 weeks at No. 1	VICIOUS
2	2	59	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
3	3	59	PROMISES & LIES VIRGIN 88229	UB40
4	4	59	QUEEN OF THE PACK ● EPIC 53763* HS	PATRA
5	5	59	COOL RUNNINGS WORK 57553*/COLUMBIA	SOUNDTRACK
6	6	39	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG HS	BORN JAMERICANS
7	7	27	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE
8	8	59	SONGS OF FREEDOM ▲ ² TUFF GONG 512 280*/ISLAND	BOB MARLEY
9	9	21	STIR IT UP COLUMBIA 57511	VARIOUS ARTISTS
10	10	7	STRICTLY THE BEST, VOL. 13 VP 1393	VARIOUS ARTISTS
11	11	37	YAGA YAGA EASTWEST 92327*/AG HS	TERROR FABULOUS
12	15	37	BEST OF REGGAE K-TEL 6067	VARIOUS ARTISTS
13	NEW ▶		SKA: THE THIRD WAVE CONTINUUM 19505	VARIOUS ARTISTS
14	12	3	THE MARLEY FAMILY ALBUM HEARTBEAT 7660/HEARTBEAT MUSIC	VARIOUS ARTISTS
15	RE-ENTRY		BEST OF DANCEHALL REGGAE PRIORITY 53758	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	13	2	THE LION KING: RHYTHM OF THE PRIDE LANDS WALT DISNEY 60871 1 week at No. 1	VARIOUS ARTISTS
2	1	6	THE LONG BLACK VEIL ● RCA 62702	THE CHIEFTAINS
3	2	3	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
4	NEW ▶		CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
5	3	16	THE MASK AND MIRROR WARNER BROS. 45420 HS	LOREENA MCKENITT
6	NEW ▶		CELTIC HEARTBEAT COLLECTION CELTIC HEARTBEAT/ATLANTIC 82732/AG	VARIOUS ARTISTS
7	4	16	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
8	5	66	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
9	9	2	CELTIC GRACES- A BEST OF IRELAND I.R.S. 31216	VARIOUS ARTISTS
10	6	3	PAPA'S DREAM MUSIC FOR LITTLE PEOPLE 42562/WARNER BROS.	LOS LOBOS WITH LALO GUERRERO
11	8	47	TALKING TIMBUKTU HANNIBAL 1381/RKODISC	ALI FARKA TOURE WITH RY COODER
12	7	67	BANBA ATLANTIC 82503/AG	CLANNAD
13	10	16	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
14	NEW ▶		SHORELIFE RYKODISC 10309	MOUTH MUSIC
15	15	16	MYSTERE RCA 62686	CIRQUE DU SOLEIL

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	51	LIVE AT THE ACROPOLIS ▲ ² PRIVATE MUSIC 82116 45 weeks at No. 1	YANNI
2	2	171	SHEPHERD MOONS ▲ ¹ REPRISE 26775/WARNER BROS.	ENYA
3	3	99	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
4	4	19	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
5	NEW ▶		ROMANCE COLLECTION HIGH HARMONY QVC HS	ROBERT BONFIGLIO
6	NEW ▶		CARRY THE GIFT CANYON 7011	R.CARLOS NAKAI & RICHARD EATON
7	5	5	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
8	NEW ▶		LIVE AT RED ROCKS GTS 4579	JOHN TESH
9	7	21	ACOUSTIC PLANET HIGHER OCTAVE 7070 HS	CRAIG CHAQUICO
10	6	249	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
11	9	45	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
12	16	41	MONTEREY NIGHTS GTS 4570	JOHN TESH
13	14	3	GLOBAL HOUSE WINDHAM HILL 11148	OYSTEIN SEVAG
14	8	79	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
15	10	23	MANDALA DOMO 71001	KITARO

● 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. © 1995, Billboard/BPI Communications. Reggae albums: **HS** indicates past and present Heatseekers titles. © 1995, Billboard/BPI Communications and SoundScan, Inc.

CHILD'S PLAY

(Continued from page 53)

Weintraub says that a number of Warner Bros. recording artists have expressed an interest in contributing to upcoming audio projects. ("Not only do the characters appeal to the artists themselves, but so many of them have kids of their own and are looking to do children's records.")

As reported previously, the first TW Kids/Looney Tunes release will be "Carrotblanca Read-Along," based on an animated Bugs Bunny short spoofing "Casablanca." The studio will release it in theaters this summer, "either in front of 'Batman Returns' or 'Free Willy II,'" says TW Kids director of marketing Rachel Clifford.

Then in August, TW Kids/Warner Bros. will release another read-along, "Tasmanian Devil In Scary Tale From Down Under," aimed at kids ages 4-8; and "Lovable Lullabies," a tape with chunky board book for infants and toddlers ages 1-4. An Animaniacs title, probably with a Christmas theme, will be out in October.

Weintraub notes that TW Kids will be working together with Kid Rhino to market and distribute certain Looney Tunes and Animaniacs titles. Kid Rhino has a deal with Warner Bros. to release song albums with Looney Tunes and Animaniacs characters; its pair of Animaniacs titles, including most recent release "Yakko's World," are among the freshest and most humorous children's titles around.

With the Tiny Toons and Lovables product in particular, says Weintraub, "We're looking to create records to introduce young children to this whole world."

NARM AWARDS

(Continued from page 52)

Hickory, N.C. Blockbuster Entertainment Group Scholarship. Winner: Melinda Healy, BMG, Lyndhurst, N.J. Al Chotin Memorial Scholarship, contributed by Mindy & Bob Austin, Bernice & Elliott Blaine, Fantasy Records, Mr. & Mrs. Robert Fead, Anna & Lou Fogelman, the Daniel Gittleman Family, Mickey & Martin Granberg, Barbara & Norman Hausfater, the Heilicher Foundation, Dorothy & Lou Klayman, Harvey L. Korman, Seymour & Barbara Leslie Foundation, and Cora & Jim Schwartz. Winner: Kristina Jones, Uni Distribution, Gloversville, N.Y.

San Juan Music Group Scholarship in honor of Richard P. Chernow, a contributor since 1990. Winner: Mary Elizabeth Horn, Blockbuster, St. Cloud, Fla.

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST LABEL

- 16. IN SEARCH OF ANGELS VARIOUS WINDHAM HILL
- 17. APPLAUSE! DANNY WRIGHT MOULIN D'OR
- 18. PRAYER FOR THE WILD THINGS PAUL WINTER LIVING MUSIC
- 19. ROMANCE MUSIC FOR PIANO VARIOUS NARADA
- 20. NARADA DECADE VARIOUS NARADA
- 21. WINTER SONG JOHN TESH GTS
- 22. ACOUSTIC HIGHWAY CRAIG CHAQUICO HIGHER OCTAVE
- 23. TO RUSSIA WITH LOVE MANNHEIM STEAMROLLER AMERICAN GRAMOPHONE
- 24. THE SACRED FIRE NICHOLAS GUNN REAL MUSIC
- 25. WINDHAM HILL SAMPLER '94 VARIOUS WINDHAM HILL

DISNEWS: Congrats to Walt Disney Records for its quartet of 1995 Grammy Awards. Disney swept the two-award children's category: the biggest record of 1994, "The Lion King" soundtrack, was a shoo-in for best musical album for children, and "The Lion King Read-Along" took the prize for best spoken-word album for children. Plus, Elton John's version of "Can You Feel The Love Tonight" won for best male pop vocal, and "Circle Of Life" topped the category of best instrumental arrangement with accompanying vocal. Disney's latest audio releases include "Rhythm Of The Pride-lands," featuring music inspired by "The Lion King." The first single is a duet of "Hakuna Matata," featuring reggae legend Jimmy Cliff and exiled South African performer Lebo M. The newly released album was aired at Disney's "Lion-King"-themed Grammy party, appropriately held at Los Angeles' Museum of Natural History, which Child's Play attended with our 6-year-old Lily. Also new from Disney is infant/toddler line "My First Read-Along," which consists of a cassette and oversized, chunky board book. Three titles premiered March 14: "The Lion King: Simba's Hide And Seek," "Aladdin: Here Comes A Parade," and "Bambi: A Little Spring Shower."

LOGGINS TIME: Kenny Loggins, whose gold-certified Sony Wonder children's record "Return To Pooh Corner" also was nominated for a Grammy this year, says he made the album after being "inspired by songs I'd sung to my children—John Lennon's 'Love,' Jimmy Webb's 'The Last Unicorn,' 'Pure Imagination'... It worked for me to record these songs in as simple a way as possible. I wanted a cohesive feel of dreaminess, a hypnotic quality. I intended the record for quiet time, when you and your child sit down and hold each other—between play time and sleep time."

Loggins says that "now we've proved this recording is a viable entity, we'll come out with a second volume." He says that, in regard to "Return's" success, "I was the only one who wasn't surprised. I've been at this 25 years—I can tell a turkey from a hit."

"This could well be the biggest album of my career," Loggins says. "I knew if I just made a record for my family and me, it would be a record for everybody."

KIDBITS: Songwriting team Steve & Stephanie Gold (Kathy Sledge's "All Of My Love") have released a contemporary pop-oriented kids' record, "Land Of The Diamond Sun" (Melonball Records, Phoenix).

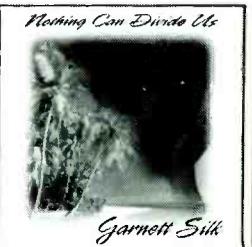
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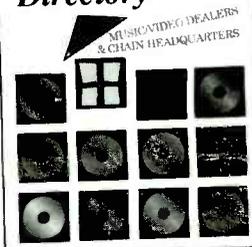
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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► ANNIE LENNOX

Medusa
PRODUCER: Stephen Lipson
Arista 25717

Never one to make the expected move, provocative diva Annie Lennox follows up her smash 1992 debut album with a collection of covers. Whether she's singing instantly recognizable classics ("Take Me To The River," "Whiter Shade Of Pale," "Train In Vain," "I Can't Get Next To You," "Thin Line Between Love And Hate," "Waiting In Vain") or obscurities like first single "No More 'I Love You's'" (a minor hit in 1986 for U.K. duo Lover Speaks), the irrepressible Lennox makes every piece her own. Response to single is already strong across the board, and almost any other cut will serve as a strong follow-up. A left turn in the right direction.

► DAVE STEWART

Greetings From The Gutter
PRODUCER: Dave Stewart
EastWest 61735

Anyone wondering where David Bowie went will find his ghost all over this solo debut by multitalented musician/producer/composer Dave Stewart, the other half of the Eurythmics. With a funky backing band consisting of Bootsy Collins, Bernie Worrell, and Jerome Brailey (plus an all-star guest cast including David Sanborn, Lou Reed, Laurie Anderson, and Carly Simon), Stewart concocts a Ziggy-esque opus that strikes a retro note while also managing to sound current. A long shot for modern rock radio, and a strong contender for album alternative outlets, album's highlights include "Heart Of Stone," title track, and "Chelsea Lovers." As eclectic as one would expect from Stewart.

► JOHN LEE HOOKER

Chill Out
PRODUCER: Roy Rogers, others
Pointblank/Virgin 40107

The seminal bluesman exudes cool on a sultry new set sure to raise the gooseflesh in pure pleasure. Opening title track, co-written with Carlos Santana, finds Hooker's impassioned vocal set against Santana's electric licks to surprisingly handsome effect. Van Morrison (sharing vocals) and Booker T. Jones (on organ) guest on another standout, a blistering medley of "Serves Me Right To Suffer/Syndicator."

★ KAREN LEHNER

The Heart Of Us All
PRODUCER: David Scheibner
SRO Records 85922 0301

Lyrical and sonically intriguing, Karen Lehner's debut is a heady brew of musical textures ranging from pop to folk to Celtic, and influences that span from Joni Mitchell to Kate Bush. The singer/songwriter's own voice rings through strongly, though, in deeply affecting songs that wear their hearts on their sleeves and their arsenal of hooks in a side pocket. "This Is The Life," an unflinching take on the state of things, is a standout, with a soulful intro and a propulsive rhythm underscored by Lehner's sweet-and-sour soprano. Other highlights include Celtic-tinged "Used To Be A River" and atmospheric "Free To Go."

R & B

► ADINA HOWARD

Do You Wanna Ride
PRODUCERS: Various
Mecca Don/EEG 66175

New-jill soul singer Howard delivers steamy lyrics over sharp, simmering grooves. Her attitudes range from red-hot sultry to commandingly aggressive. The first half of her set mixes uptempo

SPOTLIGHT



TISH HINOJOSA
Frontejas
PRODUCER: Tish Hinojosa
Rouner 3132

Third Spanish-language release by angelic-voiced thrush "fron Tejas" contains a compelling crop of poignant parables of the heart that lend credence to the notion that Hinojosa makes her emotional points more convincingly in Spanish than in English. Hinojosa also displays a versatile artistic range, as she glides easily from an aching ballad ("Déjame Llorar"), to a sassy cumbia ("Malhaya La Cocina") or a spirited polka number ("Polka Fronterrestrial"—a duet with Asleep At The Wheel vocalist Ray Benson). Stellar supporting players providing piquant accordion seasonings to this zesty Tex-Mex stew are Flaco Jiménez, Santiago Jiménez Jr., Eva Ybarra, and Mingo Saldivar.

bouncers like first single "Freak Like Me" with midtempo shufflers like "You Can Be My Nigga" and "It's All About You," while the rest stays in slow-ride mode. "You Don't Have To Cry" is a comforting duet with gutsy vocalist Michael Speaks, and "Up & Down" is a carnal cruise through some musical milk. Wherever she goes, Howard always sounds bold and in control.

RAP

KING TEE
King Tee IV Life
PRODUCERS: Various
MCA 11146

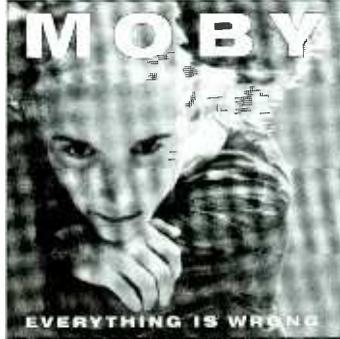
Although King Tee is from the first wave of West Coast rap stylists, superstardom has long eluded him. This new set, his fourth, probably won't blow him up any bigger, but because of its cinematic grooves and rump-shaking beats it shouldn't be ignored. "Down Ass Loc," with its ballsy strut, and "Way Out There," the set's first booming single, are Cali cool. The rest, including the bugged brag "Super Nigga" and the jazzy-smooth "Let's Get It On" (featuring soulful singer Sweet Sable) lean more to the East than the left.

JAZZ

★ DENNY ZEITLIN/DAVID FRIESEN
Concord Duo Series, Vol. 8
PRODUCER: Nick Phillips
Concord Jazz 4639

Recorded last year at Berkeley's Maybeck Recital Hall, this eighth Concord duet set teams Denny Zeitlin's sophisticated piano stylings with the percussive fretboard basswork of David Friesen. Their standards repertoire is astute, with the lush chordings and crafty arrangements of "All Of You" and "Old Folks," plus a hyperactive spin on Sonny Rollins' "Oleo" and a splendidly funky version of Ornette Coleman's "Turnaround." Great originals include Zeitlin's poignant "Echo Of A Kiss" and

SPOTLIGHT



MOBY
Everything Is Wrong
PRODUCER: Moby
Elektra 32412

Brilliantly crafted first full-length album by the onetime king of techno reveals a diverse musical range that transcends the dancefloor. Moby's penchant for caustic, synth-driven electro-grooves remains a key ingredient, though elements of punk, symphonic ambience, and frothy pop are equally prominent here. The unifying threads are Moby's literate, challenging prose and his imaginative production style. Among the album's numerous shining moments are the current single, "Everytime You Touch Me," the sprawling "God Moving Over . . .," and the rousing "Anthem."

Friesen's aggressively chugging "Signs & Wonders."

NEW AGE

★ FORREST FANG
Folklore
PRODUCER: Forrest Fang
Cuneiform 68

Forrest Fang has been working at the world music nexus for years, mixing instruments like the gu-zheng, a Chinese zither, the African kora, Balinese gamelans, and violin. With synthesizers and samplers, he blends these instruments into a mythic traditional music that sounds like it could come from anywhere, possibly any planet. Fang's story-like suites are full of changes and exotic turns that always have an underpinning melodicism and atmosphere. Steve Roach and Robert Rich and some traditional players are guests, but for the most part, it's Fang, creating his own transglobal orchestra and a post-tribal folklore. Contact: P.O. Box 8427, Silver Spring, Md. 20907-8427.

VITAL REISSUES™

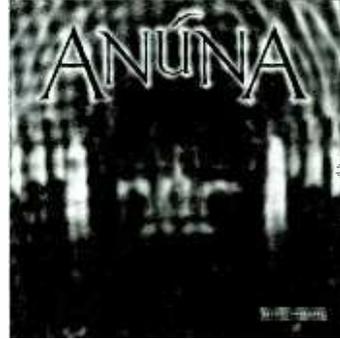
GRANT GREEN
Carryin' On
ORIGINAL PRODUCER: Francis Wolff
Blue Note 31247

Blue Note's Rare Groove Series has unearthed this enchanted funk/soul/jazz set from gifted guitarist Grant Green. Coming late in a label career that included work with Herbie Hancock, McCoy Tyner, Bobby Hutcherson, and Joe Henderson, this 1969 session features the gorgeous groove of the Meters' "Ease Back," a strong treatment of pop hit "Hurt So Bad" that strips away the residual schmaltz, a version of James Brown's "I Don't Want Nobody To Give Me Nothing" worthy of the GFOS himself, and the open-hearted, beatific strains of the Vietnam-reflective "Cease The Bombing." Other series titles are by Lou Donaldson, John Patton, and Ronnie Foster.

THE WHO
Live At Leeds
ORIGINAL PRODUCERS: The Who
REISSUE PRODUCER: Jon Astley
MCA 11215

One of the best rock'n'roll albums of all time, live or otherwise, just got better, as "Live At Leeds"—the Who's timeless, but brief, 1970 concert recording—is remastered and augmented with eight bonus cuts, including "Heaven And Hell," "I Can't Explain," "I'm A Boy," and "Happy Jack." Furthermore, many of the album's original six songs, like "My Generation," are featured in extended versions. Sound quality is sterling, and the new material is seamlessly sequenced with the previously released content, leaving the impression of a restored master rather than a tarnished original. The first entry in an extensive reissue program of the British idols' catalog.

SPOTLIGHT



ANUNA
PRODUCER: Michael McGlynn
Celtic Heartbeat/Atlantic 82733

Under the stewardship of composer/director/producer Michael McGlynn, young Celtic folkore ensemble delivers uplifting versions of traditional Irish and Scottish songs and lullabies, medieval hymns, a Thomas Moore composition, McGlynn originals based on historic sources, and other erudite material. Recorded on location in various churches throughout Ireland, Anuna's predominantly vocal sound is sprinkled with harps, percussion, and guitar—an ideal blend for new age, world music, Celtic, and album-alternative programmers. More than a "Chant" spinoff, Anuna is legitimate folklore that weaves religious and secular threads into an enchanting sonic tapestry.

LATIN

► JULIAN

Siete Mañanas
PRODUCER: Paul Hoyle
WEA Latina 98920

Generously laden with urgent romantic paeans set to a variety of catchy cadences, this latest album by twentysomething pop vocalist from Puerto Rico is his most mature—and finest—record yet. Handsome singer's rangy baritone fits comfortably with both dramatic ballads such as "Entre Ella Y Yo" and "Si Tú No Te Fieras," as well as pulsating pop/rock entries "Yo Sin Tí" and "Todos Los Dias Oye."

★ MOISES

Fusión
PRODUCERS: Juventino Ojito & Alexei Restrepo
RCA/BMG 23895

Like his fellow Colombian Carlos Vives, this expressive baritone pays an updated tribute to a venerated Colombian rhythm—in this case—the cumbia-

derived porro. Innovative rock/funk treatments of '60s nuggets "Compadrito," "La Banda Borracha," and "José Domingo" excite the ear, but can "Fusión" replicate huge sales of Vives' "Clásicos De La Provincia"?

COUNTRY

ALICE GERARD
Pieces Of My Heart
PRODUCER: Alice Gerard
Copper Creek 0134

Best known for her duets with Hazel Dickens (a major influence on country singers like the Judds), Gerard is a longtime champion of traditional Appalachian music. As this solo effort clearly shows, she has no trouble standing on her own as a fine writer and interpreter of country/folk songs. Originals like the heartbreaking "Agate Hill" and the lilting "Belle Of The Ball" snuggle right up next to more traditional tunes like "Dying Ranger" and "Rocky Road Blues." An essential addition to any folk music collection.

WESLEY DENNIS
PRODUCERS: Keith Stegall, John Keltos
Mercury 314 526 582

Wesley Dennis' debut album presents a classic good-news/bad-news scenario. On the positive side, with his barroom baritone, Dennis is a terrific country singer, and that comes through loud and clear on songs like Mel Street's classic "Borrowed Angel" and "I Don't Know (But I've Been Told)," the album's debut single. But the sophomore philosophy put forth in "Bubbaland" and the Hank Jr.-ish "Whiskey Behavior" is predictable and lightweight and shows an unfortunate hesitancy to risk breaking away from tired Nashville formulas. A little more substance in the song department and we might have a star on our hands.

CONTEMPORARY CHRISTIAN

THE WAITING
Blue Belly Sky
PRODUCER: Gene Eugene
Anastasia 42000

With its '40s attire and funky stage energy, the Waiting is a great live act. A visually and aurally inventive quartet comprised of brothers Brad and Todd Olsen, Brandon Thompson, and Clark Leake, they have an abundance of style, and this record captures the unique musical personality that makes them so enjoyable in concert. On "Blue Belly Sky," this Georgia alternative band blends pop, rock, and R&B elements into a refreshing collection of songs. The lyrics are thoughtful and articulate, and the melodies are innovative. Among the best cuts are "Truly Amazing," "Mercy Seat," "Israel," and "Big Parade." Easily one of the best albums so far this year.

CLASSICAL

JOHN CAGE
In A Landscape
PRODUCER: Andre Gauthier
Catalyst 9026-61980

This collection of Cage's works for keyboard reminds us that the experimental composer was the progenitor of such ambient artists as Brian Eno, Harold Budd, and David Sylvian. The title track and "Dream" are languid, enveloping sound sculptures for treated piano that are accessible to anyone with an ear for abstract beauty. The organ-driven "Souvenir" strikes a more ominous note, as does the deranged "Bacchanale" for piano. Other tracks reflect percussive African and Asian influences. Only the mad "Suite For Toy Piano" seems perverse. Keyboardist Stephen Drury renders it all with a deft, well-recorded hand.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and 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. CRITIC'S 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, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► **MADONNA** *Bedtime Story* (5:03)
PRODUCERS: Nellee Hooper, Madonna
WRITERS: N. Hooper, Bjork, M. DeVries
PUBLISHERS: Gudmundsdottir Famous/Hooper/WB/
Warner-Chappell/19, ASCAP
REMIXERS: Junior Vasquez, Orbital
Maverick 17924 (c/o Warner Bros.) (cassette single)

With the No. 1 smash "Take A Bow" continuing to enjoy heavy radio and sales activity, the title track from La M's latest opus enters the competitive fray. It is easily among her boldest and most experimental pop singles to date, with its trippy and cutting-edge trance dance rhythms, masterfully crafted by the artist with producer Nellee Hooper. The tune, co-penned by Bjork, is an affecting plea for unconscious bliss and escape, voiced with underplayed angst and resolve. Single may jolt a few at first, but its ingratiating hook will surely win out in the end. Be on the lookout for the eye-popping videoclip.

► **INI KAMOZE** *Listen Me Tic (Woyoi)* (3:29)
PRODUCER: 9 Sounds
WRITER: Ini Kamoze
PUBLISHERS: Irving/BMI/Rondor
EastWest 9168 (c/o Elektra) (cassette single)

After making a commercial breakthrough with last year's hit single "Here Comes The Hotstepper," Kamoze is back with more reggae-funk. The first release from his forthcoming EastWest debut starts with a jumpy acoustic jam, which loops behind a hollering vocal chant. The self-proclaimed lyrical gangster takes a considerably more commercial route than his earlier recordings, which were released on Mango/Island in the mid-'80s. His new style should benefit from a considerably more reggae-friendly radio atmosphere.

► **DURAN DURAN** *White Lines* (4:30)
PRODUCERS: Duran Duran
WRITERS: M. Glover, S. Robinson
PUBLISHER: not listed
REMIXERS: Junior Vasquez, Anthony J. Reska, Bob St. John
Capitol 79557 (c/o Cema) (cassette single)

Initially intended as a promo-only rock radio track, Duran's inspired rendition of the hip-hop classic has smartly been unleashed to top 40 programmers. Front man Simon LeBon has not sounded this assertive in years, and he is backed by music that tempers militaristic beats with quasi-metallic guitars. Guest rapping by the song's originators, Grandmaster Flash and Melle Mel, adds credibility to what appears to be the first hit from the band's upcoming "Thank You" covers collection.

► **NAUGHTY BY NATURE** *Craziest* (3:50)
PRODUCERS: Naughty By Nature
WRITERS: K. Gist, A. Criss, V. Brown
PUBLISHERS: Naughty By Nature/WB, ASCAP
Tommy Boy 666 (cassette single)

Naughty By Nature has done it again. The act with a knack for infectious rap has created yet another new style, characterized by a unique beat that almost defies description. A cluster of high-pitched synthesizer tones slowly lingers and repeats over a hyper hip-hop beat. Treach's trademark vocal is intact, as the master of the chant-rap races over the eclectic beat. This will likely be noted as one of the best rap efforts of the year.

► **SEAL** *I'm Alive* (4:16)
PRODUCER: Trevor Horn
WRITERS: Seal, Isidore, Melvoine, Coleman, Rizzo
PUBLISHERS: SPZ, BMI, EMI/WB/Pov-Lu/Tix, ASCAP
ZTT/Sire 7502 (c/o Warner Bros.) (cassette single)

Third radio release from Seal's glorious sophomore set simmers with restrained funk and lush Euro-pop grooves that are designed to send a tingling rush up the spine. As always, Seal gives an evocative reading of seemingly personal lyrics that manage to be both ponderously poetic and pragmatic. A splash of literate pop to nourish the starved brains of top 40 listeners.

★ **BUSH** *Everything Zen* (4:03)
PRODUCER: not listed
WRITER: G. Rossdale
PUBLISHER: Mad Dog Winston, PRS
Trauma/Interscope 6069 (c/o Atlantic) (cassette single)

As this year's equivalent to Stone Temple Pilots, Bush has been embraced by consumers and radio programmers alike. Already a hit at modern rock radio, it is now time for top 40 to give this sure-fire hit a spin. Recent stops on MTV's Buzz Bin and "The Late Show With David Letterman" equals maximum public awareness. Play it loud.

► **DIANA KING** *Shy Guy* (3:39)
PRODUCER: Andy Marvel
WRITERS: D. King, A. Marvel, K. Gardner
PUBLISHERS: Diana King/Kingsley Gardner Nation Of Soul.
BMI; World Of Andy/WNR, ASCAP
REMIXER: Dallas Austin
Work 6481 (c/o Sony) (cassette single)

Track from the soundtrack to "Bad Boys" shows King stirring a near-perfect blend of street soul and rambunctious reggae. With the considerable aid of producer Andy Marvel, she deftly walks a tightrope between the two genres, presenting programmers with a refreshingly unusual, yet wholly accessible jam. Already making noise at R&B radio, the odds of top 40 acceptance are quite good.

► **QUO FEATURING BROWNSTONE** *Quo Funk* (4:06)
PRODUCER: D.J. Battlecat
WRITERS: JD Tru, D.J. Battlecat
PUBLISHERS: JD Tru/Karmic, BMI; Vent Noir/Famous, ASCAP

MJJ/Epic Street 77802 (c/o Sony) (maxi-cassette single)
Picking up where Kris Kross left off, this shrewd rap track displays a mature funk sensibility that barks bigger than its bite. Beneath the tough-talkin' exterior is an accessible pop gem that should get some airplay at top 40, R&B, and rhythm-crossover radio. Brownstone guests for a melodic hook on the album version, while Vicious performs a guest rap on the Howie Tee Joint remix.

R & B

► **DIONNE FARRIS** *11th Hour* (4:08)
PRODUCERS: Dionne Farris, David Frank
WRITERS: D. Farris, D. Frank
PUBLISHERS: Dionne Yvette/Sony Songs, BMI; EMI-April, ASCAP

Columbia 6944 (c/o Sony) (CD cut)
While Columbia continues to woo popsters with "I Know," R&B radio is served this smooth, atmospheric groove ballad. The track provides a different view of the artist, as her beat-poet verses are fleshed out with smooth, soulful singing. Farris is supported by a mature blend of jazzy organ and a retro-funk guitar/drum trade-off that could bring an entirely new audience to her noteworthy debut, "Wild Seed, Wild Flower." Programmers note: This will not be the top 40 follow-up to "I Know."

► **LORENZO FEATURING KEITH SWEAT** *If It's Alright With You* (5:19)
PRODUCERS: Keith Sweat, Eric McCain
WRITER: not listed
PUBLISHER: not listed
Luke 491 (CD single)

Sturdy R&B singer Lorenzo has been honing and developing a unique style for several years now. On his first single for Luke Records, he appears to have matured to the point of winning the approval of even the most discerning listener. Guided by Sweat, who also contributes a guest vocal, he breaks a seductive sweat over a slow, grinding jeep beat. A preview of the upcoming album, "Love On My Mind."

► **SIR KENT** *If You Ain't Down* (no timing listed)
PRODUCERS: Sir Kent, Sharis All, Oscar Richardson
WRITER: Sir Kent
PUBLISHER: P.M.P., BMI
P.M.P. 9994 (cassette single)

Kent makes a memorable first impression on this swaggering, funk-juiced R&B throwdown. His vocal is spirited and full of the aerobic note shifts and vamping that urban programmers live for. Save for the listless rap interlude, this is a highly viable

entry that leaves you wanting to hear more from this new, young talent.

COUNTRY

► **RADNEY FOSTER** *Willin' To Walk* (2:39)
PRODUCERS: Steve Fishell, Radney Foster
WRITER: R. Foster
PUBLISHERS: PolyGram International/St. Julien, ASCAP
Arista 2752 (c/o BMG) (7-inch single)

The bespectacled Texan continues to crank out songs that simultaneously fill the dancefloor and make two-steppers think a little. Tasty musical nods to the past combine with Steve Fishell's pristine production to make this one sparkle.

► **TOBY KEITH** *You Ain't Much Fun* (2:26)
PRODUCERS: Nelson Larkin, Harold Shedd
WRITERS: T. Keith, C. Goff Jr.
PUBLISHERS: Songs Of PolyGram International/Tokeco
Tunes, BMI
Polydor 1412 (CD promo)

There is just a touch of Roger Miller in this shuffle-beat lament of a man lonesome for the shelter of the bottle. Despite his success, Keith has found time to grow as a songwriter, penning some nifty (if not especially deep) tunes, this one included.

► **MARTY STUART** *The Likes Of Me* (3:47)
PRODUCER: Don Cook
WRITERS: L. Boone, R. Bowles
PUBLISHERS: Maypop/Wildcountry, BMI; Sony Cross Keys, ASCAP
MCA 55010 (c/o Uni) (7-inch single)

Stuart is one of the few contemporary country music stars with a firsthand knowledge of the genre's history. And with fiddles and guitars placed right up front in the mix, he makes the usual nods to tradition on this country-rocker. But, perhaps due to his lackluster performance at radio of late, Stuart is not getting the best songs these days, and this one's no exception.

► **KENNY CHESNEY** *Fall In Love* (2:35)
PRODUCER: Barry Beckett
WRITERS: K. Chesney, B. Brock, K. Williams
PUBLISHERS: Acuff-Rose/Cross Keys/Kim Williams, BMI/ASCAP
BNA 64278 (c/o BMG) (7-inch single)

Chesney, a fine traditional singer with a twang and a swagger worthy of Johnny Paycheck, seems somewhat straitjacketed by this sunny pop song, the first release for his new label. Hey over there, let the boy sink his teeth into some hardcore country.

► **NOAH GORDON** *I Need A Break* (2:17)
PRODUCER: Steve Gibson
WRITERS: N. Gordon, K. Blazy, K. Williams
PUBLISHER: Kicking Bird
Patriot 79078 (7-inch single)

This sophomore outing, one of those basic three-chord country-rockers, is lifted considerably by Gordon's good ol' boy vocal and Steve Gibson's acoustic guitar-driven production.

► **RUSS TAFF** *One And Only Love* (3:40)
PRODUCER: Randy Scruggs
WRITERS: S. D. Jones, B. Tomberlin
PUBLISHERS: BMG Songs, ASCAP; Careere-BMG, BMI
Reprise 17918 (c/o Warner Bros.) (cassette single)

Has the ascension of country/soul singer John Berry made country radio safe for the likes of Russ Taff? Let's hope so. Taff's from-the-gut voice breaks in all the right places here, milking maximum emotion from this ballad and convincing us that, yes, love will save the day.

DANCE

► **REEL 2 REAL** *Conway* (6:12)
PRODUCER: Erick "More" Morillo
WRITERS: E. Morillo, M. Quashie, K. Litman
PUBLISHERS: Strictly Rhythm/Mega Platinum, ASCAP
REMIXERS: Armand Van Helden, Keith Litman, Cleveland City, Erick "More" Morillo
Strictly Rhythm 12337 (12-inch single)

Internationally revered reggae/house act will easily win the hearts of club DJs with this fun, catchy anthem. There is everything a jock needs here: a rugged bassline, solid percussion breaks, and a handful of ear-grabbing synth loops. Anything that might be missing in group leader/producer Erick Morillo's original

mix is delivered in Armand Van Helden's equally strong postproductions. The question is when will crossover radio wake and give this act a fair shake? Contact: 212-254-2400.

► **B-TRIBE** *Nadie Entiende (Nobody Understands)* (7:59)
PRODUCERS: The Barcelona Tribe Of Soulters
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Armand Van Helden, Jason Nevins
Atlantic 2202 (12-inch single)

Quirky world-beat project is groomed for deserved mainstream dancefloor action with a jam that factors in elements of tribal house and ambient pop. Jason Nevins and the ever-visible Armand Van Helden each bring interesting ideas to the table. Nevins maintains the earthy quality of the original, while adding a more sturdy beat. Van Helden, on the other hand, gets all deep and dubby, crafting a track that is somewhat similar to his own recent compositions. Whichever your preference, you have the makings of a club smash.

► **JUDY CHEEKS** *Respect* (7:51)
PRODUCER: Roger Sanchez
WRITERS: R. Sanchez, J. Cheeks
PUBLISHERS: Indeeep/Warner-Chappell/WB, ASCAP
REMIXERS: Roger Sanchez, The Dream Team, Matthew Roberts
Brilliant/EMI 58341 (c/o Cema) (12-inch single)

The London-based diva's third stateside single is another roof-raising house anthem that makes excellent use of her dramatic style and soaring soprano range. Producer Roger Sanchez proves to be a perfect match for Cheeks, surrounding her with rousing gospel backing vocals, rollicking piano lines, and a funk-fortified backbeat. Punters will be twirling with hands joyfully waving in the air within moments.

► **JEFF JOHNSON** *How Deep Is Your Love* (5:32)
PRODUCER: Chris Cox
WRITERS: B. Gibb, R. Gibb, M. Gibb
PUBLISHER: Gibb Bros., BMI
REMIXERS: Chris Cox, Ron Hester
Interhit 10157 (CD single)

Johnson should have no trouble holding the attention of his ever-growing following of hi-NRG club fans with this frothy interpretation of the Bee Gees' "Saturday Night Fever" classic. He brings a giddy, boyish quality to the tune, which now percolates with bouncy synth beats that would make Giorgio Moroder proud. Harder house versions are included, but are not as strong as the Euro mixes—which are quite festive and inviting. Contact: 213-463-4898.

AC

★ **THE CHIEFTAINS WITH VAN MORRISON** *Have I Told You Lately That I Love You?* (4:40)
PRODUCER: Paddy Moloney
WRITERS: V. Morrison, The Chieftains
PUBLISHER: not listed
RCA Victor 68254 (c/o BMG) (CD single)

Morrison covers one of his previous hits with this acclaimed Irish pop group to glorious effect. Featured on the Chieftains' gold album, "The Long Black Veil," the single has a lilting, delicately performed instrumental base that urges Morrison to deliver a particularly passionate vocal. Wonderfully romantic, this number deserves instant approval at AC level. For added pleasure, listen to "Love Is Teasin'," an additional track featuring Marianne Faithfull.

ROCK TRACKS

► **THEY MIGHT BE GIANTS** *Sleeping In The Flowers* (4:05)
PRODUCERS: Paul Fox, They Might Be Giants
WRITERS: They Might Be Giants
PUBLISHER: They Might Be Giants, ASCAP
Elektra 9153 (CD single)

For several years now, this quirky duo has created catchy tunes that somehow have managed to evade widespread multi-format airplay—and it's a shame. Silly as it may be, TMGB's latest single is almost impossible to avoid humming

after one listen. Let's hope that radio does not sleep on it.

► **MORPHINE** *Honey White* (no timing listed)
PRODUCER: Mark Sandman
WRITER: not listed
PUBLISHER: not listed
Ryko 1044 (CD single)

Morphine shoots straight for the jugular on this spacey stint. Zooming horns, rumbling guitars, and medicated melodies mix into a bittersweet concoction of creepy cocktail music. Clear the lounge!

► **THE AMERICAN PSYCHO BAND** *Falls Church* (no timing listed)
PRODUCER: Tim Kerr
WRITER: not listed
PUBLISHER: not listed
Sub Pop 287 (7-inch single)

Strange things must be going through the minds of this appropriately named trio. Lead singer Mike Flannery's vocals are almost belligerent, which will please fans of hardcore grunge. Psychedelic guitar riffs explode in a nonstop assault of noise, as a furious drumming pattern fights to keep pace. Even faster is the flip side, "My War." This single should remind programmers why alternative rock is called just that.

► **DINK** *Green Mind* (3:20)
PRODUCERS: Dink
WRITERS: S. Carlin, J. Herring
PUBLISHER: not listed
Capitol 79443 (c/o Cema) (CD single)

Modern rock meets hip-hop on this jittery anthem. The stern rap is almost detached in its delivery, as a functional backbeat dutifully plugs on. Strange vocal samples burst over rapid guitar riffs in the Commercial Organic mix. The '80s Hydrophonic mix adds an industrial edge, courtesy of several sampled elements from Consolidated's "Friendly Fascism."

RAP

★ **MASTA ACE INCORPORATED** *The I.N.C. Ride* (4:10)
PRODUCER: Louie Vega
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Ace One, Mike Floss
Delicious Vinyl 3423 (maxi-cassette single)

Once again, the Ace deftly proves that you do not have to bust a blood vessel in order to deliver lyrical power in rhymes. He flows with an inviting, totally chilled manner over a groove that hangs somewhere between sweet R&B and wriggling acid jazz. His words are sexy and clever, breaking into a chant-along during the chorus. Edgy enough for purists, but slick enough to justify a vigorous push for mainstream attention.

► **HEATHER B** *All Glocks Down* (4:09)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Pendulum 12490 (c/o Cema) (maxi-cassette single)

Heather's rep as one of the cast members from the first season of MTV's "Real World" will help open doors. The good news is that she deftly holds your attention beyond initial curiosity with an aggressive style that is underlined with a hard, spare beat. Pop radio potential is aided by a fist-waving chorus, while street action seems assured by the inclusion of several driving remixes.

► **LOST BOYZ** *Lifestyles Of The Rich And Shameless* (4:23)
PRODUCER: Easy Mo Bee
WRITERS: O. Harvey, Mr. Cheeks
PUBLISHERS: EMI April/Bee Mo Easy/Lost Boyz
Uptown/MCA 3300 (c/o Uni) (12-inch single)

Robin Leach might not approve, but this gritty rap details the raw reality of life on the street. Laid-back lyrics casually detail a world where dealers prosper and gangs fight to the bitter end, leaving only the innocent to suffer. A numbed hip-hop beat pounds on, oblivious to the bleak scenario it guides. Heavy stuff.

PICKS (►): New releases with the greatest chart potential. CRITIC'S 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 Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Online Retail Sees Co-Existing Niche

BY MARILYN A. GILLEN

NEW YORK—*Complement* is a word you are likely to hear from the growing number of sellers of music and music-related merchandise through online and CD-ROM-based means.

"One of the big problems with the industry is that there is a big population of music buyers who aren't going to the stores," says John Acheson, president/CEO of MNI Interactive Inc., which has just launched an interactive CD-ROM-based album catalog aimed at selling directly to consumers. "This is an excellent way to reach those people." (See related story, this page.)

Jason Olim, co-founder of the Internet-based "virtual record store" CD Now!, which offers online customers a dizzying choice of 100,000 music titles from major labels and indies alike, agrees that "there are always going to be people who will prefer to buy in a record store."

But, adds Olim, "there are also people for whom retail isn't always the answer, whether because of availability problems or because they feel more comfortable online."

Addicted To Noise, an online rock magazine that debuted on the Internet in December (Billboard, Feb. 4), is tapping into the market created by availability problems via a forthcoming association with traditional retailer Tower Records.

Beginning with the April edition of the magazine, Tower will have an icon within the magazine's various sections on which browsers can click to call up an electronic order form, according to ATN editor Michael Goldberg. "Any of the albums talked about in the magazine, whether it is in a review or in an article, can be ordered through Tower," Goldberg says.

Initially, orders will be submitted ei-

ther by calling an 800 telephone number or by printing out and then faxing the order form, Goldberg says. The switch to online ordering, through which orders are transmitted directly over computer lines, is pending, he says.

"This is just a great way to get the music out to people no matter where they are and no matter how far away or understocked their local record store might be," says Goldberg. "It can be frustrating to read about something, get an audio and video taste of it, and then not be able to buy it."

Tower will sell albums at "standard

*'We don't think
online is the
enemy of retail'*

prices," with an added UPS delivery charge of \$3.95 for the first disc, and a dollar for each disc thereafter, according to Mike Farrace, Tower's VP of publications and electronic marketing. Various "specials" and volume discounts also will be offered.

"We're excited, but clear-headed about this," says Farrace. "We don't expect a windfall of business, but we do think it's important to get involved now. We think it's someplace we will want to be."

Tower also will begin order fulfillment in April for the hundreds of unsigned bands showcased on the burgeoning Internet Underground Music Archive, Farrace says. "Basically we will be taking those records on consignment," Farrace says. "Any band that has their sample available to listen to on the IUMA Web site and has an album to sell, we will be fulfilling those orders," he says.

These online moves are only the lat-

est in a series by Tower. The retailer has just pacted with commercial service America Online to set up a shop there, Farrace says, with a mid-April opening targeted. Tower also has a deal with AT&T to be a charter vendor on that company's planned Personal Link network and is working with eshop and Intel on tests keyed to Intel's cable modems.

"We don't think online is the enemy of retail," says Farrace. "I'd use the movie/home video analogy—the coming of one didn't kill off the other. Both are healthy. And online selling is something that is going to happen anyway, however we feel about it. Somebody is going to fill those orders. Why not us?"

THE NEXT STEP

Despite that retailer sentiment, the labels that have been busily setting up their own Web sites have been cautious about emphasizing any direct sales element on their own part, partly out of wariness of offending their retail base and partly from concern about offending the same online users they are aiming to create excitement that will hopefully translate to a retail sale.

"This is designed for marketing and promotion," says Roy Gattinella, VP of marketing for Windham Hill, which recently entered cyberspace. "It's geared to create excitement that will hopefully translate to a retail sale."

Says CD Now!'s Olim, "I don't believe that an Internet presence promoting an album is necessarily going to translate into an Internet sale. It might, but it's more likely just to spur a sale anywhere. Internet shoppers are very specific kinds of shoppers." Olim notes that a key factor his shoppers cite is that they can "get anything" from him, things they are not necessarily going to be able to get at their local record store.

Nonetheless, Olim says his online

store also has seen "a healthy sales interest" in major-label albums from net surfers being sent over from the Geffen Records Web site via a hypertext link that was set up by the two parties; users in the Geffen site can at any time click on an icon that will send them directly into the CD Now! site, where they can purchase a featured album if they desire it.

"Our Nirvanas and Holes [both Geffen acts] are certainly selling a little better than I think they would have without that link," Olim says.

Warner Bros. also has instituted a hypertext link with CD Now! (<http://cdnow.com>). Browsers in that fledgling Web site, though, are also given other online shopping options. Among the other hypertext shopping icons in the Warner site is one for Tower Records; clicking on it sends interested buyers into a Tower "shop" that is part of a Web retail arena called Shopping 2000.

Elsewhere within certain label Web sites are a sprinkling of 800 numbers. These float at the bottom of certain screens, not exactly soliciting a sale, but ready to cater to an impulse buyer.

"Sometimes people just want it right then, and sometimes they want to go out and look for it," says Olim. "If there's anything we've learned from studying our customers' buying habits, it's that it's hard to classify people's buying habits."

SHOPPER PROFILE

CD Now!, which has been online for about seven months, has one of the longer views on those habits among the current crop of "nontraditional" music vendors. The service, which also sells music videos and T-shirts and soon will branch out into home video and a CD-ROM-based catalog, sells albums at 10%-20% off list price, Olim says; delivery (via mail, within two days) adds \$2.49 for the first disc, and 49 cents each for the next five. Olim, who declines to discuss sales volume other than to say "we are very comfortably a large music source," says the majority of his customers buy one or two titles at a time and spend an average of about 20 minutes "in the store."

"They are browsing," he says. "It's not that they have a title in mind, locate it, and leave. They are checking out the selection, reading the reviews and bios, and then picking something to buy."

Olim says one thing he has not yet been able to replicate online is the "upsell" factor of retail stores. "It's harder to put something else into the hands of someone online than it is when they are actually in a store," he says.

CD Now! also is looking ahead to an association with Oracle. Olim says CD Now! will become the first store on that company's planned network. CD Now! also is branching out beyond the online realm and will launch a CD-ROM version of its store in a joint venture this spring.

Addicted To Noise, meanwhile, plans to institute its own store by spring, Goldberg says, for which Tower will continue to do fulfillment.

"Online sales have not exactly rocketed people through the roof," says Tower's Farrace. "But I think a lot of it is simply getting in there and hanging in there until we find the keys to unlock its potential."

Warner Creates Van Halen Site

WARNER BROS. continues to add planks to its online presence. The label has linked up with the group Van Halen to create a dedicated Van Halen Web site on the Internet (<http://vanhalen.warnerrcds.com/Balance>), which is centered on the band's new album, "Balance," and its current tour.

Information onsite, which Warner says will be continuously updated during the band's road trek, includes commentary from the group about the album, 30-second previews of videos, photos, an ongoing "tour pictorial" from the road, and a catalog of album cover art. Scheduled online "chats" and contests also are planned.

HOUSE OF BLUES NEW MEDIA and Thomas Dolby's Headspace hosted several well-known musicians at the Los Angeles House Of Blues March 2. The gathering was held in an effort to educate the musicians on the developing artistic applications of multimedia and the Internet.

Artists in attendance included Dolby, Ace Of Base's Ulf "Buddah" Ekberg, Warren Zevon, Deee-Lite's Lady Kier Kirby, Ray Manzarek, John Mayall, Tears For Fears singer Roland Orzabal, Walter Becker, and several members of AC/DC.

"Some of these artists are computer savvy, and some have never even touched a computer before," says Marc Schiller, VP of House Of Blues New Media. "Artists don't have to wait for their labels to apply it to their work, because it's accessible to all of us now."

THE SOON-TO-LAUNCH CD-ROM magazine Launch is staffing up, with a veteran music journalist at the helm. Dave DiMartino, former Billboard Los Angeles bureau chief and a former senior writer at Entertainment Weekly, has been named executive editor of the new publication, which will debut in April. To be published six times annually, Launch aims to be an advertiser-supported entertainment periodical, containing original reviews of music and movies, as well as entertainment-based editorial content. It's targeting the 18-30 market and is a product of Santa Monica, Calif.-based 2Way Media.

JAMES LONGSON, formerly executive VP/GM, has been promoted to president/CEO of Compton's NewMedia, which was acquired by the Chicago-based Tribune Co. in September 1993. Longson, a longtime Tribune executive, was instrumental in the acquisition.

Longson takes a fairly conservative view of Compton's future, saying the key to success for the company lies in concentrating on developing leading encyclopedia products and strengthening marketing efforts. "The sales of the company's flagship, the '95 version of 'Compton's Interactive Encyclopedia,' are very strong," he says. "We will expand that product line and license other entertainment products with high potential for success over the long run. By focusing on a select number of high-quality titles each year, we can deliver marketing excellence that rivals our proven development capabilities."

MusicNet Lets You Browse, Buy Interactively MNI Launches CD-ROM Service, Eyes Online Next

NEW YORK—The ability to preview a wide variety of music before buying is the key concept behind MusicNet, an interactive previewing and purchasing service created by San Francisco-based MNI Interactive Inc. The concept first launched as a telephone-based service, by which consumers could listen to entire songs from albums they might be interested in buying. But it now has expanded into the CD-ROM realm, offering the additional elements of videoclips, album-cover art, and artist information. An online extension also is planned by spring.

"We don't see ourselves as a record club," says John Acheson, president/CEO of MNI Interactive. "But we do view this as a revolutionary way to buy music."

The debut edition of the MusicNet CD-ROM began shipping Feb. 28. Subscribers will receive four CD-ROMs a year, each with some 250 albums listed in various musical categories and encompassing both major-label and independent-label releases. The discs are hybrid—playable on both Macintosh

and PC platforms and have been designed for plug-and-play installation, Acheson says.

Users exploring the discs will find three 30-second audioclips from each album included, as well as snippets of videoclips, cover art, and album information, including track listings, credits, and artist discographies.

A single MusicNet CD-ROM "catalog" costs \$8.99 and an annual subscription is \$29.99, according to Bruce Mowery, VP of marketing with MNI Interactive. Subscribers get a 50% discount off the first disc they order through the service, Mowery says. Subscribing also automatically makes the consumer a member of the MusicNet phone service.

Any product listed in the company's CD-ROM can be ordered for overnight delivery from the company's warehouse in Ohio, the company says. Orders can either be placed by phone or through a text file on the CD-ROM that can be printed out and faxed to the fulfillment center.

Acheson says the next edition of the CD-ROM catalog, due in April, will



have a one-button ordering process, through which consumers can request product electronically.

CDs typically range from \$11.98-\$14.98, Acheson says. A single shipping fee is applied to any size order.

Mowery says reaction from record labels has been positive. "We have built a relationship with the majors and several hundred indies," he says. "The labels are extremely supportive in getting art, and there is tremendous interest on the promotion side."

SUSAN NUNZIATA
and MARILYN A. GILLEN

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS



By Seth Goldstein

GIANT STEP: A little fish may be swallowing a big fish. Giant Video in Marion, Ohio, with 30 stores, is ready to digest Philadelphia-based West Coast Entertainment, which has 500 franchisees in the U.S. and seeks 200 more in South America.

West Coast president **Elliot Stone** wasn't available at press time. However, Giant Video president **Ralph Stanley** all but confirmed a deal. "I wouldn't have any comment at this point in time," Stanley said. Like Hollywood Entertainment and Choices, Stanley is itching to buy. "We talk to the same people."

Stanley bought Videomsmith's 14 New England stores last year. Now he says, "We're getting fairly close" to another announcement. West Coast could be it, given the reportedly advanced state of negotiations.

Giant Video could be awhile making back its investment. Stanley is expected to attempt to repurchase key franchisees that Stone sold.

A parallel task will be to return royalties to their proper level—\$500,000 a month, says one source. Stores have taken advantage of West Coast's lax enforcement of payments, he adds, and a sterner hand may require at least the threat of legal action.

SUCCESSOR: Nashville-based Ingram Merchandising Services has a new president, **Jerry Foreman**, formerly merchandising VP of retailer Service Merchandise. Foreman replaces **Ray Capp**, who was shunted sideways last year in a reorganization that followed the departure of Ingram Entertainment president **John Taylor**. Capp has since left IE for a senior management post at Thomas Nelson Publishers in Nashville. Rackjobber IMS had been left for dead, but IE chief financial officer **Donny Daniel** claims business has "stabilized. We think the outlook is very good."

DISGUSTED IN BAYONNE: Video retailers want bootlegging stopped—now. Law enforcement types don't move that fast. Therein lies the frustration of dealers like **Ed DiChiara** of Just Video in Bayonne, N.J., who blew the whistle on a local bootlegger in late February but doubts he'll benefit.

In fact, DiChiara doubts the Video Software Dealers Assn. or Motion
(Continued on page 67)

O.J. Videos Left By The Wayside Major Chains Balk At Stocking Titles

BY EILEEN FITZPATRICK

LOS ANGELES—Is O.J. juiceless?

Despite sky-high ratings, three books (including one by the defendant himself) on the best-sellers list, name recognition dwarfing that of any other celebrity, and a media-conscious Los Angeles trying to cut itself a piece of the action on this and other courtroom circuses, retailers aren't buying many of the half-dozen O.J. Simpson tapes currently in circulation.

Three of the largest chains, Target, Kmart, and Blockbuster, have refused to carry any of the titles. Even supermarkets, stocking tabloids with one outrageous O.J. story after another, shrug off the opportunity.

"We're not getting any interest at all," says one grocery distributor. "Supermarkets can only carry so much, and with titles like 'The Lion King,' O.J. is not a top priority."

Of the titles available, the least sensational is the MPI Home Video release "California v. O.J. Simpson: The Opening Statements," a two-volume, 465-minute set, priced at \$29.98. MPI, which has a distribution agreement with ABC News, also released a tape covering Simpson's hearing last summer.

"We believe there's a market for news junkies," says MPI CEO **Waleed Ali**. "We put them out because most of the time it's profitable, and we've created a niche for this type of nontheatrical product."

Ali says MPI has sold about 15,000 units of each tape, largely because retailers want to keep them as reference items. "On titles like this, anything over 10,000 units is a very good sign," he says.

The O.J. event and those making money from it, have prompted Los Angeles County Supervisor **Mike Antonovich** to form a task force to determine the feasibility of copyrighting telecasts of high-profile trials to help defray costs.

Antonovich first investigated the possibility of receiving a portion of the profits from Simpson videos, as well as charging a fee for television broadcasts. Legally, since the trial isn't copyrighted, the county doesn't have a leg to stand on, admits Antonovich's spokesman **Steven Herbert**.

"On the Simpson case, there is nothing we can do on the video side," says Herbert, "but there is a legal avenue we can explore for the future." But based on retail accounts,

Antonovich is heading up a blind alley.

Borders Books & Music video buyer **Patty Russo** agrees that megatitles like "The Mask" and "The Lion King" have put O.J. on the back burner. "We haven't seen too many sales from the court tapes," Russo says. "We chose to take in one or two units per store just to participate in O.J. mania." Borders, a division of Troy, Mich.-based Kmart, has about 60 stores.

Other dealers say the intense media coverage has dampened their enthusiasm. "We know people are tapping it at home every day," says Philadelphia-based TLA Video buyer **Jay Medly**. "We're not attracted to the factual aspects of the case, because you can get that by watching CNN."

As testimony to the public's need to get the "inside story," two videos, Vidmark Entertainment's "Juice On The Loose" and All Work Enterprises "O.J. Simpson's Minimum Maintenance For Men," have received much more retail attention. Each has shipped more than 100,000 units.

All Work picked up the \$19.95 Simpson exercise tape from Playboy Home Video, which quickly dumped the tape after a disastrous retail run last fall. The company then added 30 minutes of allegedly incriminating outtakes, which were shown to the Simpson jury, to increase its retail potential.

"Some accounts were on the fence about the tape," says All Work's president **Rick Smith**. "The retail perception was that the books weren't selling, but a lot of the resistance has been broken down."

Smith says retailers had the impression that book sales had stalled, dampening their interest in the videos. However, three tell-all accounts have since landed on the New York Times best-sellers list. Meanwhile, to guard against heavy returns, All Work is limiting orders to 24 units per location.

Blockbuster remains out of the loop, but the All Work title is one of several carried in Suncoast Motion Picture Co., Tower Video, and Best Buy.

Vidmark VP of sell-through sales **Don Gold** says his \$12.99 "Juice On The Loose," produced in 1974, has nothing to do with the murder case. "Our tape is a part of a sports profile series and is about his glory days as a player and growing up in San Francisco," says Gold. "We didn't want to be part of the hype." Yet the title is touted as the only one to include candid interviews with friend and Ford Bronco driver, **A.C. Cowlings**, and Simpson's first wife.

While most mass merchants have passed on the product, the O.J. frenzy has given some little-known special-interest tapes retail and media exposure. "We've seen a real surge in law tapes," says **Leslie**

(Continued on page 67)

20th Century Fox, Guild Enter Into U.K. Co-Venture

BY PETER DEAN

LONDON—20th Century Fox and Guild Home Video have merged video-rental interests in the U.K. A joint-venture company is to be announced March 14.

In addition, Fox will undertake the sales and distribution of all Guild's retail titles, as well as undertaking bookings and administration of Guild's theatrical releases. Sales and distribution of Guild's cassette catalog are currently handled by PolyGram.

Heading up the operation will be **Gary Ferguson**, who joined FoxVideo as managing director March 1. Guild's sales and marketing director, **Alan Partington**, has been appointed sales and marketing director for the new company. Each partner has agreed to shed three members of his respective sales force. The deal, signed for a minimum two years, moves the Guild label to FoxVideo's London headquarters in Soho Square. But Guild and Fox will retain their individual identities on tapes and packaging.

The venture expands the existing relationship between Guild parent companies Chargeurs and News Corp., which owns Fox. Chargeurs and News Corp. have shareholding interests in satellite TV channel BSkyB in the U.K. and in PFC, a French video company owned with Canal Plus. PFC has been operating for 18 months, and its success provided a template for the U.K. agreement.

The new alliance creates a major new force in the U.K. scene, mixing Fox's studio output with Guild's lineup of independent acquisitions. Guild has released titles acquired from New Line, Morgan Creek, and Caroleo, including "Terminator 2" and "Dances With Wolves." On this year's schedule are "Stargate," "Judge Dredd," and "Showgirls."

Regular rental output is part of the attraction for FoxVideo, which has lacked a regular flow of blockbuster titles. "It will help a lot," says **Stephen Moore**, European senior VP of FoxVideo International. "We get some great keynote titles, which will make the rental operation more consistent and give us a position in the market we haven't had for a while."

Guild GM **Nick Hill** says, "The new company is a 50-50 joint venture, and we will continue to acquire films for release theatrically and on video."



Running Up The Score. Do not confuse these two gentlemen with the on-field antics resulting in this collection of trophies. That's strictly the business of the San Francisco 49ers, winners of five Super Bowls, including the last blowout. PolyGram Video's **Bill Sondheim**, left, and **Gene Silverman** are responsible for the off-field success of "San Francisco 49ers: Super Bowl XXIX Champions," with sales volume requiring a six-figure arabic number.

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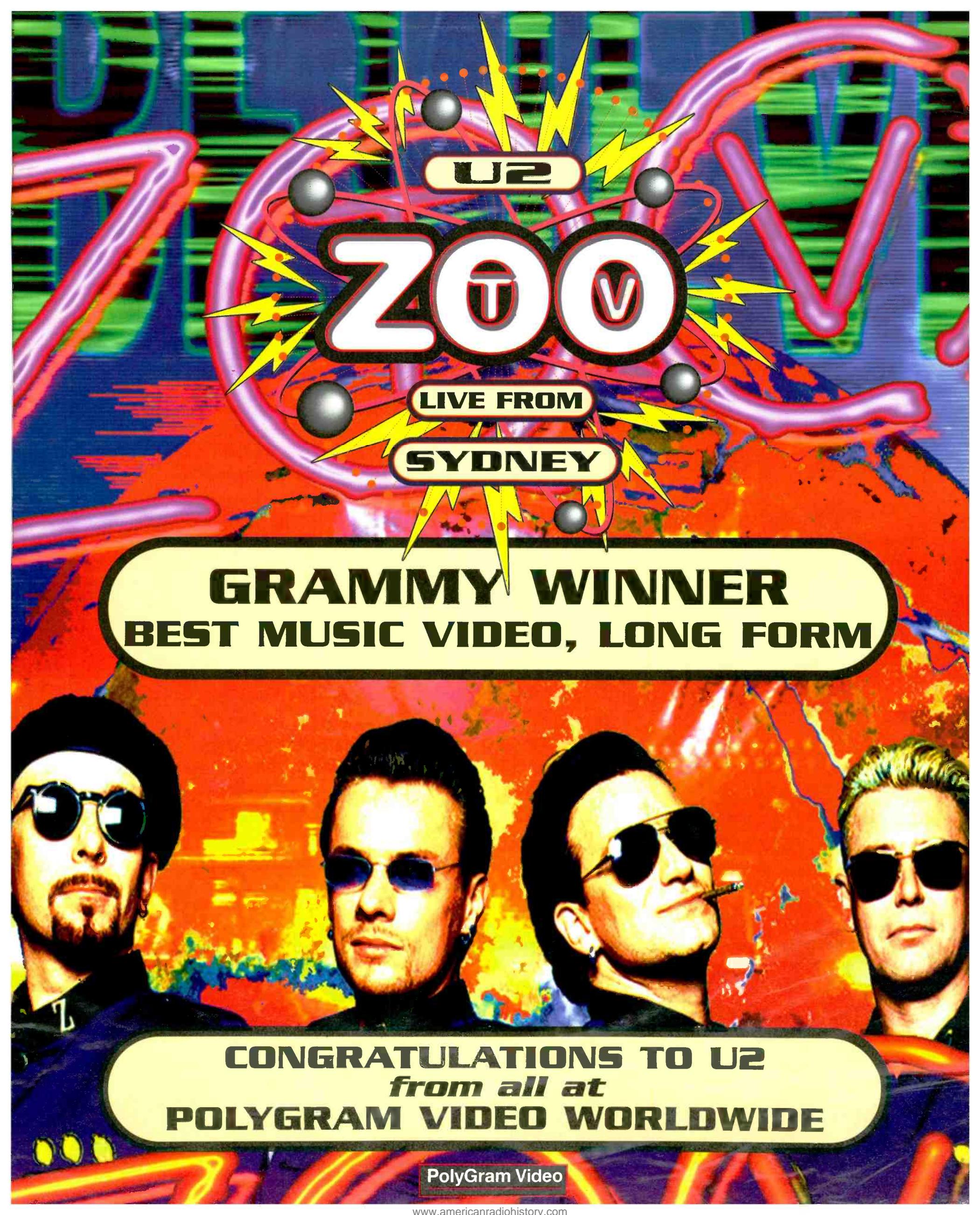
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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ No. 1 ★★★				
1	1	6	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
2	2	2	THE LITTLE RASCALS	Amblin Entertainment MCA/Universal Home Video 82144	Travis Tedford Bug Hall	1994	PG	24.98
3	5	3	LITTLE GIANTS	Amblin Entertainment Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	24.96
4	6	3	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD	MTV Music Television SMV Enterprises 49616	Animated	1995	NR	14.98
5	4	3	BEAVIS & BUTT-HEAD: WORK SUCKS!	MTV Music Television SMV Enterprises 49615	Animated	1995	NR	14.98
6	3	16	SPEED	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
7	9	10	THE LAND BEFORE TIME II	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated	1994	G	19.98
8	NEW ▶		THE LION KING	Walt Disney Pictures Walt Disney Home Video 2977	Animated	1994	G	26.99
9	13	2	SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
10	7	4	FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
11	11	4	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	19.95
12	10	19	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
13	8	5	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
14	12	3	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	19.95
15	23	22	JURASSIC PARK ◊	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
16	15	3	PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1995	NR	19.95
17	20	10	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video 3491	Animated	1994	NR	12.99
18	27	27	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
19	17	16	NIRVANA: LIVE! TONIGHT! SOLD OUT!! ▲	Geffen Home Video 39541	Nirvana	1994	NR	24.98
20	24	15	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
21	19	6	ROLLING STONES: LIVE AT THE MAX	PolyGram Video 8006332193	Rolling Stones	1991	NR	19.95
22	22	7	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. PBV0772	Various Artists	1995	NR	19.95
23	21	4	GARGOYLES, THE MOVIE	Walt Disney Pictures Walt Disney Home Video 3936	Animated	1994	NR	19.99
24	29	11	THE BOB MARLEY STORY ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	19.95
25	18	6	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R	19.98
26	30	14	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	19.98
27	14	16	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
28	16	51	YANNI: LIVE AT THE ACROPOLIS ▲³	Private Music BMG Video 82163	Yanni	1994	NR	19.98
29	25	7	A TROLL IN CENTRAL PARK	Warner Bros. Inc. Warner Home Video 16100	Animated	1994	G	19.99
30	31	26	THE 3 TENORS IN CONCERT 1994 ▲⁴	Atlantic Records Inc. WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
31	26	2	PHILADELPHIA	TriStar Pictures Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13	19.95
32	33	15	PLAYBOY: GIRLS OF HOOTERS	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	19.95
33	RE-ENTRY		THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
34	39	3	MTV'S THE BEST OF LIQUID TV	MTV Music Television SMV Enterprises 49645	Animated	1995	NR	12.98
35	RE-ENTRY		GINGER LYNN ALLEN'S LINGERIE GALLERY: PT. 2	Peach Home Video Uni Dist. Corp. 7004	Various Artists	1994	NR	9.95
36	28	14	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video 39548	Eagles	1994	NR	24.98
37	RE-ENTRY		THE CREAM OF ERIC CLAPTON	PolyGram Video 081189	Eric Clapton	1990	NR	19.95
38	RE-ENTRY		GREASE ▲•	Paramount Pictures Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
39	40	17	THE FLINTSTONES	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	14.98
40	35	7	SARAH MCLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE	Arista Records Inc. BMG Home Video 15729	Sarah McLachlan	1994	NR	14.98

● 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. © 1995, Billboard/BPI Communications.

The background of the entire page is the album cover for U2's 'Zoo Live from Sydney'. It features a vibrant, abstract design with glowing purple and pink lines, yellow lightning bolts, and black spheres. The band's name 'U2' is at the top, 'ZOO' is in large white letters with black outlines, and 'LIVE FROM SYDNEY' is in a yellow box below. At the bottom, there is a photo of the four band members and a congratulatory message from PolyGram Video.

U2

ZOO

LIVE FROM

SYDNEY

**GRAMMY WINNER
BEST MUSIC VIDEO, LONG FORM**

A photograph of the four members of the band U2, wearing sunglasses and dark clothing, set against a fiery, orange and red background.

CONGRATULATIONS TO U2
from all at
POLYGRAM VIDEO WORLDWIDE

PolyGram Video

BMG Classics Plans Promo Blitz For 1938 Epic Russian Film

BY STEVE TRAIMAN

NEW YORK—"Alexander Nevsky," made in Stalinist Russia, is getting the red-carpet treatment reserved for movies 6 months old, not going on 60 years. And the movie's medieval theme has been updated as well.

BMG Classics will pull out the promotional stops for its multimedia RCA Victor Red Seal release of Sergei Eisenstein's epic 1938 title about

Russia's 13th-century struggle against the Teutonic Knights. In stores beginning March 14 are \$24.98 VHS cassettes and \$29.98 laserdiscs of "Nevsky," plus a CD and a cassette with a new recording of Sergey Prokofiev's complete soundtrack, featuring conductor Yuri Temirkanov and the St. Petersburg Philharmonic Orchestra.

The extensive promotional blitz includes private screenings co-sponsored in Los Angeles and New York

with Premiere magazine; semiprivate screenings in a dozen major cities co-sponsored by local radio stations; cyber-marketing in BMG Classics' Internet domain, Classics World (Billboard, March 4); extensive print, radio, and TV schedules; an 11-minute electronic press kit on "The Making Of Alexander Nevsky"; and even medieval battle helmets. Temirkanov was a guest conductor with the Royal Philharmonic Feb. 5-26, winding up in

Manhattan, and will appear with the Philadelphia Orchestra through the end of this month.

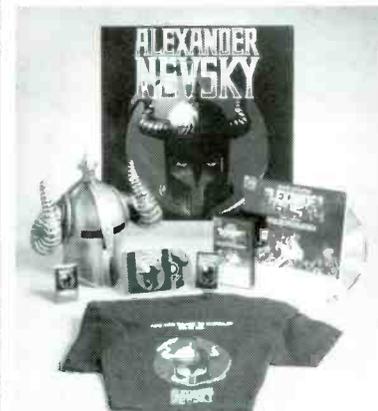
The cover art also is unusual. A striking battle helmet gives a "Mortal Kombat"-like look to the two audio versions, and the epic battle on the ice scene from the movie draws attention to the cassette and disc. The ad copy asks contemporary audiences: "Are You Ready To Rumble? So Is He."

Guenter Hensler, BMG Classics

president, calls the project "one of the most ambitious ever done for a film classic." Hensler says the aim was to produce a contemporary version that remains "entirely faithful" to the original. In a Moscow archive, executive producer John Gberman found the print he needed of Eisenstein's tale of Alexander of Novgorod, the 13th-century Russian hero whose army of peasants twice defeated the Teutonic Knights.

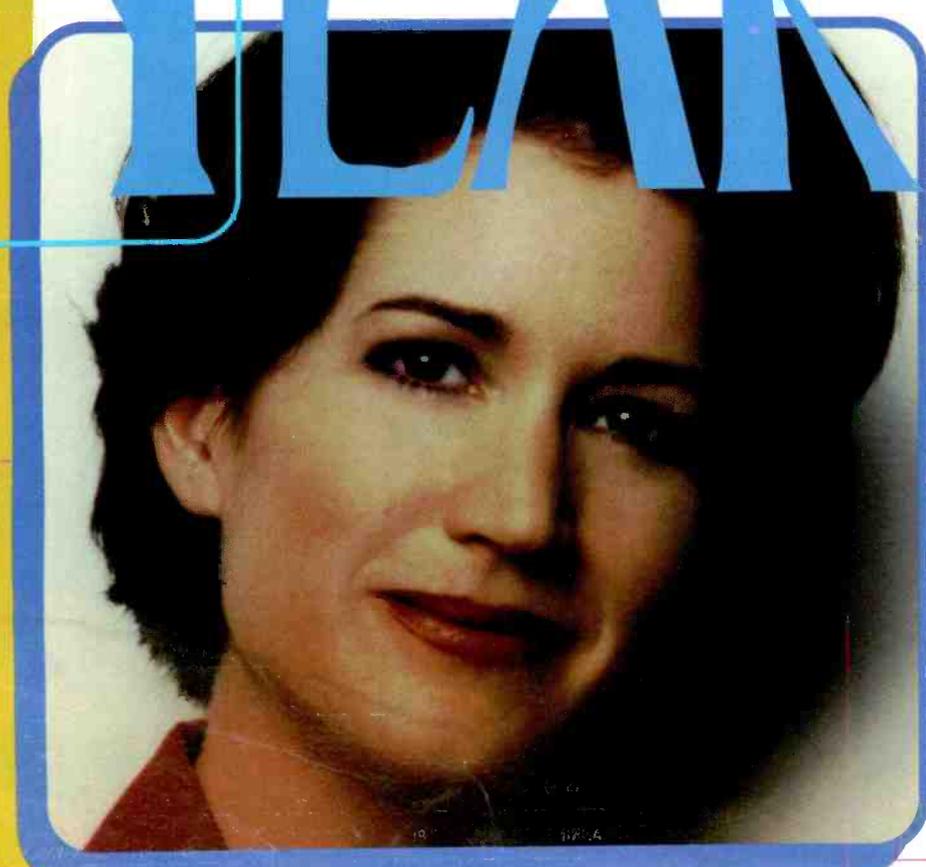
The centerpiece of the movie, and the campaign, was the famous battle on the ice, where the heavily armored invaders drowned during their pell-mell winter retreat across Lake Peipus. Prokofiev's music remains one of the greatest sequences ever captured on film—the high point of his collaboration with Eisenstein.

Gberman says the result was "an audiovisual art form combining image, dialog, sound effects, and mu-



BMG rumbles with "Nevsky" promotion in all formats.

VIDEO person of the YEAR



In our May 20th issue, **Billboard** pays tribute to **Ann Daly**, a pioneering executive who orchestrated many breakthroughs for Disney and the video industry worldwide. Her accomplishments run the gamut, from

- championing video sell-through
- via ongoing product releases to innovative year-round promotional campaigns. As President of Buena Vista Home Video North America, she presides over the single largest video company in the world.

- **Billboard's** pre-VSDA issue is anchored around an exclusive profile of **Ann Daly**, emphasizing her past achievements and future goals. The remainder of this spotlight will address the marketing of children's audio product-from strategies designed to reach moms to the use of demographic information in determining consumer buying-habits.

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A Billboard Tribute!

sic, certainly the forerunner of today's longform music video." But, he adds, reconstruction was a technical nightmare.

"More than 50 years later, both the film print and recording were technically unsatisfactory. First we stripped the music but left the sound effects and dialog from the print. Then we remade the music score exactly as Prokofiev intended the music to sound like, specially recorded by the St. Petersburg Philharmonic under Temirkanov in its own concert hall. BMG Classics had the 'mechanism' to record the live performance in sync with the film; in essence 'recorded to picture.'

"Major issues with the film itself started with the original negative from the Moscow Film Archives," Gberman says. "Within the print were overlap splices from the negative so that the picture 'jumped' with every splice. We were able to edit out these black frames, with the expertise in film-to-tape transfer by John Dowdell at the Tape House and final editing at Power Post. The excellent audio work was done by producer Jay David Saks and mixer Ken Hahn at Sync Sound."

Private screenings held in New York and Los Angeles included video and music retailers, many of whom will be participating in local radio promotions in more than a dozen cities around the country.

Classics World will spotlight
(Continued on page 67)

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

"The Making Of The Three Tenors," WarnerVision (212-275-2900), 62 minutes, \$19.98.

Just when fans thought the reunion of José Carreras, Plácido Domingo, and Luciano Pavarotti had been milked dry, along comes this behind-the-scenes look at how the famed Los Angeles concert came together. The music takes a back seat this time around to extensive current interviews with the three tenors, conductor Zubin Mehta, and others who were integral to the World Cup performance, as well as newsreel footage. The scant performance footage includes "Granada," "Libiamo Ne' Lieti Calici," and snippets of several other arias. The segments are all fun and enlightening, but this one is a sure-fire bet for diehard fans only.

CHILDREN'S

"Kitty Love," ABC Video, 35 minutes, \$9.95.



It was only a matter of time before this follow-up to "Puppy Love" scampered onto the video scene. Narrationless footage shows kittens of all color combos and breeds doing what they do best—exploring, frolicking and, of course, curling up and just plain relaxing—to a fun instrumental soundtrack. The well-groomed cast includes Detour, a feisty gray tabby; Gruber, a black and white fluff-ball; and Helen, an ever-curious Calico in such segments as "Blind Side Tackles," "Bullies," and "Sleepers." Adorable is an understatement. Animals are a natural matchup for children, and this video is destined to enjoy much more than nine lives.

HEALTH/FITNESS

"Tai Chi Strength & Conditioning Fundamentals," Video Treasures (810-362-9660), 49 minutes, \$14.98.

Pleased with the response to its tai chi video line, Video

Treasures is bolstering the collection with this excellent entry as well as "Dorri Li's Kung Fu Step Workout" and "Dorri Li's Kung Fu Step Circuit Workout." "Strength & Conditioning" features martial arts champion Joshua Grant leading a workout that combines tai chi fundamentals with various tension exercises. Because participants can pace their own levels of resistance, Grant's workout is well suited to those in various levels of physical shape. No equipment is necessary here, and the workout does not require a lot of space.

"Green Winter," Wellspring Media (212-674-4912), 30 minutes, \$19.95.

Aimed at the ever-expanding golden-years market, veteran filmmaker Elda Hartley's "Green Winter" reveals a variety of methods to help viewers grow old gracefully. For this intensely personal project, Hartley interviewed a gamut of people and thus touches on various cultural, spiritual, and religious traditions. On a more basic level, she examines such issues as working vs. retirement, living with a spouse in declining health, and attitudes toward death and dying. Also available from Wellspring are "Quantum Healing" and one-time PBS special "Voices Of A New Age," which examines cutting-edge issues in health, science, and spirituality.

DOCUMENTARY

"The Battle Of The Bulge," Shanachie Entertainment (201-579-7763), approximately 90 minutes.



Another fine excerpt from PBS' "The American Experience," program puts the last big European battle of World War II under a historical and intensely personal lens. The bloodiest battle in U.S. history, the conflict in Belgium resulted

in the death or maiming of 80,000 Americans as the German army tried one last time to break the Allies' final advance. Video, which makes its debut near the 50th anniversary of the battle, features extensive interviews with soldiers who fought at the Bulge, dramatic archival footage, and vivid portraits of the key American WWII figures. Also new from Shanachie and PBS is the four-hour boxed-set documentary "FDR."

"Lions: Kings Of The Serengeti," Quality Video (612-893-0903), 30 minutes, \$9.99.



This entertaining and informative video concerns itself with the real-life lion kings of Africa's Serengeti desert. Narrator Melanie Griffith, who had the good fortune of growing up with lions when her parents converted their home outside of Los Angeles to a wild cat preserve, provides a brief introduction to a gamut of great cats—cheetah, tiger, puma, leopard, etc.—before focusing in on the kings of the jungle. Accompanying her narrative is majestic footage of lions in the wild and captivity. Although the information Griffith disseminates is appropriate for all audiences, video clearly is geared toward the same young market that was so taken by the Disney animated blockbuster.

EDUCATIONAL

"The Jewish Holidays Video Guide," Sisu Home Entertainment (800-223-7478), 90 minutes, \$29.95.

If Shavuot, Sukkot, and Purim sound like exotic gourmet dishes, this video guide will set the record straight as it traverses the calendar explaining the year's worth of Jewish holidays. Video includes interviews with celebs such as Ed Asner, Monty Hall, Theodore Bikel, and even Judge Wapner of "The People's Court"—all of whom talk about their

favorite traditions. Film footage of a family observing various holidays and illustrated traditional stories reveal such aspects as special meals, dances, games, clothing, and prayers. Ideally suited to adults and children alike.

TRAVEL

"The Wine Country," Vine's Eye Productions (408-622-9441), 35 minutes, \$19.95.

Broadcast journalist and wine connoisseur Dave Ekert leads this rolling trek through California's sparkling Napa Valley. Beginning in Napa's southernmost region and working his way north, Ekert reveals not only the distinct wineries but covers the various towns' finer restaurants and watering holes, unique architecture and outdoor offerings. Film footage captures much of the area's natural beauty, and the program is accompanied by a lulling instrumental soundtrack. A nice introduction for those who plan to travel to Northern California as well as wine enthusiasts looking to broaden their horizons.



MADE-FOR-TV

"Men, Movies And Carol," CBS/Fox Video, 60 minutes, \$14.98.

The effervescent Carol Burnett and a cavalcade of leading men—Tony Bennett, Scott Bakula, Barry Bostwick, Michael Jeter, and more—have a ball spoofing sex on the silver screen in this hilarious program. "Men, Movies And Carol," which originally aired as a television special, is a pastiche of color and black-and-white sketches that recall scenes from golden-era legends as well as recent fodder such as "Remains Of The Day." Also new from CBS/Fox is the TV special "The Carol Burnett Show—A Reunion," which features longtime Burnett cohorts Vicki Lawrence, Harvey Corman, Tim Conway, Lyle Waggoner, and others in a tribute to the long-running program's greatest gags.

Billboard.

FOR WEEK ENDING MARCH 18, 1995

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	2	5	CLEAR AND PRESENT DANGER (PG-13)	Paramount Pictures Paramount Home Video 32463	Harrison Ford Willem DaFoe
2	1	7	TRUE LIES (R)	Twentieth Century-Fox FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
3	8	3	NATURAL BORN KILLERS (R)	Warner Bros. Inc. Warner Home Video 13228	Woody Harrelson Juliette Lewis
4	4	7	WOLF (R)	Columbia Pictures Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
5	5	4	COLOR OF NIGHT (R)	Hollywood Pictures Hollywood Home Video 2550	Bruce Willis Jane March
6	3	6	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
7	7	5	IT COULD HAPPEN TO YOU (PG)	TriStar Pictures Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
8	6	10	THE CLIENT (PG-13)	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
9	28	2	TIMECOP (R)	Largo Entertainment MCA/Universal Home Video 82169	Jean-Claude van Damme Mia Sara
10	12	3	CORRINA, CORRINA (PG)	New Line Home Video Turner Home Entertainment N4013	Whoopi Goldberg Ray Liotta
11	14	2	THE LITTLE RASCALS (PG)	Amblin Entertainment MCA/Universal Home Video 82144	Travis Tedford Bug Hall
12	9	6	THE SHADOW (PG-13)	Universal City Studios MCA/Universal Home Video 82007	Alec Baldwin Penelope Ann Miller
13	10	10	BLOWN AWAY (R)	Metro-Goldwyn-Mayer MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones
14	11	10	RENAISSANCE MAN (PG-13)	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito
15	13	4	LITTLE GIANTS (PG)	Amblin Entertainment Warner Home Video 16200	Rick Moranis Ed O'Neill
16	15	2	IN THE ARMY NOW (PG)	Hollywood Pictures Hollywood Home Video 3079	Pauly Shore
17	16	13	MAVERICK (PG)	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster
18	NEW ▶		THE LION KING (G)	Walt Disney Pictures Walt Disney Home Video 2977	Animated
19	NEW ▶		FRESH (R)	Miramax Films Miramax Home Entertainment 4138	Samuel L. Jackson
20	18	16	SPEED (R)	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
21	17	15	WHEN A MAN LOVES A WOMAN (R)	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
22	23	2	BARCELONA (PG-13)	New Line Home Video Turner Home Entertainment 4015	Taylor Nichols Chris Eigeman
23	25	2	THE SCOUT (PG-13)	Twentieth Century-Fox FoxVideo 8674	Albert Brooks Brendan Fraser
24	19	10	I LOVE TROUBLE (PG)	Touchstone Pictures Touchstone Home Video 2983	Julia Roberts Nick Nolte
25	21	5	KILLING ZOE (R)	Live Home Video 69988	Eric Stoltz Julie Delpy
26	NEW ▶		ANDRE (PG)	Paramount Pictures Paramount Home Video 33138	Keith Carradine Tina Majorino
27	22	6	TRIAL BY JURY (R)	Morgan Creek Productions Inc. Warner Home Video 13575	Joanne Whalley-Kilmer Armand Assante
28	NEW ▶		MI VIDA LOCA (R)	Sony Pictures Classics HBO Home Video	Serdy Lopez Angel Aviles
29	30	2	A GOOD MAN IN AFRICA (R)	South African Breweries Ltd. MCA/Universal Home Video 81726	Sean Connery Louis Gossett Jr.
30	20	7	AIRHEADS (PG-13)	Twentieth Century-Fox FoxVideo 8602	Brendan Fraser Adam Sandler
31	26	3	BLANKMAN (PG-13)	Columbia Pictures Columbia TriStar Home Video 78693	Damon Wayans Robin Givens
32	24	27	FOUR WEDDINGS AND A FUNERAL (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
33	37	2	THE NEXT KARATE KID (PG)	Columbia Pictures Columbia TriStar Home Video 73253	Noryuki "Pat" Morita Hilary Swank
34	35	3	RAPA NUI (R)	Warner Bros. Inc. Warner Home Video 13003	Jason Scott Lee Esai Morales
35	27	19	SIRENS (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
36	33	9	SPANKING THE MONKEY (NR)	New Line Home Video Columbia TriStar Home Video 73853	Jeremy Davies Alberta Watson
37	31	10	BABY'S DAY OUT (PG)	Twentieth Century-Fox FoxVideo 8639	Joe Mantegna Lara Flynn Boyle
38	32	8	NORTH (PG)	New Line Home Video Columbia TriStar Home Video 71163	Elijah Wood Bruce Willis
39	40	16	WITH HONORS (PG-13)	Warner Bros. Inc. Warner Home Video 13079	Joe Pesci Brendan Fraser
40	39	18	GUARDING TESS (PG-13)	TriStar Pictures Columbia TriStar Home Video 78703	Shirley MacLaine Nicolas Cage

♦ 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. © 1995, Billboard/BPI Communications.

Kopels' New Firm To Focus On 'B' Sell-Through Titles

SOLO ACT: Video veteran **Danny Kopels** is striking out on his own with the formation of DKMC, a company devoted to marketing "B" product that will turn a profit on the cash generated by sell-through.

It's a familiar game plan for Kopels, who has done stints with several second-tier vendors including Magnum Entertainment and, most recently, Skouras Home Video.

Skouras plans on replacing Kopels, who officially departs Wednesday (15).

Kopels plans on keeping DKMC lean—just him and a support staff.

DKMC will release about six rental titles a year and will keep sales goals to a reasonable 15,000 units each. Kopels attended the recent American

Film Market in Los Angeles seeking titles but doesn't have any signed deals yet.

Although the bottom has dropped out of the "B" market over the last two years, Kopels says direct-to-sell-through hits have meant "instant profit" for retailers who have more open-to-buy dollars. At the same time, a decline in 16-bit video games has freed up money.

"Retailers have neglected 'B' titles, but now they are starting to revisit them," he says. "They're cautious but taking a look at them again."

Kopels won't be jumping on the family fare bandwagon, which he says is overcrowded and doesn't work in the rental market. "When you look at the numbers, erotic thrillers are still making the biggest turn per buck," he says. He'll also concentrate on action/adventure, another profit maker.

"The nice thing about these genres is their audiences are more forgiving," he says. "For comedies audiences want big stars, but for a typical action/adventure film they put their priority on the number of explosions."

New product from DKMC should begin arriving in stores by next fall.

RABBIT RECOGNITION: After 10 years, supplier Rabbit Ears is attempting to establish brand recognition at retail.

"Our first impulse has always been on creating a high-quality product and not the marketing campaign," says founder and chairman **Mark Sottnick**.

Rabbit Ears made a giant promotional step forward last Christmas via an exclusive deal with Target for "The Lion And The Lamb," read by **Amy Grant**, who is also a spokeswoman for the chain.

As a result, Rabbit Ears sold 360,000 copies of the video and plans to re-release the title to general retail later this year. Sottnick has no plans to do another video exclusive this year.

Sottnick isn't worried about retailer backlash. "Target has already done the marketing, and when it's released again consumers will recognize it."

Other marketing angles include the

expansion of Radio Ears Radio to 249 cities. The weekly program, hosted by Mel Gibson, began airing last year. In addition, Hare Brained Hobbies, a weekly syndicated column providing activities based on a character or story from Rabbit Ears' video and audio catalog, is distributed to 40 newspapers.

This summer Rabbit Ears, through Microsoft, will release its first CD-ROM, called "How The Leopard Got His Spots." The project is based on the Rabbit Ears video of the same name.

Sottnick wasn't too enthusiastic about CD-ROM for kids based on what he's seen on the market so far.

"Anything is possible with this format, but nothing I've seen has worked," he says. "It's all gimmicks, and some of the games are so simplistic."

"Leopard," he says, attempts to challenge rather than entertain kids by having them surf to other areas and activities at different points in the story.

The title should be available by midsummer, priced at \$49.95.

Meanwhile, Rabbit Ears has just signed with London-based distributor Itel for video and broadcast rights in all international markets, except Canada. Itel, jointly owned by MIA Broadcasting U.K. and HBO, also represents National Geographic Television, Showtime, and Court TV.

MARCH MADNESS: To coincide with the NCAA basketball tournament beginning this month, Pepsi-Cola has teamed up with ESPN Home Video for a consumer discount on "Let's Play Basketball" and "ESPN Fitness Pros Hi-Lo Aerobics."

Each video will be available for \$5.95 when consumers purchase a 24-can pack of Pepsi or Mountain Dew. Suggested list for each tape is \$14.95 and \$12.95, respectively.

An insert explaining the offer will be included in more than 14 million soft drink packages.

The insert also contains discounts for Reebok, Wheaties, Timex, and Sports Illustrated.

When consumers order either title, they will receive a \$1.50 rebate coupon good toward the purchase of any other ABC Video or ESPN Home Video release.

Pepsi will promote the offer through this month and tag local radio spots to raise consumer awareness. The video offer expires Oct. 31.

GOOD DEEDS REWARDED: "Lethal Weapon" star **Danny Glover** will receive the Video Software Dealers Assn.'s Humanitarian Award for his work with Artists For A Free South Africa and the Sickle Cell Anemia Foundation.

Glover is to be honored at VSDA's upcoming convention in Dallas, May 21-24.



by Eileen Fitzpatrick

'Hullabaloo' Returns From The '60s MPI Home Video Issues Pop Music TV Series

■ BY JIM BESSMAN

NEW YORK—After clearing its way through a thicket of copyright clearances, MPI Home Video has issued a four-volume set of "Hullabaloo," one of the premiere '60s pop music television series. Street date was Feb. 28.

The one-hour tapes come in a boxed set priced at \$79.98, or individually at \$19.98 apiece. Each of the first three volumes offers two complete half-hour programs from the series, which ran on NBC in 1965-66; the fourth is a full-hour special. The cassettes, which include bonus songs, also contain the three surviving color episodes. Although everything was broadcast in color, the remaining segments exist today only as black-and-white kinescopes.

MPI will eventually release another eight volumes as soon as the clearances for the performances are secured.

"This has been in the works for a couple of years," says MPI executive VP Sam Citro of the initial release. "But it's been a real nightmare to clear everything." Indeed, the first four tapes showcase scores of legendary American and British acts encompassing the broad range of pop music that was programmed side by side in those days. Each performance remains under separate copyright.

The first volume is representative: From the program airing April 11, 1966, are performances by host Paul Anka, the Cyrkle, Peter & Gordon, and Lesley Gore. Appearing Dec. 6, 1965, were host Frankie Avalon, the Hollies, Nancy Sinatra, the Ronettes, the Yardbirds, and Lola Falana. The bonus songs are by Gerry & the Pacemakers, the Bobby Fuller Four, the Vogues, and Smokey Robinson & the Miracles.

"It's the '60s revisited," says

Citro. "We do run into people who don't remember the show, but when we start mentioning some of the talent, they go, 'This has got to be great!' Anybody who's interested in music will love to go back and see classic acts like Chuck Berry and Freddie & the Dreamers in their prime."

Citro says MPI's main thrust will be at music and video chains such as Camelot, Musicland, Tower, and Blockbuster. "The accounts are just starting to find out," he says. "Because of the clearances, we held back on press until we were ready to go. But now we're getting three or four calls a day from the major accounts: They're just thrilled and want to see the programs. So we did a 10-minute promo overview which is on the way as we speak, and we're following by sending the full set."

Heavy advertising will help launch the release, Citro adds. "We (Continued on next page)

Billboard

FOR WEEK ENDING MARCH 18, 1995

Top Special Interest Video Sales™

RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★				
1	4	5	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98	1	1	7	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
2	1	21	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL PolyGram Video 8006319053	19.95	2	3	15	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
3	5	5	SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179	19.98	3	5	9	LUCKY VANOUS: ULTIMATE FAT-BURNING WORKOUT FoxVideo (CBS/Fox) 8208	14.98
4	3	7	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95	4	2	23	KATHY SMITH'S NEW YOGA WarnerVision Entertainment 50570-3	19.95
5	10	5	NFL'S GREATEST STARS PolyGram Video 8006319093	19.95	5	18	3	REEBOK AEROSTEP PolyGram Video 8006330553	19.95
6	7	43	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95	6	7	15	KATHY IRELAND: TOTAL FITNESS VIDEO UAV Entertainment 1994	19.99
7	2	15	LESLIE NIELSEN'S BAD GOLF MY WAY PolyGram Video 8006331153	19.95	7	10	47	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
8	9	-67	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98	8	6	13	REEBOK WINNING BODY WORKOUT PolyGram Video 8006330553	19.95
9	6	21	BASEBALL: A FILM BY KEN BURNS Turner Home Entertainment B5318	179.98	9	9	151	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
10	8	19	BEST OF ABC'S MONDAY NIGHT FOOTBALL PolyGram Video 8006319073	19.95	10	17	135	ABS OF STEEL 2 WITH TAMILEE WEBB WarnerVision Entertainment 133	9.95
11	14	59	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95	11	15	3	BUNS & ABS OF STEEL 2000 WarnerVision Entertainment 51309-3	14.95
12	15	41	WHEN IT WAS A GAME 2 HBO Home Video 90843	14.98	12	4	7	JANE FONDA'S STEP & STRETCH WORKOUT WarnerVision Entertainment 55030-3	19.98
13	12	41	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98	13	12	115	STEP REEBOK: THE VIDEO PolyGram Video 4400847853	29.95
14	19	13	NBA REWIND: THE FUNNIEST & FINEST PLAYS FoxVideo (CBS/Fox) 8158	14.98	14	14	33	DENISE AUSTIN: TRIMWALK Parade Video 1483	19.98
15	16	29	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95	15	20	111	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
16	11	65	BAD GOLF MADE EASIER ABC Video 45003	19.98	16	13	13	O.J. SIMPSON: MINIMUM MAINTENANCE FITNESS FOR MEN Uni Dist. Corp. 5101-3	14.95
17	17	91	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	17	19	13	MEN OF STEEL: ABS OF STEEL WarnerVision Entertainment 185	14.95
18	RE-ENTRY		NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	9.98	18	8	11	RICHARD SIMMONS: SWEAT & SHOUT GoodTimes Home Video	19.95
19	NEW▶		NBA BELOW THE RIM FoxVideo (CBS/Fox) 8188	14.98	19	16	33	NIKE: TOTAL BODY CONDITIONING WarnerVision Entertainment 50532-3	19.95
20	NEW▶		SAN FRANCISCO 49 ERS: SUPER BOWL XXIX CHAMPIONS PolyGram Video 8006368953	19.95	20	NEW▶		MARY TYLER MOORE: BODY SCULPTING GoodTimes Home Video	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. ©1995, Billboard/BPI Communications.

'HULLABALOO' RETURNS FROM THE '60s

(Continued from preceding page)

may not sell many on the street date, but six months down the line we should be doing great. The series fits perfectly into our niche of documenting history, whether it be speeches by Martin Luther King or World War II documentaries or [music programs by] the Beatles or the Judds."

Laserdisc availability "certainly could be in the works," Citro says. Retailers are unlikely to get point-of-purchase materials, though—largely because MPI has found they aren't needed.

"We're close to 800,000 on [the classic John Wayne movie] 'Hondo' since [release] last September, and we found that P-O-P wasn't in de-

mand," Citro says. "So much today depends more on advertising and customer support and being in the circulars. If you do that, they position you in key locations and give you prominent space."

Cliff MacMillan, video product manager for the Tower chain, isn't sure about displaying "Hullabaloo" but does "plan to let everyone know" that the product is there.

"We're really looking forward to it," says MacMillan, citing the appeal of clips by vintage '60s acts such as Sonny & Cher. "It's something that should do extremely well for us, being a music and video retailer."

"Hullabaloo" followed by a year

the equally important "Shindig!" pop music performance series. Rhino Home Video, which has released 12 half-hour "Shindig!" compilations, recently reduced the singles price to \$9.98.

EPIC RUSSIAN FILM

(Continued from page 64)

"Nevsky" as a main feature in the What's New section on the Internet and will feature a synopsis and history of the movie and information on Eisenstein, Prokofiev, and their collaboration. VHS, laserdisc, and CD cover artwork will be pictured. Net surfers can download a one-minute sound clip from battle on the ice, 40 seconds of video, and the 30-second TV commercial. "Nevsky" is also the first release to be featured in a Classics World trivia contest, with the CD and the movie as prizes.

BMG plans a major ad campaign in regional markets, on "Siskel & Ebert," and on "Saturday Night Live." Meanwhile, a direct-mail postcard featuring the CD cover art will go to approximately 25,000 classical music buyers, film schools, and film festivals.

O.J. VIDEOS IGNORED

(Continued from page 61)

McClure, president of special interest marketer 411 Video Information in Pebble Beach, Calif.

Since the beginning of the trial, McClure says she has received inquiries from talk shows on several tapes including "A Winning Case: How To Take A Deposition" and the five-tape series "Let's Talk Law." She even took an order for "Understanding The Child Witness," from lead defense attorney Johnnie L. Cochran Jr.

Retail orders have totaled about 100 units, McClure says, but prior to the trial the tapes had no distribution. "We're getting shelf space that we didn't get before," she adds. "Before our sales were mostly in the school and library market."

PICTURE THIS

(Continued from page 61)

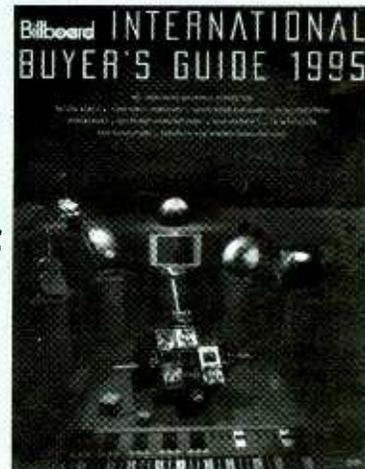
Picture Assn. of America really take their antipiracy roles seriously. "Nothing gets done," he says, recalling past complaints. "I don't think fines ever get imposed" on other retailers caught with illegal goods. DiChiara arranged the sting, which led to the bootlegger's arrest in his store, but the authorities "leave you in the dark. It makes you feel like a schmuck."

As for the \$55 spread between the list and bootleg prices, "that extra money looks tempting," he says. "I'm almost at the point where I want to close up." DiChiara shuttered one store when he says he couldn't get the cops to go after bootleg videos sold in a flea market across the street.

"The wheels of justice do move slow," says MPAA New Jersey investigator June Davison. "But everything will be addressed," including other retailers listed in the bootlegger's receipt book.

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FOR WEEK ENDING MARCH 18, 1995

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	1	19	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Pictures/Walt Disney Home Video 1514	1937	26.99
2	2	9	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE Walt Disney Home Video 3491	1994	12.99
3	3	9	THE LAND BEFORE TIME II Universal Cartoon Studios, Inc./MCA/Universal Home Video 82142	1994	19.98
4	4	7	A TROLL IN CENTRAL PARK Warner Bros. Inc./Warner Home Video 16100	1994	19.99
5	10	3	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD MTV Music Television/SMV Enterprises 49616	1995	14.98
6	14	3	BEAVIS & BUTT-HEAD: WORK SUCKS! MTV Music Television/SMV Enterprises 49615	1995	14.98
7	11	3	GARGOYLES, THE MOVIE Walt Disney Pictures/Walt Disney Home Video 3936	1994	19.99
8	NEW ▶		THE LION KING Walt Disney Pictures/Walt Disney Home Video 2977	1994	26.99
9	5	7	THE BRAVE FROG Hemdale Pictures Corp./Hemdale Home Video 7098	1989	14.95
10	7	75	ALADDIN Walt Disney Pictures/Walt Disney Home Video 1662	1992	24.99
11	6	49	THE FOX AND THE HOUND Walt Disney Pictures/Walt Disney Home Video 2141	1981	24.99
12	20	3	BARNEY: FAMILIES ARE SPECIAL Barney Home Video/The Lyons Group 2004	1995	14.95
13	8	29	BARNEY: LIVE IN NEW YORK CITY Barney Home Video/The Lyons Group 2002	1994	19.99
14	23	5	TIMMY THE TOOTH: MOLAR ISLAND Universal City Studios/MCA/Universal Home Video 81940	1995	12.98
15	19	21	BARNEY'S IMAGINATION ISLAND Barney Home Video/The Lyons Group 2003	1994	14.95
16	NEW ▶		MR. BUMPY'S KARAOKE CAFE ABC Video 42081	1995	12.95
17	12	41	THE RETURN OF JAFAR Walt Disney Pictures/Walt Disney Home Video 2237	1994	22.99
18	17	5	TIMMY THE TOOTH: TIMMY IN SPACE Universal City Studios/MCA/Universal Home Video 81914	1995	12.98
19	13	23	MARY-KATE & ASHLEY OLSEN: THORN MANSION ▲ Dualstar Video/BMG Kidz 30050-3	1994	12.98
20	24	367	ALICE IN WONDERLAND ♦ Walt Disney Pictures/Walt Disney Home Video 36	1951	24.99
21	25	109	FANTASIA Walt Disney Pictures/Walt Disney Home Video 1132	1940	24.99
22	9	434	DUMBO ♦ Walt Disney Pictures/Walt Disney Home Video 24	1941	24.99
23	16	23	MARY-KATE & ASHLEY OLSEN: LOGICAL I RANCH ▲ Dualstar Video/BMG Kidz 30051-3	1994	12.98
24	22	5	THERE GOES A SPACESHIP! Kidvision/WarnerVision Entertainment 50729	1995	12.95
25	NEW ▶		TALES OF BEATRIX POTTER 2 Family Home Entertainment	1995	12.98

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Paris AES Meet Draws Record Crowd Highlights: Product Demos, Producers Summit

■ BY PAUL VERNA

PARIS—Audio professionals from major worldwide territories turned out in force at the 98th Audio Engineering Society, fulfilling the organizers' promise that the Paris convention would be the biggest AES ever.

Hermann A.O. Wilms, AES' Brussels-based European representative, reported that the convention—held at the Palais de Congrès here Feb. 25-28—attracted 6,600 visitors, a 1% increase over last year's event in Amsterdam. That figure did not include exhibitor staff badges, said Wilms.

A total of 317 companies took stands on the three-level exhibit floor at the Palais. By contrast, 312 exhibitors attended the Amsterdam AES, said Wilms.

In keeping with the European AES' "host country" tradition, French visitors accounted for 40% of the 6,600 total, compared with 32% Dutch attendance in 1994. Wilms said the current number was impressive, and noted that only in 1991—when the Persian Gulf War prevented many international exhibitors from attending—did the host country attract a larger percentage of visitors.

Coincidentally, the number of square meters taken up by the AES convention was the same as the number of visitors: 6,600. That exceeded the Amsterdam square-meter total of 6,380, as well as the 6,450 square me-

ters used up the previous year in Berlin.

Wilms said he "scratched every last square meter" out of the Palais de Congrès, and speculated that the AES convention would not return to that venue unless a planned expansion of the facility was approved by the French government and completed.

In the meantime, next year's European AES is scheduled for Copenhagen in May, and the following year's event will most likely take place in Barcelona, according to Wilms.

As always, the AES served as a forum for product introductions for the recording, mixing, mastering, sound reinforcement, post-production, and broadcast markets. It also allowed audio professionals to review new technical papers and attend workshops and tours.

Perhaps the most far-reaching development at AES was the first-ever large-scale meeting of the European producers guilds, led by Robin Millar and Peter Filleul of Re-Pro, the British organization of recording producers, directors, and engineers (see story, page 1). The unions are trying to band together to seek performance-right income for studio professionals in the European Community.

On the product front, the Paris AES marked the first European showing of SSL's SL9000 and Axiom analog and digital consoles, respectively, and DiskTrack random-access multitrack system. The first Axiom

went to the BBC, and the first SL9000 in Europe to Wisseloord Studios in the Netherlands, according to representatives from U.K.-based SSL.

Digital 8-track giant Alesis announced a system upgrade and 25% price reduction for its popular ADAT system. On the other side of the digital 8-track coin, Sony unveiled its PCM-800 machine, which uses the DTRS hi-8 format popularized by Tascam's DA-88, in contrast to Alesis VHS-based tape mechanism.

Sony also made news in the mastering world, unveiling a new formulation of its Super Bit Mapping bit-re-

(Continued on next page)



In The Heart Of The Mix. The members of Heart booked themselves into their studio, Bad Animals in Seattle, to mix their upcoming Capitol Records live album, "The Road Home," with producer John Paul Jones of Led Zeppelin fame. Shown, from left, are Heart member Nancy Wilson, engineer Brian Foraker, Jones, and Heart's Ann Wilson and Howard Leese.

Kolderie & Slade Build Production Empire From The Underground Up

■ BY PAUL VERNA

Like Pluto in Greek mythology, Paul Q. Kolderie and Sean Slade rule the Underground.

As a duo, they have produced or engineered seminal alternative rock records by Radiohead, Hole, Juliana Hatfield, Big Dipper, Dinosaur Jr., Orangutang, Uncle Tupelo, Welcome Mat, Blackfish, the Mighty Mighty Bosstones, Tripmaster Monkey, Paw, the Family Cat, Buffalo Tom, Atom Seed, Field Trip, and Clockhammer.

Outside of the partnership, Kolderie has worked on material by Morphine, the Connells, FIREHOSE, the Lemonheads, the Pixies, 10,000 Maniacs, and Throwing Muses. Slade's individual credits include Chuck, the 360's, Buffalo Tom, and an upcoming project by Cold Water Flat—the first act signed to a production deal between MCA Records and Fort Apache, the Boston studio that Kolderie and Slade founded in an abandoned commercial laundry in 1986.

A team in the true sense of the word, Kolderie and Slade both produce and engineer the projects on which they collaborate. Because they are both technically proficient, they don't have to hire an engineer.

"When we meet a band, they're getting the whole picture of what they're going to get," says Slade. "There isn't any X factor."

Working as a duo affords Kolderie and Slade certain luxuries that other producers don't have, like the ability to bounce ideas off each other, defuse tensions with artists, alleviate loneliness while on the

road, and keep sessions going even when one of them is interrupted by a phone call.

Like many great producers, Kolderie and Slade do not impose a sonic stamp on their projects. Instead, they tailor their productions to the wishes of the artist and the demands of the material.



Sean Slade, left, and Paul Q. Kolderie. (Photo: Ali Smith)

"The French word for producer is *réalisateur*, and that's a pretty good definition of what we do," says Kolderie. "We 'realize' artists' songs. We take their idea, which might exist only as humming in the air, and make it real—something that people can buy, listen to, and play on the radio. That's our job, and we don't really look at it as if there's any particular way to do it."

Slade adds that even within a given project, he and Kolderie try to approach each song differently. "We've always been fans of that 'White Album'-style approach, where each song has its own distinct atmosphere," he says. "Sometimes when I hear records, my first criticism is that they sound like they were all recorded and mixed in one place at one time."

Kolderie and Slade achieve their desired results through the use of vintage gear. The centerpiece of

their equipment spectrum is a Neve 8078 Custom console that they purchased after working with similar machines at other studios. That board is installed at Fort Apache, where Kolderie and Slade still do the bulk of their work.

"We started going to other studios that had these old boards, and we realized that they really are superior," says Kolderie. "I don't know why they don't apply those principles today. Technology marches on, and it's marching resolutely backward. There's an emphasis on features and convenience over quality."

Fort Apache also is equipped with a Studer A827 24-track recorder, a Studer A820 mixdown machine, and Urie, Meyer, Yamaha, and Auratone monitors. The Neve installation and other upgrades have pushed the studio's rates up to \$1,000 a day—not high by world-class standards, but too expensive for local bands. As a countermeasure, Fort Apache is preparing to open a 16- or 24-track annex a couple of blocks away to serve the local market.

Slade calls the new room a "guerrilla studio" reminiscent of the original Fort Apache, which was an attic studio situated in a Boston ghetto. "It was crude and ugly, just like the bands' practice spaces, so they felt very comfortable there," says Kolderie.

Although he and Slade are inevitably identified with the studio they created, they are no longer owners of Fort Apache. That distinction belongs to producer/engineer Gary Smith, who is also Hatfield's manager, and British recording artist Billy Bragg, who acquired his stake in the operation from original owner Joe Harvard.

Kolderie, Slade, Smith, and producer/engineers Tim O'Hare and

(Continued on next page)

AUDIO TRACK

NEW YORK

MATADOR RECORDS ACT Pavement was at Baby Monster Studios working on its new release. **Bryce Goggin** engineered the self-produced project... Composer/arranger **Dave Matthews** recently completed two projects, "Central Park Kids" and "Super Funky Sax," at Warehouse Recording Studio. The sessions will be released on the Japanese label Sweet Basil... **Arto Lindsay** spent some time at the Magic Shop tracking and mixing his new release for Knitting Factory Works. Lindsay produced the sessions, and **Pat Dillet** engineered behind the studio's Neve console. **Joe Warda** assisted... Mercury Records artist **El Haj** was recently at Bass Hit Recording Studios working on an upcoming release with producer **Rodney Jerkins**. Engineering the project behind the SSL 4000E was **Dexter Simmons**.

LOS ANGELES

GEFFEN RECORDS GROUP That Dog was at Mama Jo's Recording Studio mixing its upcoming album. **Paul Dugre** engineered the sessions on the custom Trident console with GML automation and co-

produced with the band. **Eric Smith** assisted... At Brooklyn Recording Studio, MCA Records artist **Sheena Easton** mixed an upcoming project. Sessions were produced by **Denny Diante** and engineered by **Humberto Gatica**... Producing duo **SoulShock & Karlin** were at the Enterprise remixing **Barry White's** "Diggin' On You" and **Pebbles'** "Like The Last Time." The pair worked behind the 80-channel SSL 8000 Series console with Ultimation and recorded onto a Studer A820... Delicious Vinyl recording act **the Pharcyde** was at Skip Saylor Recording tracking its new release. **John Barnes** produced the sessions while **Rick Clifford** engineered. Assisting was **Tulio Torrinello Jr.**... Producer **QDIII** was at Aire LA Studios working with Motown recording group **Soultry**. Engineering the sessions were **Greg Barrett** and **Michael Nally**.

NASHVILLE

ARISTA RECORDS GROUP Blackhawk was at Midtown Recording Studios completing the follow-up to its platinum debut album. **Mark Bright**, **Mike Clute**, and **Tim DuBois** co-produced the sessions,

(Continued on page 70)

PRO
FILE

PARIS AES MEET DRAWS RECORD CROWD

(Continued from preceding page)

duction system, and receiving a high-profile endorsement from Bob Ludwig of Gateway Mastering.

Ludwig demonstrated the capabilities of SBM with a Pearl Jam recording, noting that the new SBM algorithm works well for pop and rock recordings. The conventional wisdom among mastering engineers—including Ludwig—had been that SBM was more applicable to classical recordings, while rival systems like Apogee's UV-22 were better suited to handle noisier rock and pop masters.

However, those distinctions may be blurring, said Ludwig. He told Billboard, "The earlier SBM algorithm I didn't really care for, but this new one is really good. It contains dithering in the lower bits, between 17 and 24, and that helped the sound quite a lot."

Another significant development at AES was an unusual alliance formed by AT&T Digital Studio Systems and Studio A, a Nashville-based booking and referral service operated by former Masterfonics GM Lisa Roy.

AT&T has contracted Studio A to book and promote sessions at studios equipped with the AT&T Digital DISQ Mixer Core, a high-end mixing system that effectively converts an analog console into a digital workstation.

"Any studio that purchases the DISQ gets my company for one year to book projects into their studio at no additional cost," said Roy, an 11-year studio-industry veteran who co-owned Los Angeles facilities Studio

55 and Ground Control, prior to joining Masterfonics in 1993. "I'll work with them on the promotion and media level, as well. A lot of studios don't have that in house, and a lot of the booking agents at the studios don't have the experience with the product already to bring to the table immediately."

AT&T Digital Studio Systems marketing and sales executive Russ Hamm said, "What has surprised us about large-scale digital mixing is the great fear that the most prominent engineers in this industry have of trying something new. And even though when they sit down at our system it looks like an SSL console—something they're totally familiar with—a lot of them will still back out to do it analog because of the fear that the producer might ask them to do something that is an unknown in digital. And from the beginning, it was Lisa who almost hand-held these guys into trying it."

Masterfonics was the first studio to install the DISQ system. Since then, units have gone up at Crescent Moon in Miami, Right Track and Electric Lady in New York, Conway in Hollywood, Calif., and Sound Studio N in Cologne, Germany.

In Japan, a system was installed in and subsequently removed from Seitic, and AT&T is now negotiating with Hitokuchizaka for a DISQ installation. Hamm said AT&T is trying to bring the cost of the DISQ Mixer Core to the \$200,000 level, from its original tag of \$500,000.

KOLDERIE & SLADE BUILD PRODUCTION EMPIRE

(Continued from preceding page)

Lou Giordano are partners in a production company called Prodeo ("I could see Wile E. Coyote unloading a box that said 'Prodeo,'" says Kolderie). Prodeo is separate from Fort Apache, but their interests are intertwined because Smith is a partner in both and because the Neve board belongs to Prodeo but is being leased to Fort Apache.

Commenting on the potential conflicts arising from such a tangled web, Kolderie says, "The only way we can get through it is by trying to stay friends. If it ever gets ugly, it's going to get really ugly."

The friendship between Kolderie and Slade dates back 20 years, when they met while studying art history at Yale and formed a band that eventually became the Sexexecs.

"We were the original punk rockers at Yale. There weren't many of us," says Slade. Kolderie adds, "It was a comfortable sort of middle-class rebellion. It wasn't like we were getting kicked out of school or anything." Eventually, the two "drifted up to Boston because there was a really good music scene at the time," says Kolderie.

"By that time, we had pretty much played in every bar in the Northeast," says Slade. "The whole romance of rock had started to wear off, but the fun of recording was still amazing. So when we were forced to move out of a house we were sharing, we got together with [Harvard] and bought an 8-track, and that was the original Fort Apache."

By 1987, the duo "pretty much had

the market locked up, and we had opened a second studio, so we had a 24-track place and a 16-track place," says Kolderie. "We just did practically every gig in town. By being on top of the market like that, bands came to you and you got to work with the best hands. We got ourselves established early on, and we've been able to keep it going ever since."

Today, Kolderie and Slade continue to attract the cream of the crop among hip alternative rock acts. Having recently finished the upcoming Hatfield project, Kolderie and Slade are working on a project by Interscope act Lifter, which Kolderie compares to Bob Mould and Nirvana. The two have also mixed Radiohead's new album, which was produced in the U.K. by John Leckie.

The deal between Fort Apache and MCA—officially launched with a CD retrospective titled "This Is Fort Apache"—taps into the production and A&R expertise of the Prodeo principals.

"All of us are basically roving A&R men, and we're each responsible for bringing in a band to the label, and usually the person who finds a band and brings it in will become the producer of that album," says Slade.

Given their impressive track record (Radiohead's "Pablo Honey" and Hole's "Live Through This" have gone gold), Kolderie and Slade will likely continue to find the talent and produce some of the finest records in the increasingly vast genre known as alternative rock.

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 11, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	TAKE A BOW Madonna/ Babyface Madonna (Maverick/Sire/Warner Bros.)	CANDY RAIN Soul For Real/ Heavy D, Poke Red Hot Lover Tone (Uptown)	YOU CAN'T MAKE A HEART LOVE SOME-BODY George Strait/ P. Cook (MCA)	LIGHTNING CRASHES Live/ J. Harrison Live (Radioactive/MCA)	DEAR MAMA 2 Pac/ T. Pizarro (Interscope)
RECORDING STUDIO(S) Engineer(s)	MUSIC GRINDER (Los Angeles) Brad Gilderman Eric Fisher	SOUNDTRACK (New York) Tony Maserati	EMERALD (Nashville) Steve Marcantino	PACHYDERM (Cannon Falls, MN) Lou Giordano	ENCORE (Burbank, CA) Tony Pizarro
RECORDING CONSOLE(S)	SSL 6072E/G	SSL 4000G	SSL 4000	Neve 8068	SSL 4000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A800 MK III	Studer A827	Otari DTR-900 MKII	Studer A827/A820	Studer A827
STUDIO MONITOR(S)	Custom Bi-Amps Yamaha NS10	Tannoy DMT 215	Kinoshita/Hidley	KKRK	Augsperger Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE ENTERPRISE (Los Angeles) Jon Gass	SOUNDTRACK (New York) Tony Maserati	MASTERFONICS (Nashville) John Guss	MUSIC HEAD (Lake Geneva, WI) Tom Lord-Alge	ENTERPRISE (Los Angeles) Paul Arnold
CONSOLE(S)	SSL 8000 with Ultimotion	SSL 4000G	SSL 4064E AT&T Digital Core Mixer	SSL 4064E	SSI 8000G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A820	Studer A827	Otari DTR 900II	Studer A80 Mitsubishi X-850	Studer A827
STUDIO MONITOR(S)	Augsperger	Tannoy DMT 215	KEF C55	Yamaha NS10	Augsperger
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	FRANKFORD WAYNE Michael Sarsfield	MASTERFONICS Glenn Meadows	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Brian Gardner
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	Uni Manufacturing	Uni Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Uni Manufacturing	Uni Manufacturing	Uni Manufacturing	WEA Manufacturing

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Pro Audio

RE-PRO PUSHES FOR PRODUCERS' RIGHTS

(Continued from page 1)

dio Engineering Society Convention here, Re-Pro chairman Robin Millar and vice chairman Peter Filleul urged their European counterparts to lobby their governments to broaden existing performance-right laws, which in most cases cover performers and record companies, but not producers.

"In most of the countries in Europe, there is no principle whereby a record producer ... can [make] money from a radio or TV broadcast," said Millar. "We are the only essential part of the recording process who do not participate. The lyric writer gets paid, the music writer gets paid, the [publisher] gets paid, the singer gets paid, the bass player gets paid, the record company gets paid, but the producer does not get paid. [Re-Pro president] George Martin does not earn any money from Beatles records being played around the world, apart from in Germany," where the producer is recognized as making a creative contribution to the recording process and is therefore eligible for performance revenue.

Encouraged by the positive response at the Paris meeting, Re-Pro is spearheading a pan-European producers association. Said Filleul, "We're going to form an umbrella association that will have a name, an address, and a letterhead, but we will continue to pursue our own national interests."

Among the goals of the yet-unnamed European producers association will be to address the neighboring rights issue; promote the producers' cause to record companies, collection societies, talent unions, and artists; and define the role of the producer.

The latter point is especially sensitive given that many countries entitle the "producer" to receive a performance royalty but define "producer" as the record label, not the studio professional who directs the recording session.

Eric Clermontet of French society GRAF (Guilde des Réalisateurs Artistiques Français) noted that the French word for record producer is *réalisateur*. Similarly, Vladimir Vinogradov of Russian society ASD (Association of Sound Directors) said that in Russian, producers are referred to as "directors."

The definition of the producer as the record company is written into the Rome Convention, to which most European territories adhere, said Filleul.

"The problem with the Rome Convention is that it was drawn up in 1948, when the producer was the record company or the person who worked for the record company," he said. "That situation is entirely different now, where freelance producers are, in the main, the people who actually create the records."

In a post-AES letter to GRAF, ASD, Dutch society GONG, German group VDT, and the Tonmestervereinigung of Austria, Filleul wrote that one of the most urgent concerns of producers is to "find a common title for our job. This is very important if we are to be able to address judges or legal experts who may have no understanding of our industry. The term 'producer' will continue to confuse the issue, and although there may be some resistance, especially from our U.S. colleagues, we may have to abandon it."

Filleul suggested the terms "director" or "session director" as alternatives.

Whatever producers are called in the future, their claim to performance-right reform is precipitated by two factors: the harmonization of legislation across the European community and the shift in technology from mechanical sales to electronic delivery of music.

Said Millar, "All of us now have watched record companies internationalize. We have watched artists internationalize. We have watched the European community forge together and internationalize. We have watched artists from so many different countries achieving international success. The rule book has been thrown away. It is almost essential, and unavoidable, that all of us in this room will do more work in an international context."

He added, "The more record producers are in contact with one another internationally, starting with Europe here, but America as well, the more likely it is that—when the day inevitably comes, as it will, where very few pieces of plastic are sold over the counter and the vast majority of music will be carried by satellite, radio waves, land lines, or other means on a one-off basis—we will participate properly in that revenue."

Also of concern to the production community is the recently enacted European Community Directive 92-100,

(Continued on page 73)

AUDIO TRACK

(Continued from page 68)

while Clute handled engineering chores ... Billy Ray Cyrus, Kyle Petty, Rick Trevino, and Sammy Kershaw were together at the Music Mill working on an upcoming NASCAR project to be released on Columbia Records. Producing the sessions was Blake Chancey. Joe Scaife, Jim Cotton, Billy Sherrill, and Graham Lewis shared engineering chores. Curb recording artists the Smokin' Armadillos were at Soundstage working on their upcoming project with producer Chuck Howard. Engineering the sessions was John Kelton, who worked behind the SSL 56-input G Series console. Craig White assisted.

Melon finished recording its upcoming project at Kingsway Studios in New Orleans. Andy Wallace produced the sessions ... Blind Pig recording artists Jimmy Thackery & the Drivers were at New River Studios in Fort Lauderdale completing mixes on their upcoming project for the label. Sessions were produced by Jim Gaines and engineered by John Hanlon. Riley J. Connell assisted ... At Trutone in Hackensack, N.J., engineer David Radin mastered a single, "Jerky Jam," from the Select/Atlantic Records soundtrack to the film "Jerky Boys." Engineer Phil Austin cut the vinyl 12-inch on the project.

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Update

CALENDAR

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

MARCH

March 13, **Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.
March 13, **"Classical Music Recordings In The '90s: Are They The Best Ever? If Not, Why Not?"** seminar presented by the New York chapter of NARAS/Lena Home Educational Program, CAMI Theater, New York. Jon Marcus, 212-245-5440.
March 14-16, **New Media Expo**, featuring the Second Annual Interactive Media & Marketing Awards, Los Angeles Convention Center, Los Angeles. 617-449-6600.
March 15, **"Financial Planning—Projecting/Protecting Your Future: The Basics,"** presented by Los Angeles Women In Music, Ma Maison Sofitel, Los Angeles. 213-243-6440.
March 20-26, **Canadian Music Week '95**, various locations, Toronto. 416-695-9236.
March 21-25, **Winter Music Conference**, Fontainebleau Hilton, Miami. 305-563-4444.
March 22, **American Jewish Committee 1995 Music-Video Division Human Relations Award Dinner**, honoring Alliance Entertainment Corp. co-president/COO Jerry Bassin, Plaza Hotel, New York. Lenny Myron, 212-751-4000 x338.

LIFELINES

BIRTHS

Girl, Alexandra Noelle, to **Stephen and Tiffany Barnes**, Feb. 2 in Los Angeles. He is a partner in the entertainment law firm of Bloom, Dekom, Hergott, and Cook.

Boy, Devin Andru, to **Dru and Tonya Laborde**, Feb. 8 in Jackson, Miss. He is program director/morning man at WKTF Jackson.

Girl, Taylor Lauren, to **Thomas and Nicole Lavender**, Feb. 8 in Nashville. He is a sales representative in the gospel and Christian music division of Central South Music Sales. He also is the son of the late **Shorty Lavender**, a Nashville fiddle player and talent agent.

Girl, Eliot Lauren, to **David and Dana-Joy Cremin**, Feb. 13 in Los Angeles. He is founder of Vis-a-Vis Entertainment Inc., an artist management and music publishing company. She is marketing coordinator for A&M Records.

Girl, Deanna Emilia, to **Peter Cooper and Emilia Madureira**, Feb. 14 in New York. He is director of artist development for Roadrunner Records.

Girl, Emma, to **Mark Bliesener and Nilda Marchionne**, Feb. 15 in Denver. He is VP of personal management firm Morris, Bliesener & Associates.

Boy, Noah Matthew, to **Bob Goodman and Jayne Lipman**, Feb. 17 in New York. He is lead singer for the band Celcore. She is president of Jayne Lipman Marketing & Promotion Services.

Girl, Savanna Fortune, to **Tramp and**

APRIL

April 1, **"How To Start And Run Your Own Record Label,"** presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.
April 1, **Black Entertainment And Sports Lawyers Assn. Mid-Year Conference**, City College Of New York, New York. 609-753-1221.
April 3, **"Hollywood In Cyberspace,"** seminar on music, film, and television in relation to the Internet and online services, Pacific Design Center, Los Angeles. Nina Steiner, 310-288-3425.
April 3, **American Women In Radio and Television Commendation Awards**, Waldorf-Astoria Hotel, New York. 703-506-3290.
April 4, **"The Business Of Entertainment: The Big Picture,"** co-sponsored by Wertheim Schroder and Variety, Pierre Hotel, New York. 212-492-6082.
April 6-8, **Fifth Annual Hip-Hop Conference**, Howard University, Washington, D.C. Alberta Coker, 202-484-9519.
April 7-8, **Urban Music Conference**, presented by BMI, Regal Maxwell House Hotel, Nashville (April 7) and Middle Tennessee State University Department of Recording Industry in Murfreesboro, Tenn. (April 8). Thomas Cain, 615-291-6725.
April 17-22, **Tin Pan South '95**, presented by the Nashville Songwriters Assn. International, various locations, Nashville. 615-259-3472.
April 20, **Billie Awards**, Supper Club, New York. 212-536-5018.
April 27, **Gospel Music Assn. Dove Awards**, Grand Ole Opry, Nashville. 615-242-0303.

Deanna Routh, Feb. 23 in Nashville. He is fiddler/mandolinist/guitarist/backing vocalist of Liberty recording group the Cactus Brothers.

DEATHS

Gerald Gabinelli, 40, of cancer, Jan. 27 in Summit, N.J. Gabinelli was an engineer, producer, lyricist, and songwriter. Over the course of his career, he was chief engineer at ODO Studios and staff engineer at Media Sound Studios, the Hit Factory, and Sound Works Studio in New York. He produced, engineered, and co-wrote the lyrics for the gold single "Superstar" by Lydia Murdock on Team Records and engineered the platinum albums "I Love Rock'n'Roll" by Joan Jett & the Blackhearts and "Gaucho" by Steely Dan. He also worked on albums by Kiss, Humble Pie, Cameo, James Brown, Barry Manilow, Harry Belafonte, Gloria Gaynor, Liza Minnelli, and many other artists. In addition, he did live-sound production for concerts by Tina Turner and Cyndi Lauper, worked on the recording of the Broadway cast albums of "Beatlemania" and "Annie," and did audio production for several films and TV news shows. He began his career working with Bob Clearmountain at Media Sound Studios and Ton Bongiovi at the Power Station, both in New York.

Vivian Stanshall, member of the Bonzo Dog Doo-Dah Band, in London (see story, page 45).

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

WORK'S SPONGE SOAKS UP SUCCESS

(Continued from page 12)

ing something right."

Sponge hit the road with Love Spit Love in the summer of 1994 to coincide with the August release of the band's debut album, "Rotting Piñata," on the now-defunct Chaos imprint. The band landed at Work in January after the new label cherry-picked its way through Chaos' and Columbia's talent list to come up with its 15-act roster. After that string of dates, the band headlined a fall club tour with Columbia's Mother May I and 550 Music/Epic's XC-NN.

The quintet just wrapped up headlining clubs with Interscope's Compulsion and headed out with Live and Love Spit Love for a series of March 8-April 4 dates.

Meanwhile, "Plowed" holds steady at No. 8 on the Modern Rock Tracks chart and No. 16 with a bullet on the Album Rock Tracks chart this week.

"Rotting Piñata" first entered the Heatseekers chart Jan. 21 at No. 37 before peaking on that chart at No. 4 March 4. The title broke into the top half of The Billboard 200 at No. 92 March 11, making the act a Heatseekers Impact Artist. This week the album is No. 94 on The Billboard 200. According to SoundScan data, it has sold more than 79,000 units.

The re-edited "Plowed" clip substitutes the conceptual vignettes that were in the

original version with more performance footage.

MTV, which first aired the video in November, is designating "Plowed" as a Buzz Clip beginning Monday (13).

"It's a good clip," says Matt Pinfield, manager of music programming at MTV. "The song is strong, and modern rock and album rock has sparked a real buzz here."

Ayeroff says it was Columbia president Don Ienner's suggestion to re-edit the video with more live footage. "The second version was more dynamic," Ayeroff says. "At this point, we felt people needed to understand that this is a very good live playing band."

Harris says, "Marketing in the music business, for us, is the ability to better represent a band. This was a better introduction to this band. No tricks or concepts, just great footage."

In addition to the strength of the band's live show, Worth says that Sponge is beginning to connect with its fans because of its "intelligent" lyrics.

"This isn't about love and losing your girlfriend or heroin and any of that stuff we're hearing now," she says. "I'm not putting that down, but he's talking about life and human qualities, and he's getting through to people."

Sponge singer Vinnie says, "It's not written from a dark, hopeless side, but with a light at the end of the tunnel vibe." He adds that the band's sound is partly influenced by such Detroit scenesters as Iggy Pop. "We don't sit around saying how crappy it all is. Sure you can get depressed, but you have to deal with it."

The success of Sponge was actually fueled by album rock radio, a format that has been dismissed by some as not being able to break bands.

KLOS Los Angeles and WAXQ (Q104) New York were the first two album rock supporters of "Plowed" back in August. Chaos first went with "Neenah Menasha" to modern rock radio, but received a lukewarm reception.

Edwards says "Plowed" was serviced simultaneously to modern rock and album rock radio, but it was the latter format that picked up on it first. Once modern rock KROQ Los Angeles started playing the song, other modern rock stations came on board.

"It was a long road," says Edwards. "When we officially went for [airplay] on

Oct. 10, we had quite a few [stations] on board. But, we were going into the Christmas releases with a brand new band on a brand new label with a brand new employee—I had just gotten here. We were up against R.E.M. and Pearl Jam. But, it lasted through the holidays and came out even stronger."

Ron Bunce, PD at modern rock WLUM Milwaukee, says "Plowed" is now one of the top five most requested songs at the station. "This past week, it went from No. 93-66 in album sales in Milwaukee."

Edwards says the label is in the process of servicing top 40 radio with "Plowed." So far, modern rock leaning top 40 outlets such as WHTZ (Z100) New York and WHTT Detroit are playing it.

Rob Weldon, music coordinator at WHTT, says it was tough for Sponge to gain acceptance in its hometown. "Local music doesn't take off here like it does in other markets," he says. "Bands have a better shot of making it here if they're not from here or if they go elsewhere."

Weldon says the song is out-testing Collective Soul, Stone Temple Pilots, and Stone Roses and is the No. 5 most-played song on the station.

Due in part to the growth of "Plowed" at radio, Bob Bell, new release buyer at the 350-store Warehouse Entertainment chain based in Torrance, Calif., says "Rotting Piñata" was quickly moved into the upper tier of the chain's "Test Spin" developing artist program.

"We've had success with it partly due to Sony's developing artist price on the title, which is \$11.98, low enough so when we have it in a program, we can sale price it under \$10," says Bell. "This title did well enough for us in the lower tier of the [test spin] program in February that we turned around and put it in the upper tier."

The follow-up track, "Molly," will be serviced to album rock and modern rock simultaneously, probably in May, says Edwards.

It's strangely appropriate that Sponge ended up on Work. A different incarnation of the band, with Vinnie behind the drum kit instead of on lead vocals, was one of Mark Williams' early signings to Virgin, when Ayeroff and Harris were co-chairmen of the label.

"When Don Ienner brought us a stack of stuff and played us 'Plowed,' we both went, 'Wow, what's that?'" says Ayeroff.

RE-PRO PUSHES FOR PRODUCERS' RIGHTS

(Continued from page 70)

which calls for the revenue from radio and TV play of music to be split "between those who create the music and those who sell the music," said Millar.

"Whether that represents the status quo at the moment varies from territory to territory," he said. "Whether the individual record company organizations decide to work together to react to this European directive remains to be seen. Certainly the musicians unions have decided to work together as a group of people."

Since the directive neither includes nor excludes producers, what effect it might have on the production community is uncertain. However, what is clear is that producer organizations in the European Community need to be aware of it and respond to it in order to further their cause, said Filleul.

In the U.S., producers are far behind their European counterparts in that they do not have a representative body, as Filleul noted in a Feb. 11 Billboard Commentary. Moreover, U.S. law does not compensate even record companies for airplay, let alone producers. In Europe, by contrast, record companies re-

ceive a performance royalty, so the notion of extending that right to producers seems less far-fetched than in America, said Filleul.

Since AES, Re-Pro has been in contact with prominent U.S.-based producer manager Michael Lipman regarding some collaboration between the British organization, the other European societies, and U.S. producers, according to Filleul. "It is very much an international industry, and we have to help each other," he said.

Re-Pro is also campaigning to implement the International Standard Recording Code, or ISRC, across the board. Essentially an inaudible, but broadcastable, digital fingerprint, the ISRC would allow rights-collection societies to monitor airplay and know exactly how many times a record was played.

Even though producers do not receive a performance royalty at present, they argue that because they participate in every stage of a recording—from preproduction to mastering—they are best suited to ensure that the ISRC is properly applied.

RAVI SHANKAR: GALA 75TH FOR THE GODFATHER OF WORLD MUSIC

(Continued from page 1)

for his raga-based repertoire via landmark concerts and collaborations with such admirers as jazz saxophonist Bud Shank, violinist Sir Yehudi Menuhin, flutist Jean-Pierre Rampal, minimalist composer Philip Glass, and conductors Zubin Mehta and André Previn. Moreover, Shankar inspired sitar protégé Harrison to incorporate raga rhythms and melodies in his songwriting with the Beatles and as a solo artist, sparking an explosion of interest in sitar music and kindred Indian classical idioms that would influence rock, blues, and jazz performers as diverse as the Byrds, the Paul Butterfield Blues Band, the Grateful Dead, John Coltrane, and John McLaughlin.

Accorded the honorific of *Pandit* (priest) in his native land, Shankar remains a hero, guru, and revered exemplar for a gifted new generation of Indian classical players and experimentalists. He paved the way for Western acceptance of rock-edged sitarist Ashwin Batish (who played on the soundtrack to the Beatles film "Help!"), crossover violinist L. Subramaniam (who recorded the score for the acclaimed 1991 film "Mississippi Masala"), renowned double-violinist L. Shankar (no relation), Indipop vocalists Najma Akhtar and Sheila Chandra, and young tabla superstar Zakir Hussain.

Hussain is the son of tabla master and longtime Ravi Shankar accompanist Alla Rakha and thus is in a unique position to access the multigenerational impact Shankar has had on the course of modern Indian music. As Hussain observes near the start of the forthcoming film "Ravi Shankar ... A Tribute," by noted documentary Alan Kozlowski, "[Shankar's] contribution over the past three decades, at least, in Indian music has been of immense value to musicians who have grown up in that time period, because the most mammoth and juggernaut figure that existed in Indian classical music has been *him*—the man who went out and represented us to the world and made sure that they understood what we are and where we come from. I have con-



Ravi Shankar, 12, standing in front of, from left, brother Rajendra, father Shyama, and brother Debendra, 1932.

of the instrument). Sitar has seven bronze, steel, or gut strings (two of them bass strings) and 10 or more sympathetic understrings; the latter strings increase the resonance amplified by the hollow gourd base and an extra gourd sometimes mounted halfway down the neck.

At the heart of Indian music, which is derived from sacred Vedic chants and hymns that date to 2500 B.C., are the ragas. There is a cherished maxim in Sanskrit—the classical language of ancient India—that asserts, "*Ranjayati iti Ragah*," or "That which colors the mind is a raga."

Unlike the harmonic foundation of Western music, Indian music is built on melody and rhythm, the two discarded elements of European conservatory orthodoxy. Thus, Indian music is the essence of emotion, sound as sensation. The bent notes, frenetic riffing, and sprung melodies of the sitar leap forth in streams of joy or anguish, as if the instrument is shedding a torrent of brass tears.

"The raga reflects the spiritual hopes of the people, the constant struggle for life," confides Shankar in "Ravi Shankar ... A Tribute." "It is drawn out of the moods of the seasons, the prayers in our temples, for our music is not written down, it is passed from heart to heart."

And the ability to play ragas at all is a consequence of a discipline within a discipline. The basic training takes years, after which the sitar player must discover his or her own unique facility for performing the initial three-stage solo exposition of the raga: the *alap* (slow-paced, free-form invocation that states the central phrases, principal notes, and tonal range of the raga being performed), the *jor* (more rhythmic and improvisational section), and *jhal* (characterized by increasing speed and intensity). But Shankar eclipsed any simple signature approach to the trinity of solo techniques, quickly escaping even the most permissive limits of traditional extemporizing as he erupted in a *jhal* that mixed *drut* (fast), *thumri* (freer, lyrically romantic), and *khyal* (fanciful, voice-like) styles of playing and articulation. By the point of the *gat* juncture in the raga, when it erupts with the trundling gulp of the tabla drum, setting the *tala* or rhythm structure, Shankar would already be galloping far beyond the compass of the rising tintinnabulations.

In Pandit Shankar's often-bleeding hands, the patina of tears that poured from the sitar strings were tones or *svara*, which, by definition, are "that which shines by itself." Like most naturally gifted musicians, Shankar found he not only could play whatever he thought, but also whatever he felt, his instinctive gifts catapulting his talent into a higher realm described in the Upanishads, the mystical scriptures of Hinduism, as the core of the self, "surrounded by the senses, the person of light, consisting of knowledge."

It was the fiercely beautiful brand of playing Jerry Garcia has called "fireballs." It was the primacy of rhythmic purpose that minimalists such as Philip

Glass helped promote in order to inch toward true cadent purity. It was the radiant sense of artistic rightness that a humbled Harrison sought to quantify in such Beatles songs as "Within You Without You" and "The Inner Light."

The fact that Ravi Shankar came to this expertise by a wholly unconventional path only confirmed the certainty that it would one day bring him scorn, censure, and much problematic glory. But above all, in the 75th year of his passage, it has brought him what all those who suffer to know themselves seek most: the merest measure of peace.

For many observers, Shankar's achievements are seen as the rewards of a lifelong devotion to artistic and personal asceticism, his sober-minded focus made possible by humble beginnings, utter disinterest in the secular world, and an unswerving dedication since childhood to the rigors of his craft.

All of these notions are, of course, absolute nonsense. Which is what makes his such a remarkable story.

He was born Rabendra Shankar on April 7, 1920, in the holy Hindu pilgrimage city of Varanasi (a.k.a. Benares), the youngest of five sons by Dr. Shyama Shankar, a Bengali Brahman from the village of Kalia in the district of Jessore (now Bangladesh), and wife Hemangini



Prima ballerina Anna Pavlova and 11-year-old Ravi Shankar, 1931.

Shankar. Like his grandfather, Barapa Shankar, Ravi's dad had been a prosperous landlord in eastern Bengal, but his response to the family wealth "was strange," in his son's words.

"They had huge property, but he wrote off all his share of land and just came himself to the western part of India to study," says Shankar, seated on the spotless ivory carpeting in the spacious prayer and practice wing of his hilltop house in Encinitas, Calif., where he resides with his second wife, Sukanya, (they were wed in 1989) and their 13-year-old daughter, Anoushka, during the five months a year he spends away from his New Delhi, India, base.

"He was very educated, my father," Shankar continues. "Got his M.A. in law in Calcutta and was called to the bar in London. Then he studied Sanskrit, learned yoga for two years, and went in a cave and stayed with a yogi. He also learned music from very great musicians in Benares and specialized in chanting the Vedas, the old scriptures."

Immediately prior to Ravi's birth, Shyama Shankar had been a *dewan* or minister in the court of the maharajah of Jhalawar, wife Hemangini acting as one of the principal ladies in waiting for the maharani (princess). When Shyama departed with the maharajah's blessings to practice law in London, the sovereign granted a pension to the senior Shankar's family. It was this money that was the basis of the Shankar brood's subsistence in

the absence of Ravi's father during the mid-20s. Ravi's eldest sibling, Uday, also went to London to study painting at the Royal College of Art, leaving behind brothers Rajendra, Debendra, and Bhupendra (who died of bubonic plague at the age of 18), as well as the toddler Ravi, whose nickname was Robu.

Ravi grew up in a two-story, five-room house located just behind Bengali Toola High School, which he would later attend. But money was tight in his youth due to the expense of his older brothers' schooling. It would have been unthinkable in India's constrictive caste system for Ravi's mother to seek work, and to press her husband for more funds would have been seen as a sign of poor household administration, so she sometimes visited a local pawnbroker to sorrowfully sell off the jewelry and fine fabrics that had been gifts from the maharajah in recognition of faithful service.

"My mother's sadness upset me," says Shankar, "and I was a very lonely person as a child because I didn't have any young people to play with until I joined school myself at the age of 6; maybe once in a blue moon distant relatives would come with their children to visit, but that was all. So I was always very naughty to get attention and spending more time in front of a mirror than I ought to"—he chuckles in embarrassment, pressing his sitar-caloused hands to his diamond-shaped face—"because I wanted to be an actor."

When the mischievous Robu wasn't posing in front of the looking glass, he busied himself with assorted board games, including *caroms*, ludo (a diversion with numbered dice), "and then there was Snakes And Ladders," he recalls with a laugh. "But over in the corner, for a small chamber orchestra in which he played, were my brother Rajendra's musical instruments: some bamboo flutes; a harmonium, which is the small keyboard instrument with bellows; and the *esraj*, a bowed instrument—and the sitar, which I tried but didn't get any special feeling out of it."

Instead, Shankar's curiosity strayed to the storybooks he was given, filled with pictures of "wild animals, princes and princesses, all the Hindu gods. At 5 or 6, I learned from my tutors how to read Bengali and the English alphabet, and a friend of my brother Rajendra taught me the Bengali songs of [Sir Rabindranath] Tagore, the great poet who got the Nobel Prize in 1913."

Listening to recordings of Tagore's songs on the family gramophone, Ravi combined an emerging love of singing with an impulse for self-dramatization. And when he lay in bed before sunrise one morning and heard the chants of the



Ravi Shankar, classical dancer, 1932.

pujaris (priests of the temple of Lord Vishwanath) as they moved past in a feast day procession, his sense of the wider world as a panorama of pious ritual, musical animation, and passionate street life was forever fused.

The last element in this alloyed outlook was a knowledge of India's aristocracy and its social elegance—that is, the life Ravi's father had repeatedly sidestepped in quest of scholarship.

"There was a huge mansion on our street," says Shankar, "and at school I met one boy called Bulu, whose parents were landlords, and that was the first opportunity I had to go and play with other children. It was fantastic to see houses where very affluent people lived, and Bulu's aunt and sisters loved me very much and fed me such delicacies on marble plates and in marble glasses! Some-



Uday Shankar troupe on deck of ship in New York Harbor, 1932. Ravi is fifth from left.

thing very exciting for me."

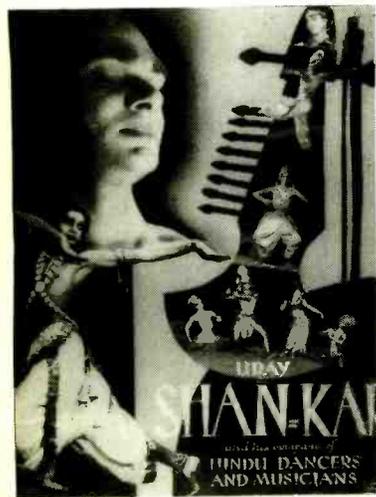
At the end of 1929, Ravi's brother Uday returned from a decade of education in Europe with an art degree, but also an advanced interest in classical dance and India ballet. The latter avocation stemmed from a 1924 London stage production of Indian dance that Shyama Shankar had mounted, asking Uday to handle the choreography. Possibly the first Indian ballet produced in the West, it was a cultural sensation, attracting the doyenne of the contemporary dance world: Anna Pavlova, former prima ballerina of the Russian Imperial Ballet and one of the most celebrated dancers alive.

Pavlova was deeply impressed with the skills of the striking Uday, and asked him to choreograph two ballets incorporated into her "Oriental Impressions" program, as well as partnering with him in her "Radha Krishna" ballet. The acclaim Uday attained in Pavlova's London-based company allowed him to spend 1927-28 dancing on his own and attracting patrons in British society for a bold new professional dream: a troupe of Indian dancers that could show the West the full range of his country's dance repertoire, from Northern India's storytelling *kathak* ensemble style to the folk dances of the aboriginal Bhil tribes and the most modern native ballet.

Thus, Uday spent the first seven months of 1930 convincing brothers Rajendra and Debendra to abandon final study for their master's and bachelor's degrees, respectively, and leave India to join Uday's troupe. Cousins, uncles, and distinguished local musicians were also hurriedly recruited, along with Uday's mother, who was asked to supervise the company's Paris household. And since 10-year-old Ravi could not stay behind, he was appointed a dance trainee and bit player. By the fall of 1930, the 10-member Uday Shan-Kar Company of Hindu Dancers And Musicians was en route to France via train and boat.

"The first house we were in was at 121 Rue de Paris, for a year and a half," Shankar remembers, "and then we moved to 15 Rue de Belvedere for almost four years. And *that's* where I got my first idea of Indian music, Indian cos-

(Continued on next page)



1930s tour poster for Uday Shankar's dance company.

sciously tried to mold myself as a performer in his image."

For his part, Shankar sought to mold the sitar to suit his conscientious aims. Having studied the *surbahar* or bass sitar for three years, he had a custom model fashioned early in his career by artisan N.C. Mullick that combined both bass and conventional sitar in one instrument.

To grasp the pathbreaking aural palette this prototype *surbahar*-sitar yielded, it's necessary to understand the form and playing technique of the sitar itself, which is a long-necked teak lute customarily tuned to C sharp (although tunings can vary from B natural to D natural depending on the size and tonal strength

RAVI SHANKAR: GODFATHER OF WORLD MUSIC

(Continued from preceding page)

tunes, everything."

During the day Ravi attended a French Catholic school, struggling to read Victor Hugo in French and often succumbing instead to concealed comic books. After classes he watched his brother's musicians rehearse and began toying with the esraj, tabla, sarod (stringed instrument with a goatskin-covered soundbox), and the sitar, finding as the other players encouraged him that he suddenly had a strong affinity for each instrument. He showed an aptitude for dance as well and was given small roles as the Monkey God and Snake-Devil. The separation from his homeland also slowly engendered a surge of cultural pride, and he began reading the great Hindu epics, such as the "Bhagavad-Gitā" and the "Mahābhārata."

Ravi's awareness of India's distinctiveness from the countries through which his brother's troupe traveled grew more acute, but nothing prepared him for the cosmopolitan onslaught to come. In December 1932, renowned theatrical impresario Solomon "Sol" Hurok contracted with Uday to bring his company to America for a three-month national tour that would open in New York City.

"We took a boat from the French port of Le Havre," says Shankar, "and I'll never forget that experience, arriving early morning and through the fog seeing the Statue of Liberty, and the Empire State Building, which [had been] built only recently. We went straight to the St. Moritz Hotel on 59th Street, facing Central Park, and I remember the room service came—cornflakes with cream and sunny-side-up eggs and sausages—I'd never had this."

Broadway, meanwhile, had never had an attraction like the Uday Shan-Kar Company of Hindu Dancers And Musicians. New York Times critic John Martin had penned an advance piece calling Uday's engagement "one of the most provocative and delightful events of the season," yet even Hurok had to confess, "I never anticipated his being a smash hit."

Audiences at the sold-out shows were principally female, the crowds perceiving Uday as a potential screen idol to replace the late Rudolph Valentino. Soon, invita-



George Harrison and sitar mentor Ravi Shankar, 1966.

tions to visit Hollywood were extended by the top film studios.

Meanwhile, Ravi was slipping away to the local cinemas and vaudeville at every opportunity, a habit adhered to for two subsequent American tours over the next three years. "I saw three movies a day in my free time," he says. "All the musicals like '42nd Street' with Ruby Keeler, and James Cagney's gangster movies, and in vaudeville I saw the Marx Brothers.



Shown, from left, at 1967 Human Rights Day Concert, United Nations, are Shankar, Yehudi Menuhin, Alla Rakha, Kamala Chakravarty.

When I was about 15 I went to the Cotton Club in Harlem two-three times. Cab Calloway's singing was something very attractive to me; he sang all his songs, and it was fantastic. And I'd become very fond of jazz. In vaudeville I heard Duke Ellington, Count Basie, Satchmo, at different times."

The Shankar coterie found Hollywood equally beguiling, and the feeling was mutual. "I met all my favorite stars, like Myrna Loy, Joan Crawford, and Raymond Navarro," says Shankar, "and Sol Hurok arranged for my brothers and I to go to a tea party at Marie Dressler's house." As the star of "Anna Christie" and "Dinner At Eight," Dressler was one of the leading film comedienne of the '30s, but her instant fixation on the young Ravi was no laughter matter. "It was very strange," he recalls. "She wanted to adopt me, and she was talking to my brother, and there was a lot of excitement going on, and I heard my brother Uday say, very strongly, 'No, no, it cannot be possible.' I didn't know what was happening, but when I learned afterward that she was very serious, I was mad at my brother for stopping such a wonderful thing. I could have been in Hollywood, living there with all the stars I dreamt of always."

As Ravi's transformation from shy pupil to bedazzled boulevardier accelerated, the real family ties he took for granted began to unravel. His learned father, who had taught Indian philosophy at Columbia University and earned a doctorate in political science, had become an attorney for the League of Nations and a member of the Privy Council, Britain's high court. He was in the midst of a dangerously protracted case that had reached the Privy Council from New Delhi, a hotly contested dispute involving a family named Bakur.

"The case was in 'The Guinness Book Of Records,'" says Shankar, "and some lawyers and legal people before that who were fighting for one of the Bakur brothers had been murdered. So unfortunately my father took the case. Two hearings were held in London, and he was successful in them."

Shortly afterward a London bobby found Dr. Shyama Shankar lying unconscious in the center of a street near his hotel, a deep gash in his head, and he died without regaining consciousness. The circumstances of his death remain a mystery to this day. "All we heard were the stories from the Indian high commissioner, who was a friend of my father's," says Shankar. "It seemed that the policeman had seen someone running away, and then he saw this fellow on the ground. My brother tried to investigate, but it was very difficult because my father was cremated by the time we got the telegram [while on tour] in Singapore that he was dead."

The loss of his parent coincided with the addition to Uday's company of Ustad Allauddin Khan, pre-eminent maestro of the sarod and the architect of modern Hindustani classical music. The negotia-

tions for the participation of this master musician had been intense, and Khan joined the troupe in Bombay early in 1935 as they were about to resume touring following the period of mourning for Ravi's father.

"While we were on the dock preparing to leave, my mother had some premonition and was sobbing," Shankar recalls. "I was extremely sad, and Baba [an affectionate appellation meaning 'father'] Allauddin Khan was standing nearby, saying goodbye to his 13-year-old son Ali Akbar, who was remaining with his mother in India.

"So my mother went near Allauddin, and she took his hand and my hand and put them together and said, 'Baba, you know that his father died just a few months ago. I don't know whether I'm going to live long or see Ravi again. Please take care of him like your son.' Baba, who was such an emotional person, began crying, howling. And he said, 'Mama, you have borne a jewel who is like Shiva! [Lord Shiva is the god of music, dance, and drama.] I have only one son, but from today Robu is my eldest son.'"

It was the last time Shankar ever saw his mother, who died within a year of



Cover, Genesis Publications Shankar autobiography, due this summer.

their ship's sailing from Bombay.

Allauddin Khan kept his vow, showering Ravi with the affection that would have gone to his absent son and teaching him the rudiments of the sitar, which Ravi had become intent on acquiring. However, at the end of 1936, the fiery-tempered Khan took Ravi aside in England and reviled the vogueish teenage ladies' man as a dilettante.

"Being among adults only, it was not possible to remain a little boy," Shankar reflects. "And this great man was an austere personality of the old school who had such strong character and principles: no drink, no drugs, and except with your wife, no sex. I was doing all these things that were against his principles, and he would say, 'You are a dandy. You dress up like a butterfly and go along with curs. You have tremendous talent, but you have to go through training, or you will be a jack of all trades and master of none.'" Khan was scheduled to bow out of the troupe at the end of 1936 and return to the *gharana* (traditional family school of musical culture) he conducted in the northern India village of Maihar, and his parting words to Ravi were, "Definitely I'll teach you, but you have to leave everything, come to me, and I'll give you all my training."

For the next two years, Ravi was in turmoil. "I couldn't decide because I was full of all this glitter and glamour and five-star hotels. But the world was changing; we saw Hitler come to power when we were touring Germany, and then we weren't able to keep the Paris house be-

cause of the approaching war. My brother Uday decided he was going to start a school in the Himalayas, so I took the decision that I would go to India—and to Baba.

"So what I did was I gave up all my costume dress and my fancy street clothes. I shaved my head [in preparation for the long-postponed sacred-thread ceremony that initiates a Brahman youth into the adult phase of Hinduism], and I fasted and abstained from material things for two months. I wore only coarse clothing and bought a tin trunk that only the poorest people used, in which I put a small blanket and a few personal things.

"I went to Maihar, and Baba, who was very shocked to see me, put me into a house next to his where I slept on a little bamboo cot strung with coconut rope that held a thin mattress. The place was full of mosquitoes and flies and cockroaches and snakes. At first I felt I was almost playacting in my humility to please Baba. His discipline was strict, and one day I packed to go, but Baba followed me to the train and changed my mind, bringing me back."

Ravi's regimen began at 4 a.m. with two hours of practice, followed by a prayer session, a breakfast of two boiled eggs and a piece of bread, and then more practice and instruction until sundown. The training changed him physically as well as mentally. "If you saw X-rays of my hands and torso you would see the crazy way it gets distorted over time," says Shankar, "because it takes such strength and balance and pain even to hold the sitar properly. I had months and months of depression, because my hands were not following my mind. My hands would bleed and become septic, full of pus, and you had to rest and bind your fingers in cloth.

"Yet in my determination to please Baba, I found I was pleasing myself. And that's how I stood for the next 7½ years, living mostly as a recluse, celibate until marriage, and studying 14 hours a day. In the end, it might be harder for someone who had not seen anything of life to go and live this rigorous way. But as a person who had already traveled around the world and seen and done most everything, I could choose. It was scary, yes, but I had found my musical guru."

Ravi "Robu" Shankar, the social butterfly, was gone forever. Pandit Ravi Shankar belonged to the unforeseeable future. The private struggle leading to the public struggle had commenced.

Shankar customarily studied alone with Baba, but Baba's son Ali Akbar and daughter Annapurna Devi would occasionally join them. The brilliant Ali would later be celebrated for his duets with Shankar. In May 1941 Annapurna became Shankar's first wife, and they had a son, Shubendra. Uday was disappointed when he realized that his brother Ravi had left his company for good, and cut off his allowance to reduce expenses. Penniless, Shankar was permitted by Baba to give recitals for the state-controlled All-India Radio in Lucknow.



From left, are Princess Irine of Greece, Shankar, George Harrison and wife Olivia, Shankar's wife Sukanya, London 1990.

In time, despite a prejudice against classical musicians in the Indian film business, Ravi was given some scoring commissions after moving to Bombay in 1944, among them the award-winning movies "Dharti Ke Lal" (Children Of The Earth) and "Neecha Nagar" (The City Below).

"I was very fortunate," says Shankar, "because all my early years had opened up something in my mind. Having heard so much jazz and folk and popular music of the West, I was ready to accept anything."

In the summer of 1947 he formed a cultural group with brothers Rajendra and Debendra called the India Renaissance Artists (IRA), and it mounted a



Shankar and conductor Zubin Mehta, 1989.

successful ballet version of Indian Prime Minister Jawaharlal Nehru's book "The Discovery Of India." When a rift with IRA business associates forced him to disband the group, Shankar remained the sole supporter of some 35 people. Shamed, he solemnly—and in secret—contemplated suicide, planning to throw himself under a train after a last concert engagement.

On the evening of that final performance and self-destruction scenario, a passing holy man knocked at his front gate and asked for a cup of tea. Known as "Tat Baba" (Sackcloth Father), the mystic suddenly told the distraught Shankar—without any prior inquiry or discussion—to perform for him that night instead of doing his scheduled show for the prince of Jodhpur. "Wipe away all your worry," he told Shankar. "You are going through a period of difficulty, but everything will be all right."

In this casual manner, Tat Baba became Shankar's lifelong spiritual guru, a complement to the musical tutelage of Baba Allauddin Khan.

In 1948, Shankar was appointed music director at the All-India Radio headquarters in New Delhi and director of the network's instrumental ensemble. During the early '50s he composed the score for the famed Bengali trilogy by film director Satyajit Ray—"Pather Panchali," "Unvanquished," and "The World Of Apu."

In 1951, Shankar encountered American violin virtuoso Yehudi Menuhin in New Delhi, embarking on two decades of concert and recording collaborations with him that culminated in the landmark album "West Meets East" (Angel Records, 1967) a transporting work that won a Grammy for best chamber music performance.

The popular acceptance of "West Meets East" proved prophetic for Shankar, who had recorded numerous albums in the early '60s for the U.S. World-Pacific, Fantasy, and Columbia labels, including classical ragas, film music, live

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Country Radio Meet Draws Jeers, Cheers

■ BY PHYLLIS STARK

NASHVILLE—In recent years, the focus at the Country Radio Seminar has been on the stunts and dirty tricks rival radio stations are increasingly pulling on each other. At this year's seminar, held here March 1-4, a prank concocted by MCA/Nashville proved that country labels, also feeling the heat of increased competition, are not above guerrilla tactics themselves.

The flap began when the RCA party boat, which took many convention attendees from the Opryland Hotel to the opening reception at the Wildhorse Saloon, was met on the dock by the MCA marching band costumed in full band regalia and MCA banners. But when MCA staffers brought the band into the Wildhorse during what was to have been a nonpartisan event, Country Radio Broadcasters board members were angered and retaliated by kicking MCA VP of national promotion Scott Borchetta off a convention panel on which he was scheduled to appear.

The CRB, which sponsors the seminar, defended its action by explaining that MCA broke the agreed-upon rules. Many convention attendees, however, believed the board overreacted and, by Saturday, some were sporting "Free Scott" lapel pins.

During his keynote speech, artist manager Ken Kragen addressed the by-now familiar station-rivalry issue and warned warring broadcasters, "We have to wake up and see what's happening in country music right now, or we're going to cook the goose that laid the golden egg." Kragen encouraged broadcasters to "compete, but compete cleanly and fairly and decently."

He also lamented changes in the country music industry, which is now "built around servicing the young, the new, the hot ... Today

you're just as good as your current song," he said.

THE UGLY ARTIST ISSUE

One new topic that made its way into panel discussions this year was whether labels should sign artists who are not physically attractive, an issue Mercury/Nashville president Luke Lewis said was the subject of "internal label discussions about whether to sign someone ugly." He later said, "Record labels are giving a lot more thought to that side of it, and that's a worrisome thing to someone who just loves music."

That issue stems, in part, from the increased competition among Nashville labels that have grown from about six to more than 20 in the last few years and raised the stakes along the way. "If you're a start-up label, you'd better break an act in the first two years, or someone loses \$4 million-\$5 million," Lewis said.

KYCY San Francisco PD Larry Pareigis compared all the new Nashville sister labels to radio duopolies and suggested that, like co-owned radio stations, sister labels not only differentiate themselves with separate promotion staffs, but also with a unique or distinctive sound.

Lewis also questioned the validity of call-out research and asked why labels have to "torture" unique-sounding artists like the Mavericks, the Tractors, and David Ball up the charts. "They're smash records," he said. "Does it take you guys that long to figure out what a hit record is?"

As always, CRS panelists lamented what Columbia/Nashville's director of national promotion Bob Mitchell called "CHR-type mentalities drifting in" to the country music community. "It always took my breath away how quickly pop artists get [relegated] to the caca pile," he said.

Another enduring topic was the

issue of record companies buying commercial time on radio, a subject that sparked an amusing exchange between Infinity Broadcasting president and CEO Mel Karmazin and Russ Solomon, head of Tower Records. Solomon suggested that radio "create a low universal rate to encourage the labels to advertise." Karmazin said, "When the time comes when record companies aren't profitable and all the stations are, then I would buy into your argument. Right now the subsidy should go from the labels to the stations."

At a session on broadcasting and marketing in the year 2001, panelist and MCA artist Wynonna, making her first postmaternity-leave appearance, expressed her concern that studio wizardry and hi-tech concert productions would ruin the "human end" of the music. "I've been out of the business six months and, frankly, I've been terrified about where we're going, which is let's see who can have more lights and more trucks and more stuff on stage," she said. "I'm going to have to set myself on fire next."

MARKETING TALKS OFFER INSIGHTS

New to the panel lineup this year was a series of marketing sessions, including six round-table discussions focusing on topics like cross-media promotions and event marketing.

At one, billed "Online In The '90s," KMPS Seattle promotion director Karen MacIsaac demonstrated how the station uses a computer web site to attract both potential listeners and advertisers. For a start-up cost of \$10,000 and a monthly updating fee of \$900, KMPS utilizes the services of an outside "access provider" to maintain the station's online "home site," which took about four months to get up and running.

After a year online, MacIsaac says the site now attracts 6,000 users a month. Surprisingly, only 31% actually live within listening range of the station. Despite that figure, MacIsaac believes the online service generates enough word-of-mouth attention to make it an effective marketing tool.

At another discussion on generating good publicity, the general consensus was "newspapers hate us." However, several participants offered fresh solutions to the ongoing problem many stations face in having their events covered or properly credited by the competing media in town. WRCY Washington, D.C., for example, got noticed during the highly publicized Lorena and John Bobbitt trial by positioning its inflatable mascot with a giant Band-Aid on its crotch on top of a restaurant across from the courthouse.

Another round-table participant, tired of having her station referred to by competing media as "the local radio station," went on the air with a liner that said, "We are your local radio station," and also began reading newspaper accounts of stories on the air and attributing them to "the

local daily."

GILL WINS HUMANITARIAN AWARD

Also at CRS, Vince Gill was the recipient of the annual humanitarian award for his volunteer work with groups like the T.J. Martell Foundation, the American Heart Assn., the Make-A-Wish Foundation, and Easter Seals, among others. Three stations also won humanitarian awards for their charitable efforts: KMPS, WKHK Richmond, Va., and WQCB Bangor, Maine.

Two air personalities, Charlie Douglas of WSM Nashville and the late Slim Willett of KCAT Abilene, Texas, were inducted into the DJ Hall Of Fame.

Attendance at this year's seminar was 2,120, off a bit from last year's total of 2,251.



Back Up. Clarence Clemons of the E Street Band, left, lends support to MJJ Broadcasting president Josh Feigenbaum during MJJ's live Grammy Awards broadcast from Los Angeles.

Radio's Multimedia Future Pondered At Pollack Confab

■ BY BRETT ATWOOD

LOS ANGELES—It was hard to escape the technological theme of radio consultant Jeff Pollack's New Media and Music Conference, held here March 1-4. The sudden, looming influence of multimedia in the broadcast industry was the talk of several panels and a March 3 exhibition titled "Media Playground 2000."

In a closed-door March 2 session, radio executives were urged to hop aboard the information superhighway. The panel detailed how stations could establish a presence on the fastest growing part of the Internet, the graphic and hypertext-linked World Wide Web. Several stations already are online, including WOOD-AM-FM Grand Rapids, Mich., and college stations WNUR Chicago and KDVS Sacramento, Calif.

"We want to make sure that radio stations are not left behind," said Pollack. "If the World Wide Web is competing for our listeners' leisure time, then we should be a part of it. We'd rather have them spending time on a radio station home page than on the 'Melrose Place' site."

Several new media ventures were on display at the well-attended "Media Playground 2000," including The Los Angeles Times' interactive newspaper TimesLink, the forthcoming CD-ROM music publication Launch, a Sega CD game station, and Graphix Zone's CD-ROM "Bob Dylan's Highway 61."

Attendees also participated in an interactive music test designed to gauge instant radio-listener feedback. The Mixmaster Music Test features a remote-controlled dial that allows an auditorium test participant to rate a song from 1-100 as it plays. Princeton, N.J.-based Broadcast Architecture has used the testing device in research for several radio stations since its introduction in 1991 (Billboard, Oct. 26, 1991).

"It's designed to capture the same emotions of the radio listening experience," said Frank Cody, CEO of Broad-

cast Architecture. "If you hear something you like, then you turn it up. If you don't like it, you turn it down. It's just like a radio dial."

But, not every topic at the conference focused on the hi-tech future of radio.

One panel, titled "Charts Don't Matter Anymore," addressed the present-day significance of music charts. Despite its negative title, the panel generally concluded that music charts, like the SoundScan and Broadcast Data Systems data-derived charts found in Billboard, are here to stay.

"Charts matter more today than they ever have," said BDS GM George Chaltas, who added that reality-based airplay and retail charts have benefited the entire music industry.

However, many music industry executives noted that there are other elements that can be used to determine the potential success of a record.

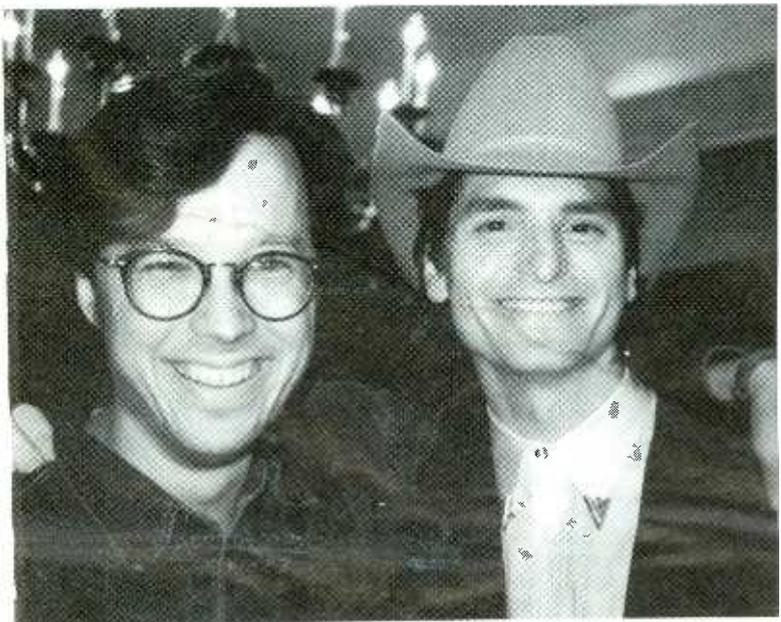
"Even if there's nothing happening on the charts, we still might put [a video] on," said Andy Schuon, MTV senior VP of music and programming, who pointed out that the network added new videos by Green Day and Coolio last year before there was any significant chart activity.

KROQ Los Angeles PD Kevin Weatherly said he turns to his on-air staff and interns for advice on what records to play.

"They are really passionate about the music and often live the lifestyle," said Weatherly. "They have an instinct about what is going to work on air."

Modern rock stations may face a difficult future unless the current crop of one-hit wonders comes to a halt, warned Pollack in his keynote speech March 2.

"I'm concerned that in the past six months, there has been a tremendous amount of copycats and novelty records at the format," said Pollack later. "Many PDs are having a difficult time telling some of these acts apart. This format was built on some terrific new acts, but programmers need to be wary of putting on a new band just because it sounds like Pearl Jam."



No Longer Lonesome. Arista/Nashville artist Radney Foster, left, visits with writing partner and Liberty artist George Ducas between interviews at the Country Radio Seminar in Nashville. The two co-wrote Foster's first solo single, "Just Call Me Lonesome."

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 47 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.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	12	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA 5 weeks at No. 1
2	3	3	14	LOVE WILL KEEP US ALIVE Geffen Album Cut	◆ EAGLES
3	4	4	16	IN THE HOUSE OF STONE AND LIGHT Mercury 856 940	◆ MARTIN PAGE
4	2	2	20	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
5	5	7	17	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
6	6	12	7	EVERLASTING LOVE Epic 77756	◆ GLORIA ESTEFAN
7	12	13	5	YOU GOT IT Arista 1-2795	◆ BONNIE RAITT
8	9	9	23	ALWAYS Mercury 856 227	◆ BON JOVI
9	7	5	17	THE SWEETEST DAYS Wing 851 110/MERCURY	◆ VANESSA WILLIAMS
10	11	10	13	HOLD MY HAND Atlantic 87230	◆ HOOTIE & THE BLOWFISH
11	8	8	14	ON BENDED KNEE Motown 860 244	◆ BOYZ II MEN
12	10	6	26	I'M THE ONLY ONE Island 854 068	◆ MELISSA ETHERIDGE
13	13	11	16	MENTAL PICTURE SBK 58272/EMI	◆ JON SECADA
★★★ AIRPOWER ★★★					
14	28	—	2	BELIEVE Rocket 856 014/ISLAND	◆ ELTON JOHN
15	14	15	46	IF YOU GO SBK 58165/EMI	◆ JON SECADA
16	18	16	29	I'LL MAKE LOVE TO YOU Motown 2257	◆ BOYZ II MEN
17	17	18	13	SUKIYAKI Next Plateau/London 857 687/ISLAND	◆ 4 P.M.
★★★ AIRPOWER ★★★					
18	20	26	4	UNTIL THE END OF TIME Generama/Rhythm Safari 53183/PRIORITY	◆ FOREIGNER
19	16	17	43	WILD NIGHT Mercury 858 738	◆ JOHN MELLENCAMP
20	15	14	17	NOTHING LEFT BEHIND US Capitol Album Cut	RICHARD MARX
21	21	21	6	HOW DID I GET BY WITHOUT YOU Imago 25091	JOHN WAITE
22	22	22	8	YOU DON'T KNOW HOW IT FEELS Warner Bros. 18030	◆ TOM PETTY
23	23	28	5	IF I WANTED TO Island 854 238	◆ MELISSA ETHERIDGE
24	26	31	6	I KNOW Columbia 77750	◆ DIONNE FARRIS
25	24	23	25	TURN THE BEAT AROUND Crescent Moon 77630/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
26	31	32	4	STRONG ENOUGH A&M 0798	◆ SHERYL CROW
27	27	27	10	ALWAYS AND FOREVER LV 77735/EPIC	◆ LUTHER VANDROSS
28	25	25	9	LOOK WHAT LOVE HAS DONE MCA 54971	PATTY SMYTH
29	30	29	24	SECRET Maverick/Sire 18035/WARNER BROS.	◆ MADONNA
30	29	30	12	LITTLE BITTY PRETTY ONE Elektra Album Cut/EEG	◆ HUEY LEWIS & THE NEWS
31	32	38	3	I LIVE MY LIFE FOR YOU Epic 77812	FIREHOUSE
32	34	35	4	I BELIEVE EMI 58320	BLESSID UNION OF SOULS
33	33	33	7	MISHALE Metho Blue 58256/CAPITOL	◆ ANDRU DONALDS
34	36	40	3	HOLD ON Atlantic 87240	◆ JAMIE WALTERS
35	35	37	3	COME BACK Radioactive Album Cut/MCA	LONDONBEAT
★★★ HOT SHOT DEBUT ★★★					
36	NEW ▶	1	1	NO MORE "I LOVE YOU'S" Arista 1-2804	◆ ANNIE LENNOX
37	40	—	2	FOR YOUR LOVE Motown 860 290	◆ STEVIE WONDER
38	38	39	21	ONCE IN A LIFETIME Columbia Album Cut	MICHAEL BOLTON
39	37	34	22	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	◆ JOSHUA KADISON
40	NEW ▶	1	1	TOO BUSY THINKING... Atlantic Album Cut	THE MANHATTAN TRANSFER/PHIL COLLINS

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	1	7	BUT IT'S ALRIGHT Elektra 64524/EEG	◆ HUEY LEWIS & THE NEWS
2	—	—	1	COME TO MY WINDOW Island 858 028	◆ MELISSA ETHERIDGE
3	2	2	11	LOVE IS ALL AROUND London 857 580/ISLAND	◆ WET WET WET
4	4	—	2	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
5	5	3	13	YOU MEAN THE WORLD TO ME LaFace 2-4064/ARISTA	◆ TONI BRAXTON
6	6	5	6	LUCKY ONE A&M 0724	◆ AMY GRANT
7	—	9	15	CAN YOU FEEL THE LOVE TONIGHT Hollywood 64543	◆ ELTON JOHN
8	3	4	4	CIRCLE OF LIFE Hollywood 64516	◆ ELTON JOHN
9	7	6	8	PRAYER FOR THE DYING ZTT/Sire 18138/WARNER BROS.	◆ SEAL
10	10	8	18	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Stations Help Megadeth's Food Drive

35 Tons Collected Along Stops On A 35-Date Tour

BY CARRIE BORZILLO

PROMOTIONS & MARKETING

LOS ANGELES—Approximately 35 tons of food was collected during Megadeth's "Feed The Hungry" food drive and tour, with the help of a rock station in each market where the tour stopped.

The Capitol Records metal band, which wrapped up its 35-date tour Feb. 25, collected one ton of food at each concert in conjunction with such stations as KUPD Phoenix, WRCX Chicago, and CFOX Vancouver.

The drive was conceived by Megadeth's Dave Mustaine and organized by the band's management firm, Laffitte Entertainment Division.

Radio stations across the country participated by helping collect the food donated and by presenting the band in concert and at a backstage party.

The first 200 fans with tickets were told to come to a record store with

their ticket stub and 10 pounds of food to exchange for a pass to the post-concert party. The food was gathered days before the show to ensure that hundreds of fans weren't in line at the concert with canned goods to give away but no passes to win.

The band's manager, Ron Laffitte, says Mustaine wanted to have a food drive as part of the tour as a way of giving back to those who supported the band in its early years.

"The reason they could exist back then was with the help of people who would let him sleep on their floors," says Laffitte.

Natalie DiPietro, promotion director at WRCX, says, "This is great PR for [Megadeth] and us. The whole metal thing is stereotyped sometimes, and this is something good that

gives it good press. Sure, it's not supposed to be for the press, but if it's going to charity, who cares?"

Tasha Mack, director of album rock promotion at Capitol, says it's sometimes easier for a promotion like this to be set up internally rather than by the stations, "because we have an objective and a plan, and in every city it worked out smoothly. It was set up nationally, but in each city stations customized it."

Beef Wellington, assistant promotion director at KUPD, says it is the first time a band has organized a food drive in this way. However, Van Halen is among the bands that have had collection bins placed at their concerts for food donations.

"It was a big success here," Wellington says of the Megadeth promotion. "We made it a priority here. We do a lot of charity work, but when something like this comes up, you should give it as much air time as possible."

TRADE GROUPS BICKER OVER PERFORMANCE RIGHT BILL

(Continued from page 6)

in the bill, even though traditional "terrestrial" radio, including digital radio, is excluded from the bill's provisions.

The rights societies' May agreement with the RIAA, which was later rejected by the then sponsor of House legislation, removed or reworded provisions in an original draft of the proposal that the songwriter/publisher groups felt would subordinate their existing mechanical rights.

As former ASCAP president Hal David explained at the March 9 hearing, record companies "should not be 'gatekeepers' over the use of our music... they could spike any deal we might make with users by simply refusing to license those users."

According to the rights groups, the May 11 agreement called for a statutory license for all music uses covered, so long as certain minimum requirements are met to prevent the loss of record sales, such as an initial "window" that would prevent a piece of music from being used on digital services for a certain period before a record is brought to market.

But, according to David, the new proposed amendment establishes a license only for noninteractive digital subscription transmissions and gives record labels an exclusive performance right for interactive digital subscription transmissions. The rights societies are concerned that if labels have such an exclusive performance right, they could supersede the current rights held by songwriters and publishers.

David said that such a limitation "would be devastating to songwriters and publishers because we all envision a future centered on interactive services."

The songwriter/publisher groups were also concerned about the potential for legal battles stemming from possible misinterpretation of the meaning of digital transmission (of copyrighted music to the public) as a distribution rather than a performance.

Ed Murphy, president of NMPA/Harry Fox, said he wanted the committee "to restore the scope of digital

phonorecord delivery [language] contained in the May 11 agreement.

"Failing to make provision for digital transmissions that can reasonably be expected to result in the delivery of phonorecords stands to widen the loophole" for "record companies and subscription services to structure their agreements to avoid the obligation to pay mechanical royalties," Murphy said.

"Writers and publishers are not attempting to create new rights for ourselves," he added. "We are simply seeking to hold our own as technology rapidly advances."

The RIAA compared the new provisions with those in the May 11 agreement and concluded that "ASCAP and BMI's concerns are misplaced" and that the groups are "well served by S. 227."

RIAA testimony from CEO/chairman Jay Berman was augmented by a star-power statement by Don Henley.

Henley told the committee that as a songwriter and performer, he was concerned about new digital audio delivery

services. "With the purchase of one record, [they] can charge a million subscribers for the privilege of listening to our music without paying anything to the artist or the company that produced the sound recording."

Henley also said that without a performance right, U.S. creators are being denied about \$72 million in annual reciprocal payments from royalties collected in foreign countries for the public performance of U.S. music.

Register of Copyrights Marybeth Peters and Commissioner of Patents and Trademarks Bruce Lehman testified in favor of the bill. Lehman's testimony underscores administration support, which is tied into its information superhighway telecommunications policy.

Mark Tully Massagli, president of the American Federation of Musicians of the U.S. and Canada, also testified in support of the bill.

Also testifying were Jerold H. Rubenstein, chairman/CEO of International Cablecasting Technologies Inc., and Steve Randall of Muzak.

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Sony Eyes Share Of SW Networks; Nat'l Spot And Local Ad Revenues Up

NOTHING HAD BEEN signed at press time, but sources say negotiations are just being finalized for Sony Software to buy out Warner Music Group's part of SW Networks, the radio network launched jointly by the two conglomerates last year.

Susan Solomon, president of SW Networks, told The Wall Street Journal the buyout "will enable us to move more strategically. We want to do music, entertainment, online ventures, and talk shows, which is beyond our original mandate."

SW officials would not comment further until after the deal is signed.

In other news, the year is off to a good start for national spot radio revenue, which jumped 38% in January over the same month last year, according to the Radio Advertising Bureau. Also, local ad revenues were up 11% this past January compared to January 1994.

PROGRAMMING: EDWARDS' NEW GIG

APEX Radio Consultants, headed by veteran programmers Rob Edwards



EDWARDS

and Bob Darling, has inked new client KACD/KBCD Los Angeles. Edwards, the former KBIG Los Angeles VP of programming and operations, also becomes in-house PD at the stations,

replacing LaMonica Logan-Thomas.

Former hard rock station KNAC Los Angeles officially switches to its new calls, KBUE, and adopts a "ranchera Mexican style" of Spanish music, according to its new OM/PD/MD, Fidel Fausto. The former KLAX Los Angeles PD is also the new OM/PD for the Jose Liberman-owned crosstown stations KKJH/KWIZ-AM, where he replaced David Gleason.

WLTI Detroit PD Jeff Silvers has resigned and is looking for a new opportunity. Reach him at 810-737-0942. No replacement has been named at WLTI.

KHYS Houston became a 24-hour affiliate of SW Networks' adult alternative format, "Smooth FM," March 8.

WPGC-AM (Flava 1580) Washing-

ton, D.C., PD M.D. Throb exits. Voice talent Dave Ferguson is handling programming until a permanent replacement is named. OM Jay Stevens is accepting T&Rs.

KDWB Minneapolis PD Mark Bolke will exit the station he has programmed for the last four years on March 31. No replacement has been named.



by Phyllis Stark
with reporting by Eric Boehlert
and Brett Atwood

KZRX Phoenix flipped from hard rock to "Hot Talk" on March 6 and applied for the calls KHOT-FM. The station also picked up the syndicated Howard Stern show for mornings and is simulcasting Stern on sports sister station KGME.

Following KZDG Denver's recent sale to Shamrock Broadcasting, PD Bob Young's contract was not renewed. The station is advertising for a new PD, although Young remains a candidate for the job. Also, the station has dropped its "Big Dog" moniker in favor of Z92.5.

KUTQ Salt Lake City afternoon jock Brian Degeus is upped to PD at KUTQ and sister station KZHT, replacing former GM/PD Gary Waldron, who exited. Waldron's GM title is assumed by owner Starley Bush of D&B Broadcasting.

WBT-FM (Sunny 107.9) Charlotte, N.C., PD Tom Jackson is upped to the newly created OM position for WBT-AM and FM. John McFadden is upped from APD to PD at the FM. His old job will not be filled.

Sue O'Neill has been upped from APD to PD at WKSE Buffalo, N.Y. She replaces Brian Burns, now at WDCG Raleigh, N.C.

Dale Carter, PD at WWYZ Hartford,

Conn., lands that job at KFKF Kansas City, Mo. He replaces Don Crawley, who left the business last year.

Former KUFJ San Jose, Calif., production director Jim Fox joins WRRW Memphis as PD, replacing Dave Michaels, who exits.

WDCK Richmond, Va., flips from oldies to '70s and picks up new calls WLEE-FM. New PD Al Brock arrives from the PD job at WNAP-FM Indianapolis to replace Sid Mills.

Former KGMZ Honolulu OM Kimo Akane joins crosstown KRTR for PD duties. He replaces Mahlon Moore, now at crosstown KUCD.

Filling the PD slot at WXQR New Bern, N.C., is Tony Woodrich, who already programs local sister station WQSL as well as nearby WWQQ Wilmington, N.C. Woodrich replaces Kris Kelly.

KEXX Stockton, Calif., which recently flipped from '70s oldies to country, has changed its call letters to KMIX-FM. The former KMIX-FM Modesto, Calif., is now KWNN, and simulcasts top 40/rhythm sister station KWIN Stockton. KMIX-AM Modesto becomes KCDR and simulcasts Spanish sister station KCVR Stockton.

NETWORK NEWS: TRIBUNE BUYS IRN

Tribune Co. has purchased 100% of the stock of Interstate Radio Network, a five-hour nightly syndicated radio show targeted at cross-country truckers. The show, which programs a mix of country music, talk, and information, has 50 affiliates. IRN will become a subsidiary of Tribune Radio Networks. Financial terms of the deal were not disclosed.

PEOPLE: WEST UPPED AT WBEB

WBEB Philadelphia MD Erik West adds new APD duties.

XHRM (the Flash) San Diego MD Dwight Arnold relinquishes his music job but remains with the station's promotion department. PD Sherman Cohen and APD Kelli Cluque absorb his old duties.

WWKX Providence, R.I., morning host Tiffany Hill adds the MD title, replacing Tom "Jammer" Naylor.

KTFM San Antonio p.m. driver Charles Chavez adds APD duties, replacing Cliff Tredway, who was recently promoted to PD.

At WHYL-FM Harrisburg, Pa., night jock Greg Stief adds MD stripes, picking up duties previously handled by departing VP/operations director Lee Adams. Also, P/T jock Sandy Loy steps into Adams' old midday shift and also adds promotion duties.

WPAT New York midday host Mike Manion shifts to mornings.

Syndicated KLOS Los Angeles morning men Mark Thompson and Brian Phelps picked up new affiliate KRQR San Francisco March 9. Former KRQR morning man Steven Seaweed moves to middays.

Tommy Boy recording artist K7 is the latest hip-hop star to host a regular shift on WQHT (Hot 97) New York. His show airs Sundays from 2-5 p.m.

Merry Green, WVAZ (V103) Chicago's director of advertising and promotions, exits to launch her own company, the Chicago-based Merry Green Promotions Group.

Steve Masters Surfs KITS Through Format Explosion

THE ODD COMBINATION of a delightfully skewed perspective on life, a slacker-meets-surfer boy vocal delivery, and a genuine passion for the radio industry has made Steve Masters a popular speaker at gatherings of modern rock programmers. At the recent Gavin seminar, for example, Masters was invited for a five-minute "spew" that marginally focused on a topic—why his life and his radio gig are so cool.

As director of music operations and night jock at influential modern rocker KITS (Live 105) San Francisco, Masters, along with PD Richard Sands, has helped the station maintain a healthy and remarkably steady audience share since it flipped to modern rock in the mid-'80s.

To say Masters and Sands function as a roller coaster/brakes unit is close to the mark, although not entirely fair to Sands, who brings plenty of momentum to Live 105 himself. Still, Masters says, "not everyone that listens to the station is as crazy as me," and Sands' more "conservative look" at programming helps rein Masters in while still giving him "the freedom to bring in the retarded idea."

"I want to push the envelope to the furthest limits, and Richard is the guy with the reins," says Masters. "The combination of the two things really makes Live 105 special."

Musically, Masters and Sands also differ somewhat. If it were up to Masters, for example, there would be less Pearl Jam and "Toad The Wet Air Supply" on the air at Live 105.

The station, which was at No. 11 12-plus in the market's fall Arbitron ratings, now has a real challenger for the first time in its history. Now programming a similar format, KOME San Jose, Calif., a onetime album rocker, has grown from a 1.0 share in San Francisco last winter to a 2.0 in the fall and has a 4.4 12-plus share to KITS' 2.5 share in the San Jose ratings.

Facing KOME as a format rival for the first time last summer was a trying period for Masters. "Being the only fish in the pond for eight years, you can educate people," he says. "When the competition came in, we tightened up [musically]. That was a difficult time for me, because my creativity was less. But now that things have settled down... I'm having more fun than I've ever had."

He is particularly heartened by the format's recent trend away from the grunge sound toward a power pop flavor.

"Right now I'm more excited than ever because I really like the punk thing that's going on—two-minute songs that just rip your face off. I'm

glad the grunge—slow songs that are like a funeral dirge—is over. Now we have bands like Green Day and Better Than Ezra that terrorize the airwaves for two minutes."

Masters attributes Live 105's ratings consistency over the years to an innate understanding of its listeners and high visibility. "We know the place really well. We can talk the talk and walk the walk," he says. "I'm in the clubs every Saturday DJing. We're everywhere."

While attending Emerson College in Boston, Masters worked at the school's two college stations, then got a job at R&B WILD Boston under then PD Elroy Smith. After graduating, he landed a job with a new U.K. pirate station, Lazer 550, and moved to Fort Lauderdale, Fla., to help build the broadcasting ship. After sailing to Ireland, Masters and the crew signed the top 40 station on New Year's Day

1994. After a short time living on the ship, however, Masters says, "I got my shore leave [and] never came back."

Moving to San Francisco, he worked part-time shifts at Concord, Calif., stations KKIS and KWUN as well as KSTN Stockton, Calif., before finally landing at then top 40 KITS as a weekender. When Sands became PD in 1985, Masters' idea to host a modern rock music hour became reality and eventually grew into a

full-time format in 1986 when he was named MD.

In 1991, Masters also spent 35 weeks working as a VJ for MTV but, faced with the choice of deciding between the two, ultimately opted to stay in radio.

As the modern rock format continues to gain acceptance and becomes more mainstream, Masters admits its not as much of an "alternative" as it once was. "The format has really grown up, so it is really not alternative anymore. But for lack of a better term, we still call it that," he says. "Maybe we're not as alternative as we say we are, but we still play a lot of songs that no one else really plays."

As for that skewed perspective that makes Masters' convention appearances so much fun, here's his take on life: "I wake up in the morning, and I pretty much want to have fun every minute of the day. If problems come up, I want to deal with it right then and there so I can go on with having fun, because [time] just seems to fly by and I just want to enjoy it all the time."

"I want to break the mold. I want to find that greener pasture on the other side of the fence, and every day is a new chance to do that. I don't want to sit back and let it just go by."

PHYLLIS STARK



newsline...

CLEAR CHANNEL COMMUNICATIONS is acquiring 50% of Australian Radio Network from Australian Provincial Newspapers Holdings Ltd. (APN) for \$75 million. APN retains the remaining 50%. Pending completion of several planned acquisitions and divestitures, ARN will own nine Australian stations. Clear Channel owns 35 radio stations in the U.S.

BRUCE BEASLEY has been promoted from VP/GM of WXTU Philadelphia to executive VP/operations at parent Beasley Broadcast Group. WXTU GSM Rich Marston is upped to VP/GM.

GEORGE MILLS has resigned as VP/GM at WJNO/WRLX/WRMF West Palm Beach, Fla., to form GEM Broadcasting Inc.

SALE CLOSINGS: WLYZ Greenville, S.C., from Greer Communications Corp. to HMW Communications Inc., for \$1.2 million; WSPB/WSRZ/WYNF Sarasota, Fla., from Wilks-Schwartz Broadcasting Inc. to D&F Broadcasting Inc., for an undisclosed price; WBYS Fort Wayne, Ind., from Atlantic Resources Group to Regional Radio Corp., for an undisclosed price.

I HADN'T WRITTEN an anthem since my Minutemen days—"Working Men Are Pissed"—so I thought it was time to lay down the gauntlet," says Mike Watt, referring to "Against the 70's," an album cut now at No. 28 on the Modern Rock Tracks chart. Watt, former bassist of pioneering punk act the Minutemen, called on an array of rock pals to play on his new album and even supply guest vocals.

"I wrote [the song] the day before I went up to Seattle," says Watt, who often has trouble finishing a sentence without breaking out in laughter. "The way we made this record was two days in Seattle, two in New York, and eight here in L.A. I'd never played with these guys, so I brought up two songs, 'Big Train' and this one. 'Big Train' had one chord, this one had two. Because I hadn't played with them, it was going to be scary. That was the point; be scared.

"So I went up there to the gig to play with [Nirvana's] Dave Grohl and Gary Lee Conner, who I know from Screaming Trees. I kinda' had Mark Lanegan, their singer, in mind to sing ['Against the 70's'], but we never got to it. He did two other tunes. Eddie [Vedder] came by and



"Well, I'm the '70s. What's wrong with me?" —Mike Watt

was just kind of jamming with us.

"It was intense. But when I came down to L.A., we had nobody singing for it. So Eddie came down and sang it and

with me... There was a wet suit in the alley behind the studio—I guess he was searching around back there—and he put it on. And it had bugs in it, so while he was singing it these bugs..." Watt says, laughing at the recollection.

The song urges kids to defend themselves against the '70s. What was wrong with that decade? "Well, I'm the '70s. What's wrong with me? I was singing something about my life. What was wrong with me in the '70s was I never wrote any songs. Arena rock kind of put me in my place. Nobody in my town wrote any songs. The best guy in Pedro [Calif.] was the guy who could play 'Black Dog' the best. It all changed with punk. I remember [when] it was just pictures of guys from England. Then finally records [arrived], and I remember when I first heard it, it was like, 'Wow, this is like old Who, we can do this.' We [had] thought they were going to play synthesizers."

Billboard® FOR WEEK ENDING MARCH 18, 1995

Billboard® FOR WEEK ENDING MARCH 18, 1995

Album Rock Tracks™

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	15	BETTER MAN VITALOLOGY	PEARL JAM EPIC 8 weeks at No. 1
2	3	4	8	GEL "THE JERKY BOYS" SOUNDTRACK	COLLECTIVE SOUL ATLANTIC
3	2	2	15	WHEN I COME AROUND DOOKIE	GREEN DAY REPRISE
4	4	3	15	YOU WRECK ME WILDFLOWERS	TOM PETTY WARNER BROS.
5	6	9	6	LIGHTNING CRASHES THROWING COPPER	LIVE RADIOACTIVE/MCA
6	14	20	5	CAN'T STOP LOVIN' YOU BALANCE	VAN HALEN WARNER BROS.
7	10	12	6	LOVE SPREADS SECOND COMING	THE STONE ROSES Geffen
8	7	6	8	SHE'S A RIVER GOOD NEWS FROM THE NEXT WORLD	SIMPLE MINDS VIRGIN
9	8	7	12	GOT ME WRONG "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
10	11	14	6	EVERYTHING ZEN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
11	5	5	10	DON'T TELL ME (WHAT LOVE CAN DO) BALANCE	VAN HALEN WARNER BROS.
12	9	10	8	HIGH HEAD BLUES AMERICA	THE BLACK CROWES AMERICAN/REPRISE
13	13	15	13	LET HER CRY CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
14	12	13	8	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/Geffen
15	18	30	3	MURDER INCORPORATED GREATEST HITS	BRUCE SPRINGSTEEN COLUMBIA
16	16	17	18	PLOWED ROTTING PINATA	SPONGE WORK
17	19	16	31	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
18	20	19	8	GOTTA GET AWAY SMASH	OFFSPRING EPITAPH
19	15	8	14	BRIDGE PROMISED LAND	QUEENSRÛCHE EMI
★★★ AIRPOWER ★★★					
20	26	32	4	LIVE FOREVER DEFINITELY MAYBE	OASIS EPIC
21	23	24	5	BEGGARS & HANGERS-ON IT'S FIVE O'CLOCK SOMEWHERE	SLASH'S SNAKEPIT Geffen
22	31	35	4	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
23	22	23	9	CORDUROY VITALOLOGY	PEARL JAM EPIC
24	17	11	16	BANG AND BLAME MONSTER	R.E.M. WARNER BROS.
25	33	34	4	CLEAN MY WOUNDS DELIVERANCE	CORROSION OF CONFORMITY COLUMBIA
26	25	27	26	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
27	37	—	2	STAR 69 MONSTER	R.E.M. WARNER BROS.
28	21	18	13	UNGLUED PURPLE	STONE TEMPLE PILOTS ATLANTIC
29	29	31	4	UNDER THE GUN MR. MOONLIGHT	FOREIGNER GENERAMA/RHYTHM SAFARI/PRIORITY
30	28	25	20	YOU DON'T KNOW HOW IT FEELS WILDFLOWERS	TOM PETTY WARNER BROS.
31	30	26	25	SELF ESTEEM SMASH	OFFSPRING EPITAPH
32	NEW ▶	1	1	PRETTY PENNY PURPLE	STONE TEMPLE PILOTS ATLANTIC
33	24	22	14	THANK YOU NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEADED)	JIMMY PAGE & ROBERT PLANT ATLANTIC
34	27	28	7	HIP TODAY WAITING FOR THE PUNCHLINE	EXTREME A&M
35	39	—	2	MY HALLUCINATION HALLUCINATION	SHAW/BLADES WARNER BROS.
36	34	36	26	WHAT'S THE FREQUENCY, KENNETH? MONSTER	R.E.M. WARNER BROS.
37	40	39	3	CAN'T GET HIGH AIN'T LIFE GRAND	WIDESPREAD PANIC CAPRICORN
38	35	33	23	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/Geffen
39	NEW ▶	1	1	A TOUT LE MONDE YOUTHANASIA	MEGADETH CAPITOL
40	NEW ▶	1	1	ALOT TO LOSE BUST A NUT	TESLA Geffen

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	8	LIGHTNING CRASHES THROWING COPPER	LIVE RADIOACTIVE/MCA 4 weeks at No. 1
2	3	2	15	EVERYTHING ZEN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
3	2	3	11	LIVE FOREVER DEFINITELY MAYBE	OASIS EPIC
4	5	9	4	DOWN BY THE WATER TO BRING YOU MY LOVE	PJ HARVEY ISLAND
5	4	4	16	WHEN I COME AROUND DOOKIE	GREEN DAY REPRISE
6	7	6	11	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/Geffen
7	6	5	13	LOVE SPREADS SECOND COMING	THE STONE ROSES Geffen
8	8	10	7	PLOWED ROTTING PINATA	SPONGE WORK
9	13	18	5	STAR 69 MONSTER	R.E.M. WARNER BROS.
10	17	22	3	CONNECTION ELASTICA	ELASTICA DGC/Geffen
11	10	11	9	HERE & NOW MELROSE PLACE - THE MUSIC	LETTERS TO CLEO GIANT
12	21	30	3	GOOD DELUXE	BETTER THAN EZRA ELEKTRA/VEG
13	12	12	9	STRONG ENOUGH TUESDAY NIGHT MUSIC CLUB	SHERYL CROW A&M
14	11	7	16	BETTER MAN VITALOLOGY	PEARL JAM EPIC
15	14	15	7	GEL "THE JERKY BOYS" SOUNDTRACK	COLLECTIVE SOUL ATLANTIC
16	9	8	14	SOUR TIMES DUMMY	PORTISHEAD GO! DISCS/LONDON/ISLAND
17	16	13	11	ODE TO MY FAMILY NO NEED TO ARGUE	THE CRANBERRIES ISLAND
18	20	19	6	NOW THEY'LL SLEEP KING	BELLY SIRE/REPRISE
19	18	17	15	CORDUROY VITALOLOGY	PEARL JAM EPIC
20	15	14	9	SHE'S A RIVER GOOD NEWS FROM THE NEXT WORLD	SIMPLE MINDS VIRGIN
★★★ AIRPOWER ★★★					
21	25	29	10	SALVATION LET'S GO	RANCID EPITAPH
★★★ AIRPOWER ★★★					
22	34	—	2	SICK OF MYSELF 100% FUN	MATTHEW SWEET ZOO
23	24	28	5	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
24	22	21	5	O BABY THE RAPTURE	SIOUXSIE & THE BANSHEES Geffen
25	23	20	11	BRIGHT YELLOW GUN UNIVERSITY	THROWING MUSES SIRE/REPRISE
★★★ AIRPOWER ★★★					
26	28	35	4	WONDERFUL WONDERFUL	ADAM ANT CAPITOL
27	19	16	17	GOTTA GET AWAY SMASH	OFFSPRING EPITAPH
28	39	—	2	AGAINST THE 70'S BALL-HOG OR TUG BOAT?	MIKE WATT COLUMBIA
29	26	25	7	I SAW THE LIGHT HANKY PANKY	THE THE 550 MUSIC
30	30	31	7	HOLD ON FUMBLING TOWARDS ECSTASY	SARAH MCLACHLAN ARISTA
31	NEW ▶	1	1	STARSEED NAVEED	OUR LADY PEACE RELATIVITY
32	36	36	4	INFECTED STRANGER THAN FICTION	BAD RELIGION ATLANTIC
33	31	27	6	LITTLE BASTARD ELECTRIC ROCK MUSIC	ASS PONY A&M
34	33	37	5	CRASH-THE '95 MIX DUMB AND DUMBER SOUNDTRACK	THE PRIMITIVES RCA
35	35	33	5	GOING SOUTH FUNKY LITTLE DEMONS	WOLFGANG PRESS 4AD/WARNER BROS.
36	32	24	20	BUDDY HOLLY WEEZER	WEEZER DGC/Geffen
37	27	23	8	NUMBER ONE BLIND AMERICAN THIGHS	VERUCA SALT MINTY FRESH/DGC/Geffen
38	RE-ENTRY	23	23	ZOMBIE NO NEED TO ARGUE	THE CRANBERRIES ISLAND
39	NEW ▶	1	1	DISCONNECTED OVER IT	FACE TO FACE VICTORY/A&M
40	RE-ENTRY	3	3	VIOLET LIVE THROUGH THIS	HOLE DGC/Geffen

HITS! IN TOKIO

Week of February 26, 1995

- 1 Can't Stop Lovin' You / Van Halen
- 2 Mishale / Andru Donalds
- 3 Promise Me Nothing / Repercussions
- 4 For Your Love / Stevie Wonder
- 5 Stillness In Time / Jamiroquai
- 6 The Sweetest Days / Vanessa Williams
- 7 Delicious / Shampoo
- 8 Love Will Keep Us Together / The James Taylor Quartet
- 9 Creep / TLC
- 10 Here To Stay / Pat Metheny Group
- 11 Until You Come Back To Me / Paul Young
- 12 Take A Bow / Madonna
- 13 She's A River / Simple Minds
- 14 Lucas With The Lid Off / Lucas
- 15 Dancing In The Moonlight / Baha Men
- 16 Hip Today / Extreme
- 17 Sending Love To Everyone / Narada Michael Walden
- 18 This Cowboy Song / Sting
- 19 Could It Be Forever / The Jazzmasters
- 20 If You Love Me / Brownstone
- 21 Sweet Love / Sandy Reed
- 22 Sweetness / Michelle Gayle
- 23 My Cherie / Sheena Easton
- 24 If I Only Knew / Tom Jones
- 25 Ticket To Heaven / Lisa Nilsson
- 26 Everlasting Love / Gloria Estefan
- 27 Wonderful / Adam Ant
- 28 The Sacrifice / Michael Nyman
- 29 I Belong To You / Toni Braxton
- 30 Dream Away / Babyface & Lisa Stansfield
- 31 Better Days Ahead / Tyrrel Corporation
- 32 Where's Your Love Been / Heliocentric World
- 33 Strong Enough / Sheryl Crow
- 34 Tamashiwo Kondoruni Nosete / Diamantes
- 35 Sukiyaki / 4 P.M.
- 36 Best Of My Love / C.J. Lewis
- 37 Sexy Girl / Snow
- 38 Here Comes The Hotstepper / Ini Kamoze
- 39 Zaku Zaku Digame / Toshinobu Kubota
- 40 Shame / Zhane
- 41 Colourblind / Luciana
- 42 Biggest Part Of Me / Take 6
- 43 Never Can Say Goodbye / Pam Hall
- 44 If You Want / Luciana
- 45 O Baby / Siouxsie And The Banshees
- 46 Whatever / Oasis
- 47 All I Wanna Do / Sheryl Crow
- 48 On A Bus To St. Cloud / Trisha Yearwood
- 49 Bang And Blame / R.E.M.
- 50 I Know / Dionne Farris

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

81.3 FM J-WAVE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 album rock stations and 44 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 500 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 78 top 40/mainstream and 33 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1995, Billboard/BPI communications, Inc.

Top 40/Mainstream			Top 40/Rhythm-Crossover								
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)		
			★ ★ NO. 1 ★ ★						★ ★ NO. 1 ★ ★		
1	1	14	TAKE A BOW	MADONNA (MAVERICK/SIRE/WB) 4 wks at No. 1	1	1	9	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA) 2 wks at No. 1		
2	2	21	HOLD MY HAND	HOOTIE & THE BLOWFISH (ATLANTIC)	2	3	12	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)		
3	5	8	I KNOW	DIONNE FARRIS (COLUMBIA)	3	2	20	CREEP	TLC (LAFACE/ARISTA)		
4	4	12	WHEN I COME AROUND	GREEN DAY (REPRISE)	4	5	12	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)		
5	8	8	STRONG ENOUGH	SHERYL CRÖW (A&M)	5	4	10	BABY	BRANDY (ATLANTIC)		
6	3	19	ON BENDED KNEE	BOYZ II MEN (MOTOWN)	6	6	14	TAKE A BOW	MADONNA (MAVERICK/SIRE/WARNER BROS.)		
7	6	28	ANOTHER NIGHT	REAL MCCOY (ARISTA)	7	7	17	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)		
8	7	27	YOU GOTTA BE	DES'REE (550 MUSIC)	8	8	23	ON BENDED KNEE	BOYZ II MEN (MOTOWN)		
9	9	13	CREEP	TLC (LAFACE/ARISTA)	9	9	23	I WANNA BE DOWN	BRANDY (ATLANTIC)		
10	11	7	IF I WANTED TO	MELISSA ETHERIDGE (ISLAND)	10	14	6	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)		
11	10	15	YOU DON'T KNOW HOW IT FEELS	TOM PETTY (WARNER BROS.)	11	11	11	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)		
12	12	24	ALWAYS	BON JOVI (MERCURY)	12	15	5	THIS LIL' GAME WE PLAY	SUBWAY (FEATURING 702) (BIV 10)		
13	16	5	RUN AWAY	REAL MCCOY (ARISTA)	13	10	9	WATER RUNS DRY	BOYZ II MEN (MOTOWN)		
14	13	19	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	14	19	4	THANK YOU	BOYZ II MEN (MOTOWN)		
15	18	7	HOLD ON	JAMIE WALTERS (ATLANTIC)	15	17	9	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)		
16	14	17	THE RHYTHM OF THE NIGHT	CORONA (EASTWEST/EEG)	16	12	29	ANOTHER NIGHT	REAL MCCOY (ARISTA)		
17	15	18	EVERY DAY OF THE WEEK	JADE (GIANT)	17	13	9	RUN AWAY	REAL MCCOY (ARISTA)		
18	19	8	BETTER MAN	PEARL JAM (EPIC)	18	16	13	CONSTANTLY	IMMATURE (MCA)		
19	23	4	COME BACK	LONDONBEAT (RADIOACTIVE/MCA)	19	23	3	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)		
20	17	19	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)	20	18	7	MOVE IT LIKE THIS	K7 (TOMMY BOY)		
21	26	4	I BELIEVE	BLESSID UNION OF SOULS (EMI)	21	21	17	IF YOU THINK YOU'RE LONELY NOW	K-CI HAILEY OF JODECI (MERCURY)		
22	22	15	GET READY FOR THIS	2 UNLIMITED (RADIKAL/CRITIQUE)	22	20	16	I MISS YOU	N II U (ARISTA)		
23	25	6	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE (MERCURY)	23	22	25	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)		
24	21	11	BUDDY HOLLY	WEZZER (DGC/GEFFEN)	24	24	22	YOU WANT THIS	JANET JACKSON (VIRGIN)		
25	30	3	I LIVE MY LIFE FOR YOU	FIREHOUSE (EPIC)	25	31	4	WATERFALLS	TLC (LAFACE/ARISTA)		
26	27	5	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)	26	30	3	DREAM ABOUT YOU	STEVIE B (THUMP)		
27	29	6	LOVE WILL KEEP US ALIVE	EAGLES (GEFFEN)	27	26	9	YOU GOTTA BE	DES'REE (550 MUSIC)		
28	33	4	EVERLASTING LOVE	GLORIA ESTEFAN (EPIC)	28	27	4	NEVER FIND SOMEONE LIKE YOU	KEITH MARTIN (RUFFHOUSE/COLUMBIA)		
29	38	2	THANK YOU	BOYZ II MEN (MOTOWN)	29	25	16	THE RHYTHM OF THE NIGHT	CORONA (EASTWEST/EEG)		
30	24	11	BANG AND BLAME	R.E.M. (WARNER BROS.)	30	29	4	ASK OF YOU	R. SAADIQ (OF TONY! TONI! TONE!) (550 MUSIC)		
31	34	21	YOU WANT THIS	JANET JACKSON (VIRGIN)	31	33	5	DADDY'S HOME	SPANISH FLY (UPSTAIRS)		
32	32	25	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)	32	36	8	FAT BOY	MAX-A-MILLION (S.O.S.)		
33	NEW		BELIEVE	ELTON JOHN (ROCKET/ISLAND)	33	34	20	EVERY DAY OF THE WEEK	JADE (GIANT)		
34	28	15	MISHALE	ANDRU DONALDS (METRO BLUE/CAPITOL)	34	32	8	WHAT I NEED	CRYSTAL WATERS (MERCURY)		
35	36	2	SHE'S A RIVER	SIMPLE MINDS (VIRGIN)	35	28	14	PROMISE ME	LIL SUZY (METROPOLITAN)		
36	31	17	THE SWEETEST DAYS	VANESSA WILLIAMS (WING/MERCURY)	36	NEW		I'LL BE AROUND	RAPPIN' 4-TAY (CHRYSALIS/EMI)		
37	40	2	ODE TO MY FAMILY	THE CRANBERRIES (ISLAND)	37	37	3	(SHE'S GOT) SKILLZ	ALL-4-ONE (BLITZ/ATLANTIC)		
38	NEW		LIGHTNING CRASHES	LIVE (RADIOACTIVE/MCA)	38	35	8	KITTY KITTY	69 BOYZ (RIP-IT)		
39	35	26	NEW AGE GIRL	DEADEYE DICK (ICHIBAN)	39	NEW		I'D RATHER BE ALONE	IV XAMPLE (MCA)		
40	39	3	YOU GOT IT	BONNIE RAITT (ARISTA)	40	NEW		DEAR MAMA	2 PAC (INTERSCOPE)		

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. 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 charts after 26 weeks.

RAVI SHANKAR: GODFATHER OF WORLD MUSIC

(Continued from page 75)

concerts, jazz collaborations with Bud Shank and Paul Horn, and improvisational sessions.

Harrison, who first heard the sitar on the set of the Beatles' "Help!" and bought a Ravi Shankar album in 1966 on the recommendation of Byrd David Crosby, chanced to meet Shankar himself at a dinner hosted by friends from North London's Asian Music Circle. Harrison had already lent his own sitar playing to John Lennon's "Norwegian Wood (This Bird Has Flown)," fueling a rock-based enrapturement with the instrument's iridescent sound.

At the dinner, Harrison told Shankar about "Love You To," a song on the Beatles' forthcoming "Revolver" album that he had written entirely on sitar and cut in April with Asian Music Circle accompanists. ("I felt ashamed," Shankar now confides, "because I didn't know how popular he or his group was.") Regardless, Shankar offered to visit Harrison's home in Esher the next day to offer some instruction.

Thirty years later, Harrison is still a student and unabashed admirer of Pandit Ravi Shankar, their two families having spent the 1994 Christmas holidays traveling together in India, and Harrison's first impressions of Shankar's own passion for his calling are no less vivid in his memory.

"As he was showing me the scales at my house," Harrison recounts, "the telephone rang, so I put my sitar down, and I had to go out the doorway to get the phone. I went to step across the sitar, and he whacked my leg and said, 'You mustn't step over it! Don't ever do that. You must show respect for the instrument.'

"Because music, to the Indian classical musician, is just like the Goddess Sarasvati—it is the aspect of God as music. So whatever you're learning with, whether it's a computer or a *shambai* [similar to an oboe], they all offer that contact with God."

Seeking more contact with the guru who could lead him down that path, Harrison journeyed to Bombay in September 1966 at a point when all the Beatles were on sabbatical, Ringo Starr at home in Surrey, John Lennon filming "How I Won The War" in Europe, and Paul McCartney composing the film score for "The Family Way."

George registered at the Taj Mahal Hotel under the alias Sam Wells.

"But one of the lift drivers [elevator operators], a Christian boy who played rock guitar, he recognized George, even though George had grown a mustache," says Shankar. "Within a short time, it spread like wildfire, and there were thousands of boys and girls outside shouting, 'George! George! Ravi Shankar! Bring George!' So we immediately left Bombay and went to Kashmir."

"We lived on a houseboat in a lake, just Ravi's advanced students, himself, and me," says Harrison. "They'd wake us up before the sun and give us tea and biscuits, and you'd see boats going by pulling these floating gardens, and next door I'd hear Ravi doing his morning practice with the sitar. It was a very privileged position to be in, just to hear him."

Shankar's celebrity in Western rock'n'roll circles began to skyrocket, but he drew scathing denunciations back in India.

"After George became my student," he explains, "there were all these hippie movements, and I was rediscovered by the young generations, but I was having this terrible criticism back in India, people saying I have committed sacrilege with our music, Americanizing and jazzifying it, and that I had completely become a goner. So it took many, many years to change that view."

"Meanwhile Timothy Leary, Allen Ginsberg, and Alan Watts were all talking, 'Turn on, tune in, drop out.' And the thing that really made me angry was when people said that India is a country where everybody takes drugs, but it's not the general practice at all! My own guru was against it, and I was brought up that music is like worshiping, that you have to be pure to perform."

Shankar was invited to play at the Monterey Pop Festival in June 1967 and gingerly accepted the booking. Unfortunately, much of what he witnessed there upset him in the same fashion that Harrison's casual hop over his sitar had—only multiplied a hundredfold.

"It gave me a big jolt," Shankar recalls. "I liked Otis Redding very much, and Janis Joplin I also liked because she had such guts. But when it came to Jimi Hendrix, I was amazed by his guitar techniques, but in the end when he put petrol on his guitar and burns the guitar, it shocked me, because it's the vehicle for such a godly thing—music."

"And then came the Who. After their performance they started breaking up their instruments, and I had to get up and



Ravi Shankar and daughter Anoushka Hemangini Shankar, 1990.

go. I said I wasn't going to play even if they fined me \$2,000; I was almost crying and said, 'Please don't make me, it's impossible.'

Startled by the depth of Shankar's emotional distress, Monterey's promoters arranged for him to perform about 1:30 p.m. on the final day. Accompanied by veteran colleagues Alla Rakha on tabla and Karnala Chakravarty on tamboura, he had the whole Sunday afternoon slot to himself.

"They understood my problem," Shankar acknowledges, still openly grateful, "and with nothing going on before or after the ragas, the whole atmosphere was charged in a beautiful way."

Shankar went on to perform at the Woodstock festival in 1969. Still, it took years for nonclassical audiences to cultivate an understanding of his music and its most fundamental components. On Aug. 1, 1971, George Harrison hosted the Concert For Bangla Desh as a benefit for the starving refugees of the Bengali region. It was the first international rock-sponsored relief effort, and a learning experience on the cultural level, as well.

Listeners of the "The Concert For Bangla Desh," which won the Grammy Award for album of the year, can relive the amusing interval just prior to Shankar and company's superb performance of "Bangla Dhun," when Shankar acknowledged the crowd's extended applause with a sheepish smile, saying, "Thank you. If you appreciate the tuning so much, I hope you will enjoy the playing more."

His body of recorded work in the West is substantial, including his excellent re-

cordings for Apple and Harrison's Dark Horse labels: the soundtrack to the film "Raga" (Apple, 1972); "In Concert 1972," with Ali Akbar Khan and Zakir Hussain (Apple, 1973); "Shankar Family And Friends" (Dark Horse, 1974); and "Ravi Shankar's Music Festival From India" (Dark Horse, 1976). He has two fine Capitol titles in print, including the surprisingly lovely "Raga Parameshwari," a full raga cycle issued in 1976.

Among Shankar's numerous Grammy-nominated records are "Sound Of The Sitar" (World-Pacific, 1966); "Improvisations, West Meets East, Album 3" (Angel, 1977); "Raga Mishra Piloo" (Angel, 1983); and the Shankar-George Fenton soundtrack to the film "Gandhi" (RCA, 1983). Other exceptional selections on Angel that are still in print are "Concerto For Sitar & Orchestra," with André Previn, and "Morning Love, For Sitar & Flute," with Jean-Pierre Rampal (1987). And his acclaimed collaboration with Philip Glass, "Passages" (1990), is on the Private Music label.

But Harrison laments that many of Shankar's best recordings are out of circulation or currently unobtainable, such as his years of All-India Radio material.

"So what we're planning for later this year," says Harrison, "is a boxed set of four CDs. One will be his classical sitar work, the second will collect his orchestral work for All-India Radio, the third will have his amazing Western orchestral work with André Previn, Zubin Mehta, and Yehudi Menuhin, and the fourth will have highlights from the work he recorded for Apple and my Dark Horse label. And there may be a one-record sampler of Dark Horse things beforehand, in the summer. I've been talking to several labels, and while I don't want to get into a bidding contest, the deal is about to be decided."

Festivities celebrating Shankar's 75th year will be held around the world, including a special concert in New York at the Cathedral of St. John the Divine, a program by the London Symphony, and a performance of his works by the Shanghai Symphony Orchestra. And Shankar is already looking beyond the anniversary of his birth to a 1996 British concert tour for a musical piece he has choreographed and composed called "Ghana Shyam" (Like A Broken Branch).

In the meantime, he drills his daughter Anoushka in her sitar discipline while allowing her to continue studying the piano. But words of praise for his pupil are few. "My guru corrected me always and rarely said words of appreciation," Shankar notes slyly as Anoushka enters the room and hugs him from behind, still carrying several rock'n'roll CDs just purchased from the local record store. "I must remind her of our traditions."

Moreover, Shankar reminds pupils and public alike that in the millennia that predated formal religion, the original purpose of music was the premier expression of humanity's longing for the nearness of God.

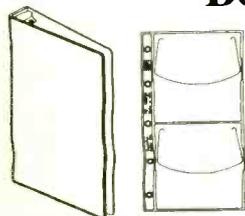
Anahat nad, or "unstruck sound," is the eternal music, beyond the bounds of physical impact, which God is said to have implanted within us and without us, and which we must spend a lifetime seeking to hear.

Ahata nad, or "struck sound," is our proper reply, manifesting love in its tonal form while demonstrating a resounding faith in the ability to surmount the distance between mortals and their Creator.

"The problem," warns Shankar with a laugh, as Sukanya comes to bring him in for dinner, "is that my wife gets jealous of my sitar!"

"True," she says, blushing, as they walk together. "That is true."

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HOT 100 SINGLES SPOTLIGHT™

by Dave Elliott

MADONNA's "Take A Bow" (Maverick/Sire/Warner Bros.) spends another week at No. 1, and **Soul For Real's** "Candy Rain" (Uptown/MCA) moves within striking distance as early as next week. It may still take "Candy" an additional week to catch "Bow" (if it does). The song's big increase this week is due largely to sales, as "Candy" has the fourth-biggest sales increase on the chart. The song is now top 10 at KBXX Houston, WPGC Washington, D.C., WQHT New York, and KMEL and KYLD San Francisco. Hot on the heels of "Bow" and "Candy" is **TLC's** "Red Light Special" (LaFace/Arista), which jumps from No. 18-5 based on a gigantic sales surge. The song was up by more than 27,000 units this week (about double the gain of the No. 2 sales mover). "Red" is this week's greatest overall gainer on the chart (also nearly doubling the increase of the No. 2 overall gainer) and the fifth-biggest gainer at radio. In its third week on the chart, "Red" is already top 10 at Hot-100-monitored stations, including WJMN Boston, XHTZ San Diego, KUBE Seattle, and KIIS and KPWR Los Angeles. The second-biggest overall point gainer on the chart is **Real McCoy's** "Run Away" (Arista). The song jumps from No. 30-17 and posts the second-biggest sales increase on the Hot 100. On the airplay side, "Run" is already No. 1 at KHKS Dallas and WXKS Boston. Whether you include the B-side or not, the **Notorious B.I.G.'s** "Big Poppa/Warning" (Bad Boy/Arista) is the third-biggest overall gainer on the chart this week. The song also had a great sales week, posting the third-biggest sales increase and the third-biggest airplay increase at radio, helped by No. 1 rankings at KBXX Houston, KMEL San Francisco, and WHJX Jacksonville, Fla.

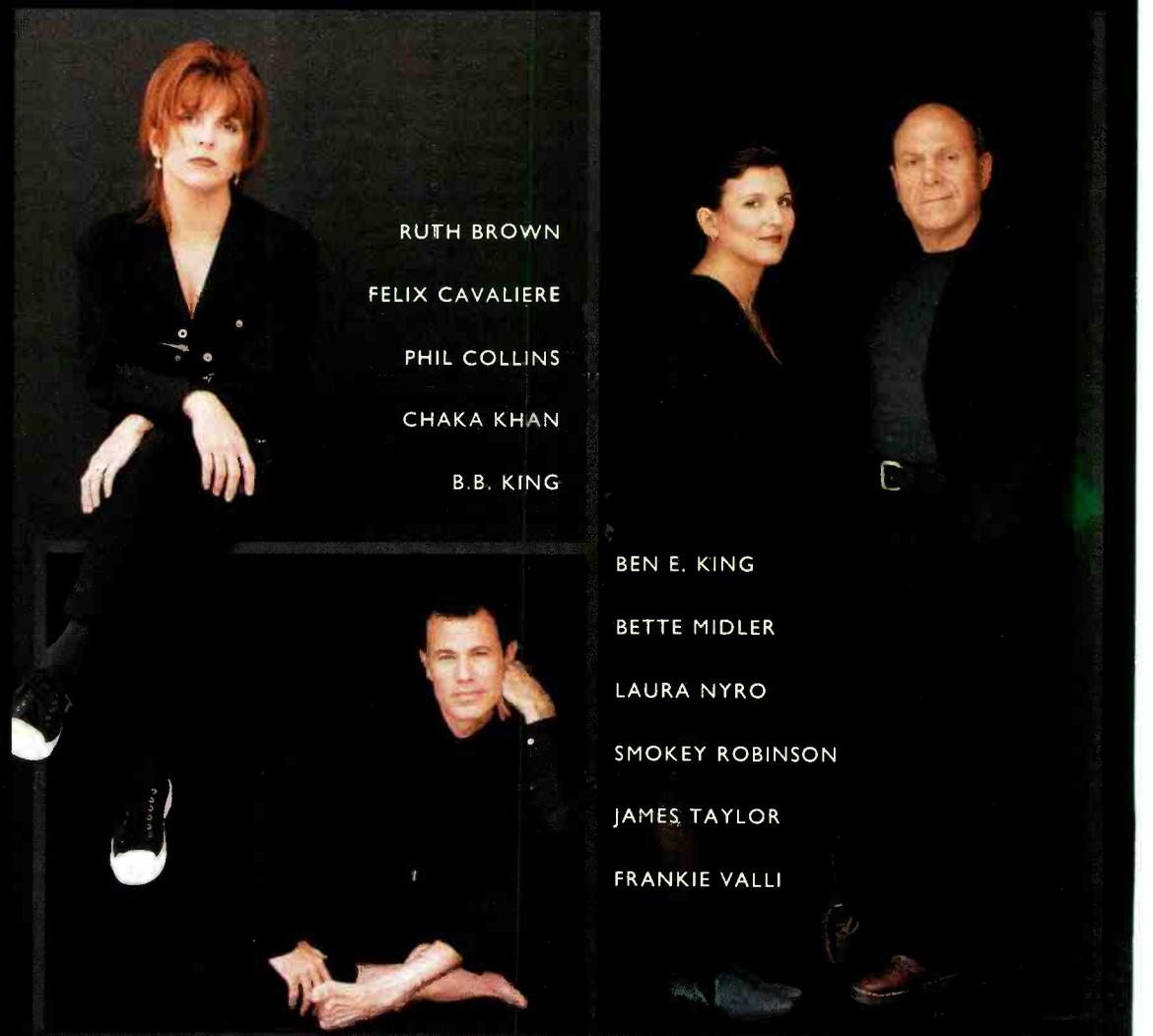
ELTON JOHN'S "Believe" (Rocket/Island) had an amazing week, walking away with both Greatest Gainer/Sales and Greatest Gainer/Airplay awards for records below the top 20. The song jumps from No. 52-26 and is not only Greatest Gainer/Airplay for records below the top 20, but was the greatest airplay gainer on the entire Hot 100, fueled by significant airplay increases at WXKS Boston, WPOW Miami, WBZZ Pittsburgh, and WIOQ Philadelphia. Following "Believe," the fifth-biggest overall gainer this week is **Montell Jordan's** "This Is How We Do It" (PMP/RAL/Island). "How" is the second-biggest gainer at radio this week and posts a top five sales increase and top 10 reports at WWKX Providence, R.I., KMEL San Francisco, and KZFM Corpus Christi, Texas.

QUICK CUT: Due to explosive single sales gains of songs like **TLC's** "Red," **Real McCoy's** "Run," and the **Notorious B.I.G.'s** "Poppa," **Melissa Etheridge's** "If I Wanted To" (Island) gets pushed back slightly on the chart this week, even though it had an increase in overall points. The song was up in sales and is in the top 10 at WSTW and WIOQ Philadelphia, WSTR Atlanta, and WEZB New Orleans. Other songs getting pushed backward on the chart that were up in overall points include **Vicious'** "Nika" (Epic Street/Epic), **Lil Suzy's** "Promise Me" (Metropolitan), and **Crystal Waters'** "What I Need" (Mercury).

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BUBBLING UNDER HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	RUN-AROUND BLUES TRAVELER (A&M)	14	—	1	LET'S DO IT AGAIN BLACKGIRL (KAPER/RCA)
2	15	5	REMEMBER WE DA BUSH BABEES (REPRISE)	15	17	3	WONDERFUL ADAM ANT (CAPITOL)
3	6	4	IS IT ME? MONTEGO (FEATURING IMMATURE) (MCA)	16	24	6	OHH YEAH ROTTIN RAZKALS (ILLTOWN/MAD SOUNDS)
4	5	12	LICK IT ROULA (S.O.S./ZOO)	17	21	3	SO HELP ME GIRL JOE DIFFIE (EPIC)
5	8	3	COME ON BARRY WHITE (A&M)	18	—	1	WHAT I'M AFTER LORDS OF THE UNDERGROUND (PENDULUM)
6	18	3	SITTIN IN MY CAR SLICK RICK (DEF JAM/RAL/ISLAND)	19	—	1	TOTAL ECLIPSE OF THE HEART NICKI FRENCH (CRITIQUE)
7	7	6	DADDY'S HOME SPANISH FLY (UPSTAIRS)	20	20	2	BRIGHT YELLOW GUN THROWING MUSES (SIRE/REPRISE)
8	22	2	ANSWERING SERVICE GERALD LEVERT (EASTWEST/EEG)	21	13	9	NUTHIN' BUT FLAVOR FUNKMASTER FLEX (WRECK/NERVOUS)
9	—	1	DO WHAT U WANT BLAK PANTA (TOMMY BOY)	22	—	1	SAFE + SOUND DJ QUIK (PROFILE)
10	10	5	FOR A CHANGE NEAL MCCOY (ATLANTIC)	23	9	7	LOOK WHAT LOVE HAS DONE PATTY SMYTH (MCA)
11	4	4	NO HOOK SHAQUILLE O'NEAL (JIVE)	24	1	4	KEEP GIVIN' ME YOUR LOVE CE CE PENISTON (COLUMBIA)
12	3	8	WHY YOU WANNA PLAY ME OUT? TRICIA COVINGTON (COLUMBIA)	25	—	1	I'LL BE AROUND RAPPIN' 4-TAY (CHRYSALIS/EMI)
13	11	7	YOU CAN'T MAKE A HEART LOVE ... GEORGE STRAIT (MCA)				

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
MARCH 18, 1995



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/Hot Shot Debut ***			
1	NEW	1	1	BRUCE SPRINGSTEEN COLUMBIA 67060* (10.98 EQ/16.98) 1 week at No. 1	GREATEST HITS	1	
2	1	2	27	BOYZ II MEN ▲ ⁷ MOTOWN 0323 (10.98/16.98)	II	1	
3	2	1	12	GARTH BROOKS ▲ ⁵ LIBERTY 29689 (10.98/15.98)	THE HITS	1	
				*** Greatest Gainer ***			
4	9	12	53	SHERYL CROW ▲ ³ A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	4	
5	3	3	56	GREEN DAY ▲ ² REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2	
6	6	6	34	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	6	
7	5	7	16	TLC ▲ ² LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	5	
8	4	5	17	EAGLES ▲ ⁴ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1	
9	8	8	45	LIVE ● RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	8	
10	7	4	6	VAN HALEN WARNER BROS. 45760* (10.98/16.98)	BALANCE	1	
11	10	9	22	THE CRANBERRIES ▲ ² ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6	
12	11	11	14	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7	
13	12	13	42	OFFSPRING ▲ ³ EPITAPH 86432* (8.98/14.98) HS	SMASH	4	
14	20	19	40	SOUNDTRACK ▲ ⁷ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1	
15	13	10	15	PEARL JAM ▲ ⁴ EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1	
16	14	—	2	DJ QUIK PROFILE 1462* (10.98/17.98)	SAFE + SOUND	14	
17	18	18	76	MELISSA ETHERIDGE ▲ ³ ISLAND 848660 (10.98/15.98)	YES I AM	16	
18	15	14	19	MADONNA ▲ ² MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3	
19	16	16	18	NIRVANA ▲ ³ DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1	
20	17	17	5	SOUNDTRACK ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17	
21	19	15	18	TOM PETTY ▲ ² WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8	
22	21	24	23	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	21	
23	22	20	19	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8	
24	23	21	30	WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16	
25	39	52	8	BUSH TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	25	
26	49	68	4	VARIOUS ARTISTS GRAMMY 67043/COLUMBIA (10.98 EQ/17.98)	1995 GRAMMY NOMINEES	26	
27	26	23	50	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1	
28	25	29	21	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21	
29	NEW	1	1	VARIOUS ARTISTS WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	29	
30	24	22	6	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	6	
31	28	33	34	BONE THUGS N HARMONY ▲ ² RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12	
32	32	36	25	THE NOTORIOUS B.I.G. ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15	
33	37	25	22	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20	
34	27	27	18	AEROSMITH ▲ ² GEFEN 24716 (12.98/17.98)	BIG ONES	6	
35	29	35	8	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29	
36	31	26	6	THE CHIEFTAINS ● RCA VICTOR 62702 (10.98/16.98)	THE LONG BLACK VEIL	24	
37	35	38	67	ACE OF BASE ▲ ⁷ ARISTA 18740 (9.98/15.98)	THE SIGN	1	
38	36	37	18	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	36	
39	34	30	23	R.E.M. ▲ ² WARNER BROS. 45740* (10.98/16.98)	MONSTER	1	
				*** Heatseeker Impact ***			
40	NEW	1	1	PJ HARVEY ISLAND 524085 (10.98/15.98)	TO BRING YOU MY LOVE	40	
41	30	32	20	BON JOVI ▲ ² MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8	
42	33	28	3	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28	
43	38	31	17	SADE ▲ EPIC 66686 (10.98 EQ/16.98)	BEST OF SADE	9	
44	52	79	22	DAVE MATTHEWS BAND ● RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	34	
45	77	72	22	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10	
46	42	42	64	COUNTING CROWS ▲ ⁵ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4	
47	41	45	30	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	40	
48	RE-ENTRY	19	19	TONY BENNETT ● COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	48	
49	48	55	23	CLAY WALKER ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	48	
50	NEW	1	1	THA ALKAHOLIKS LOUD 66446/RCA (9.98/15.98)	COAST II COAST	50	
51	40	39	20	GLORIA ESTEFAN ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9	
52	44	41	39	STONE TEMPLE PILOTS ▲ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1	

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53	43	43	27	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	19	
54	51	54	6	SAWYER BROWN CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44	
55	62	65	52	SOUNDGARDEN ▲ ³ A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1	
56	57	44	25	ANITA BAKER ▲ ² ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	3	
57	55	58	52	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2	
58	45	51	20	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1	
59	73	74	25	ERIC CLAPTON ▲ ² DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1	
60	46	47	69	CANDLEBOX ▲ ² MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7	
61	58	59	20	SCARFACE ▲ RAP-A-LOT 39946*/NOD TRYBE (10.98/15.98)	THE DIARY	2	
62	65	64	35	SOUNDTRACK ▲ ³ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2	
63	47	34	24	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5	
64	64	69	36	69 BOYZ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	60	
65	56	40	53	YANNI ▲ ² PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5	
66	72	88	39	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	66	
67	54	53	9	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	39	
68	50	48	12	SOUNDTRACK ● COLUMBIA 66791 (10.98 EQ/16.98)	READY TO WEAR (PRET-A-PORTER)	29	
69	NEW	1	1	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	69	
70	60	49	36	ALAN JACKSON ▲ ² ARISTA 18759 (10.98/15.98)	WHO I AM	5	
71	61	46	120	KENNY G ▲ ⁷ ARISTA 18646 (10.98/15.98)	BREATHLESS	2	
72	59	62	16	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4	
73	74	81	69	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4	
74	70	76	6	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68	
75	53	50	17	STING A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7	
76	69	66	45	REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2	
77	78	105	6	OASIS EPIC 66431 (9.98 EQ/15.98) HS	DEFINITELY MAYBE	77	
78	63	61	15	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	19	
79	80	80	39	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6	
80	84	83	47	ALL-4-ONE ▲ ² BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7	
81	76	75	32	JOE DIFFIE ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53	
82	99	106	55	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50	
83	94	109	4	ALISON KRAUSS ROUNDER 325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU	83	
84	88	99	52	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54	
85	67	60	17	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26	
86	68	73	37	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52	
87	81	100	14	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 2119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	81	
88	71	63	9	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED	63	
89	66	67	11	SOUNDTRACK RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62	
90	85	96	36	HOLE ● DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52	
91	97	102	73	SALT-N-PEPA ▲ ³ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4	
92	102	95	86	TONI BRAXTON ▲ ⁵ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1	
93	89	56	13	THE BEATLES ▲ ⁴ APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC	3	
94	92	115	5	SPONGE WORK 57800/COLUMBIA (7.98 EQ/11.98) HS	ROTTING PINATA	92	
95	90	91	23	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS III	84	
96	79	86	8	PORTISHEAD GO! DISCS/LONDON 528553/ISLAND (10.98/15.98) HS	DUMMY	79	
97	95	97	7	THE STONE ROSES GEFEN 24503 (10.98/16.98)	SECOND COMING	47	
98	96	104	186	METALLICA ▲ ⁸ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1	
99	83	71	28	AMY GRANT ▲ A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13	
100	91	85	68	TOM PETTY & THE HEARTBREAKERS ▲ ³ MCA 10813 (10.98/17.98)	GREATEST HITS	5	
101	75	78	13	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57	
102	87	89	39	WARREN G ▲ ² VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2	
103	120	140	6	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	103	
104	NEW	1	1	CHRISTOPHER WILLIAMS GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	104	
				*** Pacesetter ***			
105	174	180	44	BONNIE RAITT ▲ ² CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1	
106	98	98	30	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	88	

○ 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 artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

PUBLIC BROADCASTING FUNDING CUTS THREATEN LABELS, ARTISTS

(Continued from page 1)

the quotient, it seriously impacts developing triple A acts and anybody in the world of folk, bluegrass, jazz." The bottom line: "It's going to hurt the record business," says Grimson.

RACING THROUGH CONGRESS

Like other Republican initiatives now racing through the House, the push to cut public radio funding is moving at a breakneck pace. That swiftness may explain why the topic doesn't yet dominate industry discussions, particularly within executive suites at record companies.

"We could certainly use the labels' help," says Andy Ridenour, executive producer for West Virginia Public Radio's "Mountain Stage," a weekly two-hour concert series heard on 128 stations. Over its nine years, the show has provided Lyle Lovett, Sarah McLachlan, Todd Snider, and others their first national broadcast exposure. Label presence "would have a major impact on influencing decisions being made," says Ridenour. "Mountain Stage," he adds, would not have been possible without seed money provided by CPB.

Says Greene, who spoke out on the topic of funding cuts during the March 1 Grammy telecast, "Hopefully, there will be some courage exhibited from" others, including label heads, trade associations, and artists.

One person already speaking out is folksinger Iris DeMent, who is defending what she believes is public radio's true service: providing an oasis from the barrage of commercial messages and commercially motivated programming that create a false impression of Americans. "That's not an accurate pic-

Republicans Push For Recission Bill

After gaining control of the House and Senate last November, Republicans began assembling a recission bill that would reclaim federal dollars already allocated by Congress. The Corporation for Public Broadcasting, which helps finance public radio and public television, quickly became targeted for cuts.

CPB executives acknowledge that budget cuts are inevitable in the current political climate, but ask that they be carried out fairly, and in proportion to the dollars in question: Estimates show that it costs each citizen 29 cents a year to pay for public radio.

Others, such as Dr. Wallace Smith, president/GM of KUSC Los Angeles, argue that the move to abolish CPB funding is driven by a Republican desire to sell off public airwaves to private commercial broadcasters.

Sen. Larry Pressler, R-S.D., chairman of the Commerce Committee, has attacked CPB as an inefficient bureaucracy that would better serve the country if it were privatized, while Speaker of the House Newt Gingrich has derided public broadcasting as "an elitist enterprise" whose funding should be zeroed out. ("Rush Limbaugh is public broadcasting," Gin-

grich claims.)

On March 2, the House Appropriations Committee voted to cut CPB funding by 15% for fiscal year 1996 (from \$312 million to \$265 million) and 30% for 1997 (from \$315 million to \$221 million).

An amendment was offered by Rep. Richard Durbin, D-Ill., to restore some funding not only to CPB but to education, nutrition, and jobs programs that also were cut as part of the larger recission bill. Because some of the dollars saved from the funding cuts are earmarked for California disaster relief, a number of California Democrats joined subcommittee Republicans in easily voting down Durbin's amendment.

The entire recission bill, totaling \$17 billion in cuts, is scheduled to go to the floor of the House of Representatives the week of March 13 and, with a Republican majority, it is expected to pass. Before it does so, the House likely will allow members to propose amendments that could call for restoring, increasing the cuts, or even zeroing out dollars altogether.

As he has done for the last several years, Rep. Phil Crane, R-Ill., probably will propose an amendment calling

for the cutting off of CPB funds completely. Any CPB amendments passed by the House would effectively overrule the subcommittee's recommendation of 15% and 30% cuts.

When the recission bill is passed, it then goes to the Senate (probably in May), which can modify the House's suggestions on cuts. The two bills then go to conference, differences are hammered out, and the complete bill is voted on. Although President Clinton has expressed opposition to cuts in CPB, as well as other recission bill reductions, he has not said whether he will veto the package.

The recission bill covers CPB funding cuts for 1996 and 1997, but since 1998's budget has not been set, it cannot yet be cut. That funding is due to be allocated this summer, as part of a much larger appropriations bill covering the departments of Labor, Education, and Health & Human Services.

According to a report in the Washington Post, Gingrich, who opposes any future funding for CPB, says he will use the power of his speakership and refuse to "recognize any proposal that will appropriate money for the CPB."

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ture of who we are as a people," says DeMent. "Public radio maintains that balance."

Public radio has been a longtime ally of folk, classical, bluegrass, jazz, and blues artists, and labels specializing in those genres would clearly be handcuffed if those stations began to crumble. At independent Rounder Records, "95% of our access to the airwaves is public radio," says Brad Paul, VP of national promotion.

"It would be devastating," says Carol Yaple, VP of artist development at Nonesuch, whose "Gorecki's Symphony No. 3" was the surprise classical hit of 1992, thanks in part to early public radio support.

Indeed, for a whole range of acts, from bluegrass queen Alison Krauss and garage rocker Jack Logan to African vocal group Zap Mama, public radio has been their crucial outlet to the masses. And without it, their very professional existence, from recording to

touring, could have been in doubt. DeMent, who was nominated for a Grammy this year, says if it weren't for public radio's embrace, "I'd be home playing music in my living room."

PROGRAMMING STABILITY

Along with listener donations and state funds, CPB stands as a key source of revenue for public stations. The corporation was established by an act of Congress in 1967 to oversee and promote developing public radio and television stations. Ninety-three percent of CPB's radio budget goes directly to 692 stations in the form of grants that stations use to pay for existing programs, as well as develop future shows of their own.

On the face of it, CPB's scheduled cuts of 15% for fiscal year 1996 and 30% in 1997, while no doubt painful, hardly seem life-threatening. In fact, few suggest hundreds of stations across the country will suddenly go dark if reduc-

tions are passed by Congress.

The fear, according to station managers and anxious label promotion directors, is that an emboldened Congress could one day simply zero out funding altogether or that a dangerous domino effect could unfold with cash-starved stations unable to afford national specialty programming, such as "Blues Stage" or the world music of "Afro Pop." (Stations pay carriage fees—a few thousand dollars annually—for each national program.)

The stability of the national programs is crucial to artists outside the jazz and classical realm. The majority of public stations are still classical and jazz-based, but most do open their formats to a variety of sounds (rock, folk, world music) for a few hours a week via national programs—a key window of opportunity. And in cost-cutting times, music programs are more likely than news shows to be dropped by stations, since offerings such as National Public

Radio's "All Things Considered" and "Morning Edition" often generate more than half of listener donations come fund-raising time.

With less revenue coming in from affiliate stations, some national music shows could go off the air, and a stripped-down CPB would be unable to finance future projects such as "World Cafe."

Independent promoter Grimson is not alone in suggesting "World Cafe" "is where triple A was born." The daily music program, bankrolled in large part by CPB, debuted in 1989, and helped change the face of public radio by championing an eclectic array of artists (Freedy Johnston, Sonia Dada, Dar Williams, Crash Test Dummies, Jimmie Dale Gilmore, and Suddenly, Tammy!) who had no connection to classical or jazz. At the time, "World Cafe" represented "the introduction of a programming stream that public radio could use to achieve a younger listenership," says executive producer Bruce Ranes.

Today, younger-skewing stations (by public radio standards) such as WXPB Philadelphia, WYEP Pittsburgh, KCRW Los Angeles, KERA Dallas, and dozens more are reaching well-educated listeners with disposable income. It didn't take long for labels to realize public radio's "untapped market," says Ridenour at "Mountain Stage." Or that a sizable number of stations had become fertile proving grounds for artists with commercial aspirations.

"I get just as excited when WXPB hits a record as I do when [commercial station] WXRT [Chicago] does," says Mark Neiter, American Recordings VP of alternative and triple A promotion, referring to a pair of album alternative heavyweights.

When Johnny Cash's critically acclaimed "American Recordings" was released to rave reviews last year, "public stations were the ones that stepped out on that record," says Neiter.

For now, station managers are budgeting for the proposed 15%-30% cuts, bracing for any additional hits from Congress and hoping a grass-roots uprising can turn back the tide in Washington, D.C. "Hopefully with Michael Greene's statement on the Grammys, people will start paying attention," says Paul at Rounder. "I don't think they realize the full impact of what's happening here."

NARAS' Call To Arms A Success

Since he appeared on the Grammy telecast and asked viewers to telegram their Congressmen in an effort to save funding for the arts, NARAS president/CEO Michael Greene says more than 20,000 orders have been taken by Western Union.

The telegrams, ordered by dialing 800-651-1575, urge Congress to retreat from funding cuts for the arts, including those aimed at public radio.

The call-in campaign culminates March 14, Arts Advocacy Day. The House of Representatives is expected to vote on CPB funding the week of March 13.

Since the awards show, which was carried live on the Internet, NARAS, the recording academy, has teamed with On Ramp, an online marketing firm, to create a NARAS Internet domain on the World Wide Web (<http://meta-verse.com/grammy/>). From there people can send a customized E-mail message regarding funding cuts to their representatives without having to pay the cost of a telegram.

On Ramp chairman, and former MTV VJ, Adam Curry says a copy of each E-mail message sent (he predicts 100,000) will be forwarded to Speaker of the House Newt Gingrich. Curry says Gingrich, who has promoted the benefits of cyberspace, now "will really know what it's like to be on the Internet."

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ALBUM SALES SOAR AFTER BEST BRIT AWARD YET

(Continued from page 13)

"It's not a case of this band came from nowhere," says Wadsworth. "Judging by the coverage we got in the newspapers, you'd think an unknown band had swept the boards."

The Brit Awards enabled Blur to reach a new audience, says Wadsworth. "We'd probably sold to the biggest niche market there was before the awards," he says. "I genuinely think they reached another audience by being there. There were a lot of people who were not aware of them before."

Chris Green, spokesman for the British Phonographic Industry, says sales figures for the week after the awards are still being collated, but in previous years, the show produced an increase in total album sales of at least 400,000 units.

Given the healthy market condition and the plethora of strong releases out at present, industry observers say the record industry is

expected to see an extra 500,000 additional unit sales this year in a market that sold some 170 million album units last year.

The Brit effect comes at a time when sales are already surging. "It's been a tremendous year for retail so far since Christmas," says Gennaro Castaldo, of the 95-store HMV chain, who says the overall Brit event and in-store promotion generated a significant amount of store traffic.

Since the beginning of '90s the BPI's Brits committee has put time and effort in trying to make the Brit Awards a first-rate TV show. It has appointed former Arista U.K. managing director Lisa Anderson as executive producer and has used an outside production team, Initial Productions. The show's director, Malcolm Gerrie, is highly regarded for his pioneering work with Channel 4's program "The Tube."

The aim in recent years has been

to produce TV entertainment that worked well in the domestic market.

Castaldo says the quality of the show had a significant effect on the sales increase. "The award show is now a credible vehicle to promote the music industry in the public's eye. It's getting further and further away from *that* Brit show," he says, referring to the disastrous 1989 installment that featured Sam Fox and Mick Fleetwood as presenters.

Blur, in particular, benefited from the TV show, with a 54% increase in the album sales through HMV. "They are leading the new 'Brit pack,'" says Castaldo. "In a different week, it could have got to No. 1, but Celine Dion's album was very strong."

Oasis, winner of the best newcomer award, saw sales up 47% at HMV after the televised ceremony, while Elton John's greatest-hits compilation, "Made In England," was up

166% over the previous week, after his extensive appearance at the end of the ceremony as the winner of the lifetime achievement award.

At the U.K.'s other main retailer, Virgin/Our Price, which operates the Virgin Megastores and Our Price chains, store traffic was up, but sales of the Brit Awards compilation album were poor.

A spokeswoman for Our Price says, "It was the obvious artists that really picked up: Blur, Oasis, Elton John's best-of, and M People. They all went back into the Our Price top 10 the week after the award."

The Virgin buying department supports the Our Price view, adding that sales of the Blur album quadrupled in the week after the awards, while Eddi Reader (best British female), "Pulp Fiction" (best soundtrack), and R.E.M. (best international act) also did well.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
107	101	93	79	MARIAH CAREY ▲ ⁹	COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX 1
108	108	107	26	GERALD LEVERT ●	EASTWEST 92416/EEG (10.98/16.98)	GROOVE ON 18
109	107	108	58	JOHN MICHAEL MONTGOMERY ▲ ³	ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP 1
110	142	154	40	SEAL ▲	ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL 20
111	100	84	23	BROOKS & DUNN ▲	ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN 15
112	86	94	15	VARIOUS ARTISTS	TOMMY BOY 1109 (11.98/15.98)	MTV PARTY TO GO VOLUME 6 54
113	113	—	2	CRIME BOSS	SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME 113
114	115	118	21	THUG LIFE	INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I 42
115	111	114	38	DAVID BALL ●	WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM 53
116	RE-ENTRY	7	SOUNDTRACK	MAVERICK 45549/WARNER BROS. (10.98/16.98)	WITH HONORS 116	
117	110	82	17	JIMMY PAGE & ROBERT PLANT ▲	ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER 4
118	104	111	168	PEARL JAM ▲ ²	EPIC 47857* (10.98 EQ/16.98) HS	TEN 2
119	117	157	3	DIONNE FARRIS	COLUMBIA 57359 (10.98 EQ/15.98) HS	WILD SEED-WILD FLOWER 117
120	141	—	2	JAMIE WALTERS	ATLANTIC 82600/AG (10.98/15.98) HS	JAMIE WALTERS 120
121	112	112	8	WADE HAYES	COLUMBIA 66412 (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER 112
122	121	134	5	RANCID	EPITAPH 86434* (9.98/15.98) HS	LET'S GO 121
123	93	57	3	BELLY	SIRE/REPRISE 45833*/WARNER BROS. (10.98/15.98)	KING 57
124	82	77	29	THE JERKY BOYS ●	SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2 12
125	103	87	23	SOUNDTRACK ▲	MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC 17
126	127	116	4	SIMPLE MINDS	VIRGIN 39922 (10.98/15.98)	GOOD NEWS FROM THE NEXT WORLD 87
127	118	119	88	THE CRANBERRIES ▲ ²	ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? 18
128	106	124	3	MURDER SQUAD	S.C.C. PRESENTS MURDER SQUAD NATIONWIDE G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS	106
129	105	70	3	SLASH'S SNAKEPIT	GEFFEN 24630 (10.98/16.98)	IT'S FIVE O'CLOCK SOMEWHERE 70
130	NEW ►	1	MIKE WATT	COLUMBIA 67086 (10.98/15.98) HS	BALL-HOG OR TUGBOAT? 130	
131	109	103	6	SOUNDTRACK	SELECT/ATLANTIC 82708/AG (10.98/16.98)	THE JERKY BOYS 79
132	114	121	174	NIRVANA ▲ ⁷	DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND 1
133	125	92	3	THE JAYHAWKS	AMERICAN 43006*/WARNER BROS. (10.98/15.98)	TOMORROW THE GREEN GRASS 92
134	139	123	34	ROLLING STONES ▲ ²	VIRGIN 39782* (10.98/16.98)	VOODOO LOUNGE 2
135	NEW ►	1	QUICKSAND	ISLAND 526564 (10.98/15.98) HS	MANIC COMPRESSION 135	
136	173	—	2	JOHN LEE HOOKER	POINTBLANK 40107/VIRGIN (9.98/15.98)	CHILL OUT 136
137	160	137	27	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲	ATLANTIC 82614/AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994 4
138	NEW ►	1	SOUNDTRACK	MILAN 35698 (9.98/15.98)	THE BRADY BUNCH MOVIE 138	
139	122	132	18	MEGADETH ▲	CAPITOL 29004 (10.98/16.98)	YOUTHANASIA 4
140	119	113	19	VARIOUS ARTISTS ●	TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1 79
141	133	136	15	SPICE 1 ●	JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE 22
142	151	139	9	THE FLAMING LIPS	WARNER BROS. 45334* (7.98/11.98) HS	TRANSMISSIONS FROM THE SATELLITE HEART 108
143	136	122	263	ORIGINAL LONDON CAST ▲ ²	POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS 46
144	131	125	120	SOUNDTRACK ▲ ¹³	ARISTA 18699* (10.98/15.98)	THE BODYGUARD 1
145	194	187	81	BABYFACE ▲ ²	EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU 16
146	135	117	6	HANK WILLIAMS, JR.	MCG CURB 77690/CURB (10.98/17.98)	HOG WILD 91
147	138	143	211	ENIGMA ▲ ²	CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D. 6
148	128	101	16	FRANK SINATRA	CAPITOL 28103 (11.98/17.98)	DUETS II 9
149	140	138	24	TRACY LAWRENCE ●	ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW 28
150	149	163	20	DIAMOND RIO	ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER 100
151	143	160	129	QUEEN ▲	HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS 11
152	123	169	3	THE MANHATTAN TRANSFER	ATLANTIC 82661/AG (10.98/16.98)	TONIN' 123

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
153	147	161	84	SMASHING PUMPKINS ▲ ³	VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM 10
154	179	182	14	BLUES TRAVELER	A&M 540265 (9.98/15.98)	FOUR 54
155	153	—	22	SOUNDTRACK ●	NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS 19
156	132	146	7	PAT METHENY GROUP	GEFFEN 24729 (10.98/16.98)	WE LIVE HERE 83
157	129	126	94	JANET JACKSON ▲ ¹	VIRGIN 87825 (10.98/16.98)	JANET. 1
158	171	—	2	FOREIGNER	GENERAMA/RHYTHM SAFARI 53961/PRIORITY (10.98/17.98)	MR. MOONLIGHT 158
159	126	133	7	4 P.M.	NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98) HS	NOW'S THE TIME 126
160	146	151	9	LARI WHITE	RCA 66395 (9.98/15.98) HS	WISHES 125
161	144	130	42	JOHN BERRY ●	LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY 85
162	137	120	36	PAM TILLIS ●	ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE 51
163	NEW ►	1	BROTHA LYNCH HUNG	BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICCNESS 163	
164	124	110	94	THE JERKY BOYS ●	SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS 75
165	116	90	4	EXTREME	A&M 540327 (9.98/15.98)	WAITING FOR THE PUNCHLINE 40
166	152	158	19	CRAIG MACK ●	BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD 21
167	168	176	7	THE ROOTS	DGC 24708/GEFFEN (10.98/15.98) HS	DO YOU WANT MORE?!!!!!! 104
168	167	199	4	CORROSION OF CONFORMITY	COLUMBIA 66208 (10.98 EQ/15.98) HS	DELIVERANCE 167
169	159	168	67	SNOOP DOGGY DOGG ▲ ⁴	DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE 1
170	130	129	20	VERUCA SALT ●	MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98) HS	AMERICAN THIGHS 69
171	158	148	75	REBA MCENTIRE ▲ ³	MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO 5
172	150	171	76	NIRVANA ▲ ⁴	DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO 1
173	162	144	51	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ²	ANGEL 55138 (10.98/15.98)	CHANT 3
174	172	175	17	KEITH MURRAY	JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULST THING IN THIS WORLD 34
175	RE-ENTRY	133	MARY CHAPIN CARPENTER ▲ ¹	COLUMBIA 48881 (9.98 EQ/16.98)	COME ON COME ON 31	
176	156	159	48	PINK FLOYD ▲ ¹	COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL 1
177	155	162	15	REDMAN ●	RAL 523839*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE 13
178	164	153	22	SMASHING PUMPKINS ▲	VIRGIN 39834* (9.98/13.98)	PISCES ISCARIOT 4
179	157	156	50	ADAM SANDLER ●	WARNER BROS. 45393 (7.98/11.98) HS	THEY'RE ALL GONNA LAUGH AT YOU 129
180	166	142	41	JON SECADA ▲	SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE 21
181	161	181	40	BEASTIE BOYS ▲	CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION 1
182	145	152	57	BLACKHAWK ●	ARISTA 18708 (9.98/15.98)	BLACKHAWK 98
183	165	155	99	GIN BLOSSOMS ▲ ²	A&M 5403 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE 30
184	177	—	36	SOUNDTRACK CAST ▲	WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP) 40
185	148	135	22	JADE GIANT	24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG 80
186	RE-ENTRY	11	USHER	LAFACE 26008/ARISTA (9.98/15.98) HS	USHER 167	
187	169	166	172	ENYA ▲ ⁴	REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS 17
188	NEW ►	1	FREDDIE JACKSON	STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY 188	
189	NEW ►	1	JOHN TESH	GTS 4578 (9.98/14.98)	SAX ON THE BEACH 189	
190	189	177	28	PATTY LOVELESS ●	EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY 60
191	185	179	18	THE BLACK CROWES ●	AMERICAN/REPRISE 43000*/WARNER BROS. (10.98/16.98)	AMORICA 11
192	186	195	41	TOAD THE WET SPROCKET ●	COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA 34
193	154	147	7	SOUNDTRACK	SONY CLASSICAL/EPIC SOUNDTRAX 66462/EPIC (10.98 EQ/17.98)	LEGENDS OF THE FALL 147
194	163	150	8	SMIF-N-WESSUN	WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ' 59
195	193	—	24	GLADYS KNIGHT	MCA 10946 (10.98/15.98)	JUST FOR YOU 53
196	183	190	55	ENIGMA ▲	CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES 9
197	NEW ►	1	SHANIA TWAIN	MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME 197	
198	191	—	57	ALICE IN CHAINS ▲ ²	COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP) 1
199	190	186	132	ERIC CLAPTON ▲ ⁷	DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED 1
200	180	—	77	RAGE AGAINST THE MACHINE ▲	EPIC 52959 (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE 45

TOP ALBUMS A-Z (LISTED BY ARTISTS)

4 P.M. 159	Toni Braxton 92	Eagles 8	Alan Jackson 70	Keith Murray 174	Rolling Stones 134	Jason's Lyric 125	Too Short 30
69 Boyz 64	Brooks & Dunn 111	Enigma 147, 196	Janet Jackson 157	Nine Inch Nails 57	The Roots 167	The Jerky Boys 131	The Tractors 53
Ace Of Base 37	Garth Brooks 3	Enya 187	Jade 185	Nirvana 19, 132, 172	Sade 43	Legends Of The Fall 193	Shania Twain 197
Aerosmith 34	Brotha Lynch Hung 163	Gloria Estefan 51	The Jayhawks 133	The Notorious B.I.G. 32	Salt-N-Pepa 91	The Lion King 14	Usher 186
Alabama 95	Brownstone 35	Melissa Etheridge 17	The Jerky Boys 124, 164	Oasis 77	Adam Sandler 179	Murder Was The Case 58	Van Halen 10
Alice In Chains 198	Bush 25	Extreme 165	Kirk Franklin And The Family 87	Offspring 13	Sawyer Brown 54	Natural Born Killers 155	Luther Vandross 63
All-4-One 80	Tracy Byrd 66	Dionne Farris 119	Gladys Knight 195	ORIGINAL LONDON CAST	Scarfaced 61	Pulp Fiction 28	VARIOUS ARTISTS
Babyface 145	Candlebox 60	The Flaming Lips 142	Alison Krauss 83	Phantom Of The Opera Highlights 143	Seal 110	Ready To Wear (Pret-A-Porter) 68	1995 Grammy Nominees 26
Anita Baker 56	Mariah Carey 107	Foreigner 158	Tracy Lawrence 149	Jimmy Page & Robert Plant 117	Jon Secada 180	With Honors 116	The Lion King: Rhythm Of The Pride Lands 29
David Ball 115	Mary Chapin Carpenter 45, 175	Jeff Foxworthy 47	Gerald Levert 108	Pat Metheny Group 156	Joe Sgarbi & The Silver Bullet Band 23	SOUNDTRACK CAST	The Lion King: Rhythm Of The Pride Lands 29
Beastie Boys 181	Carreras, Domingo, Pavarotti (Mehta) 137	Kenny G 71	Live 9	Pearl Jam 15, 118	Simple Minds 126	The Lion King Sing-Along (EP) 184	MTV Party To Go Volume 6 112
The Beatles 93	The Chieftains 36	Warren G 102	Patty Loveless 190	Tom Petty 21	Frank Sinatra 148	Spice 1 141	Veruca Salt 170
Belly 123	Eric Clapton 59, 199	Vince Gill 79	Craig Mack 166	Tom Petty & The Heartbreakers 100	Slash's Snakepit 129	Sponge 94	Clay Walker 49
Benedictine Monks Of Santo Domingo De Silos 173	Corrosion Of Conformity 168	Gin Blossoms 183	Madonna 18	Tom Petty & The Heartbreakers 100	Smashing Pumpkins 153, 178	Bruce Springsteen 1	Sting 75
Tony Bennett 48	Counting Crows 46	Amy Grant 99	The Manhattan Transfer 152	PJ Harvey 40	Smif-N-Wessun 194	Stone Temple Pilots 52	Thug Life 114
John Berry 161	The Cranberries 11, 127	Green Day 5	The Mavericks 84	Portishead 96	Snoop Doggy Dogg 169	George Strait 85	Pam Tillis 162
The Black Crowes 191	Crime Boss 113	Wade Hayes 121	Neal McCoy 74	Queen 151	SOUNDTRACK	Subway 103	TLC 7
Blackhawk 182	Sheryl Crow 4	Hole 90	Reba McEntire 76, 171	Quicksand 135	The Bodyguard 144	John Tesh 189	Immortal Beloved 88
Blackstreet 86	Dave Matthews Band 44	John Lee Hooker 136	Tim McGraw 27	R.E.M. 39	Boys On The Side 20	The Alkaholiks 50	Dumb And Dumber 89
Mary J. Blige 12	Des'ree 38	Hootie & The Blowfish 6	Sarah McLachlan 82	Rage Against The Machine 200	The Brady Bunch Movie 138	Thug Life 114	Forrest Gump 62
Blues Traveler 154	Diamond Rio 150	Adina Howard 69	Megadeth 139	Bonnie Raitt 105	Dumb And Dumber 89	Thug Life 114	Higher Learning 67
Bon Jovi 41	Joe Diffie 81	Ice Cube 78	Metallica 98	Rancid 122	Forrest Gump 62	Pam Tillis 162	Immortal Beloved 88
Bone Thugs N Harmony 31	Celine Dion 73	Freddie Jackson 188	Method Man 72	Redman 177	Higher Learning 67	TLC 7	John Tesh 189
Boyz II Men 2	DJ Quik 16	John Michael Montgomery 109	John Michael Montgomery 109	Redman 177	Immortal Beloved 88	Toad The Wet Sprocket 192	Thug Life 114
Brandy 22			Murder Squad 128				Vanessa Williams 101
							Yanni 65
							Trisha Yearwood 42

FINNISH ACT FINDS SUCCESS WITH SPIRIT SET

(Continued from page 1)

land, where the album was released just before Christmas by PolyGram Finland's Spirit imprint, it has climbed to the top five on the charts, become the fastest-selling release of the band's career, and helped 22-Pistepirkko get named band of the year at the Finnish music industry's annual Emma Awards.

So far, the album has sold 12,000 copies, according to PolyGram Finland. The band has licensed the album to Spirit through its own company, Barebones Business.

"Rumble City, LaLa Land" also has been received warmly in Sweden, Norway, Denmark, France, Holland, and Austria, where it has been released through PolyGram. PolyGram Finland is negotiating to release the album in remaining European territories, including Britain. "The plan with 22-Pistepirkko has always been to move ahead slowly, one step at a time," says PolyGram Finland managing director Gugi Kokljuschkin. "I feel that we're going to take a slightly bigger step with this album."

Featuring 22-Pistepirkko's trademark mix of garage rock, pure pop, and eccentric, rootsy influences, "Rumble City" also showcases mature songwriting and more straightforward production than the group's previous releases.

Mark Lumbroso, managing director of Polydor in the U.K., says that he is keen on releasing the new album, although there are no plans to do so immediately. "I want to wait until such time as they are able to come and do the promotion properly here," he says. "They're the kind of band where you have to have them here."

At Lumbroso's previous label, the PolyGram France joint venture Remark, the band's last album, "Big Lupu," sold about 5,000 copies, the amount shipped for the new album in France.

Sophie Bramly, international manager for Remark, forecasts final sales in the range of 10,000 units for "Rumble City," and more if radio catches up. The first single, "(Just A) Little Bit More," has been shipped to French radio and is receiving night airplay on stations such as RTL and Europe 1. There has been no reaction so far from FM networks, which are usually very slow to catch up on new releases.

A TV crew has been sent to Finland to do a report on the band during its Scandinavian tour for the program Buzz on cable channel Paris Premiere. The album has received good press reviews, and a series of interviews are planned this month.

"This album is good and quite commercial, so sales should follow," says Bramly.

Remark's marketing will focus mainly on the band's live performances. A showcase is planned in May or June in Paris, followed by appearances in summer festivals and a full tour during the third quarter. "It's the kind of band that has to be seen live," says Bramly.

Both Kokljuschkin and the band's new manager, Seppo Vesterinen (who managed the seminal glam rock band Hanoi Rocks in the early '80s), agree that the key to breaking 22-Pistepirkko is still touring.

After the Finnish tour, the band is looking forward to a year of international tours and promotion. "I really feel that we are at the start of something new and exciting, both musically

and careerwise," Asko Keränen says.

22-Pistepirkko—the name means a ladybird with 22 spots—was founded in the late '70s in the small northern village of Utajärvi by brothers PK Keränen (vocals, guitar) and Asko Keränen (keyboards, bass), along with Espe Haverinen (drums, vocals). The lineup remains unchanged, although the band has since relocated to

the Finnish capital of Helsinki. 22-Pistepirkko got its first big break in 1981, when it won the Finnish Rock Championship, a talent contest for unsigned bands. In the '80s, the band released a string of critically acclaimed but little-noticed independent albums, and its popularity as a live act wasn't matched until its first album, "Bare Bone Nest," was released on Spirit in

1989.

Realizing that the market for left-field, English-language rock in Finland was limited, at best, the band soon started to look abroad for inspiration. In the late '80s and early '90s, 22-Pistepirkko did a series of tours in Europe, Britain, and the Far East, developing a strong fan base, especially in the Scandinavian countries and

France.

In 1992, the downbeat, lushly produced album "Big Lupu" was released in most of continental Europe by PolyGram-associated labels, but to very low sales. The following year, the video for the song "Birdy" got exposure on MTV Europe's 120 Minutes and was placed fifth on the channel's Euro-Video Song Contest, which helped to finally break the band in its home country.

"Big Lupu" is now close to gold in Finland, with sales of almost 20,000 copies—a rare feat for a Finnish band that sings in English.

"At the time we were happy with 'Big Lupu,' but on tour we realized we really needed new straightforward rock songs," says PK Keränen. Consequently, "Rumble City, LaLa Land" features plenty of such hook-filled, uptempo rock songs as the Finnish top 10 hit "(Just A) Little Bit More."

But the other side of 22-Pistepirkko also is present here. Bluesy songs like "Gimme Some Water" simultaneously display the band's love of American roots music and its introverted, Arctic melancholy, an almost surreal combination that defies all characterizations.

The members of 22-Pistepirkko realize that the media fascination with alternative rock makes it easier for the band to be heard and seen, but they also firmly say that their distinct sound is their key asset.

The group's manager, Vesterinen, agrees. "22-Pistepirkko doesn't fit in with any trend or movement," he says. "That makes it harder to get them exposed, but it also means that once they do, they already have a loyal fan base. It took the Finnish public more than 10 years to really discover the band."

Assistance in preparing this story was provided by Dominic Pride in London and Emmanuel Legrand in Paris.

STEVE EARLE ACOUSTIC SET A DEPARTURE FOR COUNTRY ROCKER

(Continued from page 13)

"It was a mental block or brain damage or whatever—it didn't occur to me to call Peter," says Earle. "But Sam broke his arm, and a mandolin was an absolute necessity. Most people know Peter as a guitar player, because that's what he played when he was with Bill Monroe, but he's really become a great mandolin player over the years. He's also a great singer, and there was our tenor."

Of his other noted soloist, Earle says, "Gettin' Norman Blake out of Georgia in and of itself was a coup, because Norman is, shall we say, set in his ways. There's nobody that does what he does better than he does it. Norman is a flatpicking acoustic guitar player, but he can play anything with strings on it, and he really became a utility man on this record."

Acquiring Harris' services to sing on Earle's "I'm Nothin' Without You" and a cover of the Melodians' "Rivers Of Babylon" was pure serendipity: The singer, who first worked with Earle as a backup singer on Guy Clark's 1975 album, "Old No. 1," was in Nashville making an album with producer Daniel Lanois. "Just running Emmy down was a job," Earle says. "It was real spur of the moment."

Earle, who says he was shooting for a Louvin Brothers-like feel on the recording, adds, "I was goin' for a sound where it sounded like old Opry stuff, where everybody stepped around the mike, which is real close to what we actually did. It ended up being even more of an organic record than I thought it was gonna be."

"Train A Comin'" was recorded in Nashville over five days in January; all of Earle's vocals and guitars on the set were cut live, and overdubbing was minimal.

The older material on the album, which in some cases dates back 20

years, had never been cut commercially before.

Earle says, "'Tom Ames' Prayer,' 'Hometown Blues,' and 'Mercenary Song' were all written when I was 19 and 20 years old. They were on my first demos in Nashville. 'Tom Ames' Prayer,' I've almost recorded on every record I've ever done... Ben McCulloch, [I wrote when] I was 20. This recording of 'Ben McCulloch' is gonna get Guy Clark off my ass, because I never made a record that Guy didn't think that song should be on."

One new tune on the album, "Good-bye," is, in Earle's words, "really the first song I'd written after four years of not writing at all, and I think it's one of the best songs I've written." Another, "Mystery Train Part II," was inspired by "a mandolin lick I'd had lyin' around for years"; the lyric was penned the night before the third session for the album.

Three covers also appear: "Rivers Of Babylon," which Earle and Rowan worked up spontaneously in the studio; "Tecumseh Valley," written by the singer's close friend Townes Van Zandt; and, surprisingly, the Beatles' "I'm Looking Through You."

Of the latter, Earle says, "I've been trying to learn that song all my life, and I never could figure all the chords out, and I'm a Beatles freak. But Tim Kreckel, who's one of my oldest friends in the world, he's Chord Man. He figured it out."

Winter Harvest has just begun to service "Train A Comin'," and the label reports early airplay at such major-market outlets as Pacifica stations KPFFK Los Angeles and KPFA Berkeley, Calif.

Of plans for the album, label president Roberts says, "We're working him to triple-A, and we're also going to service him to the 2,700 country sta-

tions... We're not going to put a lot of promotion into it, because of what country stations are playing these days. But out of 2,700 stations, you bet there'll be a ton of them going on it."

With the Winter Harvest album imminent, Earle is not sitting still: He has already recorded two cuts for what he says will be "a rock'n'roll record." He is working with producers Richard Bennett, Ray Kennedy, and Richard Dodd on the project, which he hopes to place with a major label.

The usually voluble Earle is plainly unwilling to speak about his recent personal difficulties, which he refers to in passing as "shit that I don't want to talk about because it isn't anybody's business." However, at one point he turns reflective and gives an indication that his travails have wrought a change.

"At 40 it becomes clear—especially if you get to be 40 the way I did, defying gravity—that what's important is your life and your wife and your kids... There is an edge in things that you do when you're younger, and you think it's life or death, but if you survive long enough, artistically and otherwise, it suddenly dawns on you one day that you didn't have to go through maybe all the shit that you went through, but there ain't nobody in the world that could have told you that when it was goin' on. It's just that simple."

STONES LOGO DESIGNER TO HOST BILLIES

(Continued from page 1)

held April 20 at the Supper Club here. Mazur's co-host will be top model Frederique van der Wal.

The Billie Awards are presented each year by Billboard to honor the finest work in advertising and packaging created for the music and home-entertainment industries. Winners are chosen by a blue-ribbon panel of judges that includes advertising and publishing executives, record- and video-company creative executives, art directors, and journalists.

Awards are presented to creative departments and advertising agencies responsible for consumer and trade print ads, TV and radio spots, music and video packaging, point-of-purchase materials, and outdoor advertising. The awards cover six categories: music, home video/music video, music publishing, radio, and retail.

This year's Billies will include a new award presented by Adweek magazine for the best use of music in advertising for the music and home-entertainment industries. Billboard and Adweek are published by BPI Communications.

Mazur's work has affected public consciousness and popular culture for decades. In the early '70s, he designed the famed "mouth-and-tongue logo for the sleeve of the Rolling Stones' single "Tumbling Dice"; it be-

came one of the most enduring icons of all rock music.

Over the years, Mazur has designed 3,000 album covers for top acts, including Elton John, Billy Joel, Jim Croce, the Four Tops, B.B. King, Van Morrison, Dusty Springfield, Ray Charles, Sarah Vaughan, Stephenwolf, Chaka Chan, and Steely Dan. He also has designed logos and merchandise for many of New York's hottest nightspots.

Current projects include "The Most Beautiful Women Series," a collection of paintings of models including Claudia Schiffer, Kathy Fedoruk, Monet, and his Billie Awards co-host, Frederique van der Wal. He also is creating original artwork for the 1995 Billie Awards, to be featured on invitations, program guides, posters, and T-shirts.

Elite model van der Wal has been on the cover of Vogue, Harper's Bazaar, Glamour, Mademoiselle, Cosmopolitan, and other magazines and has been the face behind campaigns for Revlon, Guess?, and Victoria's Secret. She also has created her own swimwear line; a Frederique fragrance, body moisturizer, and gel; and a workout video called "Frederique Presents Chris Imbo's Peak 10."

Tickets for the Billie Awards reception are \$65. For information, contact Maureen Ryan at 212-536-5002.

WARNER BROS. REORGANIZES JAZZ DIVISION

(Continued from page 6)

interfacing with the press, Pierson says. Catalog development also will be a primary area of emphasis for Levenson.

"That's one area you will see much more activity on this year," Pierson says. "Warner may not have as deep a catalog as the other labels, but what we do have is really great stuff."

Upcoming from Warner's archives are a two-CD set of "Bill Evans Live At The Village Vanguard"; several Jaco Pastorius projects; a series of Duke Ellington records; a recording of "Count Basie At The Sands"; and material from the Bob James catalog recently acquired from Columbia.

On the new-release front, the jazz division also has a full slate of projects, including a two-CD Joshua Redman recording live at the Village Vanguard, due in July; a duo disc from Bob James and his daughter Hilary, out this month; and new albums from Earl Klugh (May), Michael Franks (Sep-

tember), Fourplay (summer), and acid-jazz-leaning T.J. Kirk, a new signing (May).

Pierson is particularly excited about an upcoming all-star set featuring the division's "straight-ahead" jazz acts.

"It's just an old-fashioned blow session," says Pierson. "We brought three of our horn guys and two of our new signings into the studio for two days and just let them play."

The album, due in July, features Joshua Redman, Kenny Garrett, and Wallace Roney on horns, with alternate backing from Larry Goldings on organ and Brad Mehldau on piano.

"The purpose of this was just to have fun, but I think now that it stands as a testament to what is happening with Warner Bros.' jazz department," Pierson says. "We've got some of the finest straight-ahead jazz guys on any label, as you can see on this album, and we've also got some of the best contemporary jazz acts going."

MCA BLACK UNIT REVAMPED: SINGLETON OUT; HARLESTON IN?

(Continued from page 6)

Another noted hip-hop figure, Hank Shocklee, is expected to replace Fischer as senior VP of black music A&R. Several years ago, Shocklee and then partner Bill Stephney had a short-lived MCA co-venture deal with their S.O.U.L. Records.

Shocklee also was part of the creative force behind the Bomb Squad, which produced Public Enemy albums.

The recruitment of Harleston and Shocklee seems to indicate a desire by MCA to more aggressively tap into the hip-hop marketplace. As with most major labels, MCA has few rap acts, relying mainly on its joint venture with Andre Harrell's Uptown label for its hip-hop presence.

MCA declined official comment on the moves.

Another new member of the black music team is expected to be Nancy

Taylor, MCA's director of business and legal affairs, who, sources say, will become black music VP.

Black music senior VP of promotion and marketing A.D. Washington remains in place.

Unrelated to the black music department changes are departures by MCA senior VP of promotion Bruce Tenenbaum, who joined the label in 1991, and television and multimedia marketing VP Fletcher Foster, who joined the company as VP of publicity in 1993.

According to sources, MCA is seeking a black music publicist and may possibly hire an R&B sales specialist.

In 1994, the company led all distributing labels with 39 singles on the Hot R&B Singles chart. Although MCA's black music department has enjoyed its share of success, much of it has come from its

joint venture labels, such as Uptown and Silas.

MCA proper charted 13 albums in 1994, second only to Jive, but most failed to reach the upper echelon of the Top R&B Albums chart. MCA ranked No. 14 among labels on Billboard's year-end R&B Albums chart tally.

By comparison, Jive Records charted 19 albums and ranked No. 1 by virtue of higher charting positions.

Currently, MCA has albums by veterans Gladys Knight and Patti LaBelle, and newcomer Immature on the Top R&B Albums chart. MCA-distributed acts on the Top R&B Albums chart include Uptown's Mary J. Blige and Heavy D. & the Boyz, both of which reached No. 1, and Silas Records' Chanté Moore and Aaron Hall.

CMT EYES SHARE OF CANADA'S NEW COUNTRY NETWORK

(Continued from page 6)

ernment has supported the idea of this ongoing conversation between Gaylord and Group W and NCN." Daly says she believes that the negotiation can proceed directly between the two parties without it having to be channeled through the CRTC, but that there is a Canadian rule that limits minority ownership to a 20% stake.

In a statement filed March 7 with the U.S. Trade Representative, Neil Turkewitz, RIAA's senior VP/international, calls the CRTC's ruling "plainly unreasonable and discriminatory."

Responding to the Canadian contention that replacing CMT with NCN is an act of cultural preservation, the statement says:

"The original intent of [the cultural industries] provision, and Canada's repeated arguments for its inclusion in the [Canadian Free Trade Agreement], was to provide a safety valve for those rare and extraordinary situations when the integrity of Canada's national culture is at risk. Displacing a foreign competitor and replacing it with a domestic firm hardly meets this criterion."

Instead of addressing a real danger to artistic culture, the statement asserts, the CRTC has instead used that provision toward establishing a "culture of greed."

In summary, the statement says, "USTR must recommend appropriate action either under NAFTA . . . or by invoking its own unilateral discretion to retaliate by imposing trade sanctions against Canada."

Turkewitz submitted the statement on behalf of RIAA chairman/CEO Jason S. Berman; Ed Murphy, president/CEO of the National Music Publishers' Assn.; Ed Benson, executive director of the

Country Music Assn.; and Bruce York, national executive director of the American Federation Of Television & Radio Artists, AFL-CIO.

Echoing this call for retaliation was another statement filed with the USTR by a group of American media companies and associations, including CMT, Court TV, the Weather Channel, TNN, the Travel Channel, the National Cable Television Assn., and two companies that distribute superstation broadcasts in Canada, EMI (Newhouse) and United Video.

According to the group, an "appropriate level of retaliation should exceed \$750 million annually."

EMI PUBLISHING PLANS MECHANICALS SYSTEM

(Continued from page 6)

EMI's action. "It's not abuse of market position, it's fair trade. It's not about ganging up on the record companies, it's about making sure that the [mechanical] rate is not diminished any further."

Representatives of MCPS, GEMA, and SDRM parent SACEM could not be reached at press time.

Events in Europe—where the BIEM/IFPI rate is due for renegotiation in 1996—could set the tone elsewhere in the world, according to Bandier. Such draconian actions may be necessary to prevent further erosion of the value of authors' rights, he says. "Anyone not planning for the 'Domesday' scenario is burying their head in the sand. Australia's mechanical rate is 10%. Now [record companies] are asking for a rate of 9.3%. Where on earth did they get that figure from? It's the BIEM/IFPI rate. If that [rate] continues to decline, then it will lower around the world."

In the long term, Bandier is also looking to the prospect of direct licensing of performing rights.

"That's a very different situation, and it needs to be approached with care. Performing rights societies have a valuable function. But at the same time, in America there are certain venues which I know use our music on a regular basis, which I think should be administered directly by the publishers rather than on a flat-rate basis. But that's something for the future, not the present."

WARNER'S NEW DISTRIB, MANUFACTURING UNIT

(Continued from page 5)

ucts of the Atlantic Group, Elektra Entertainment Group, Warner Bros. Records, WarnerVision, Warner Home Video, and WarnerActive. There are seven regional WEA branches, nine sales offices, and five shipping locations.

"We increased our business over 15% last year," said Mount. "We don't expect downsizing. We're faced with a growing, expanding business."

There have been some personnel changes at WEA, though. Andy Uterano, who worked in sales in New York, has resigned, said Mount. And Alan Shapiro has left his position as VP of sales to become GM of Giant Nashville. Giant is a joint venture with Warner Bros. Records.

WEA announced the following changes: Tony Niemezyk, director of national sales; Gary Dolick, national sales manager; Clare Koroly, Chicago regional branch sales manager; John Cooper, national product development coordinator/Atlantic Records Group; Jim Wessels, national account executive for Best Buy; Jim Hart, national

account executive for Tower Records; and Sally Quinlivan, national account executive for Camelot Music.

The restructuring consolidates the power of Mount, who took over WEA in 1993, after the retirement of Henry Droz. Mount had been president/CEO of LIVE Entertainment, a home-video distributor and then music retailer. Before joining LIVE in 1988, he spent 11 years with Warner, including a stint as national VP of sales and distribution for Warner Home Video.

Wietsma joined Warner Bros. Records in 1979 as VP of production. He has been VP of operations of Warner Music Group since 1990.

Jerry Gold, executive VP/CFO of Warner Music Group, said of the changes, "We're uniquely lucky to have Dave and Rick run this thing for us."

The executives said the changes pertain to U.S. operations only, adding that manufacturing, distribution, and packaging have already been integrated overseas. "We're making the U.S. structure look a lot like the worldwide structure," said Wietsma.



by Geoff Mayfield

GRAMMY GRANDEUR: Sheryl Crow got sales juice from the March 1 Grammy Awards telecast, and I got a feeling she's not the only one. Despite disappointing ratings, the Grammy broadcast still has major influence on this week's charts. Multitrophy winner Crow, who played on the show, rises to a new Billboard 200 peak as she scoops up the Greatest Gainer with an increase that exceeds 40,000 units (9-4, with single-week sales of more than 103,000 units). Meanwhile, Grammy perennial **Bonnie Raitt** scores an 83% unit gain to win the week's Pacesetter award, a boost that provides her latest album a 69-place jump (174-105, 11,500 units). But, Grammy night was not just Ladies' Night, as album-of-the-year winner **Tony Bennett** parlays his duet with **k.d. lang** into a 410% gain over the prior week, which earns him a head-turning re-entry at No. 47.

THE RULE OF THUMB that applies to most music award events is that playing the show means more than winning an award, and the '95 Grammy-cast provides more evidence of that maxim. Compare, for example, Bennett's post-Grammy sales jump to that of **Quincy Jones'** "Back On The Block," which won album of the year in 1991. Both albums had already fallen off The Billboard 200 by the time the Grammys rolled around, but, following the '91 presentation—which did not include a performance from Jones' set—the album re-entered at No. 187, and could not ride the Grammy exposure any higher than No. 140. That chart run occurred before Billboard converted to SoundScan data, but even with the difference in methodologies, it is obvious that Bennett's singing pushed his album a lot farther than would have happened had he simply delivered his acceptance speech.

OTHER GRAMMY PERFORMERS who pick up postshow sales gains on The Billboard 200: **Boyz II Men** (No. 2 with a bullet), **Melissa Etheridge** (18-17, a 17% gain), **Mary Chapin Carpenter** (77-45 and a re-entry at No. 175), **Seal** (142-110, a 46% gain), the "3 Tenors" (160-137, a 25% gain, thanks to **Placido Domingo's** Grammy slot), and **Babyface** (194-145). Fellow performers **All-4-One** (84-80) and **Salt-N-Pepa** (97-91) each fall shy of this week's bullet criteria, but still post gains of 10% or more. Winners who gain without the benefit of performance exposure include **Soundgarden** (62-55) and **Eric Clapton** (73-59), while on this week's unpublished Top Jazz Albums list, **Etta James** (18-2), the all-star "A Tribute To Miles Davis" album (re-entry at No. 12), and **Arturo Sandoval** (re-entry at No. 19) each show Grammy-winning growth. Although some music critics, especially those of the Los Angeles Times, love to attack the recording academy's winners, it would appear many consumers agree with the voters' judgment.

HE'S (STILL) THE BOSS: Although some reporters will be tempted to link **Bruce Springsteen's** bow at No. 1 to his Grammy show opening number or his awards, the fact of the matter is that this collection—which hit stores Feb. 28—would have opened big without the telecast's spotlight. After all, this is a best-of set by a man who already had nine top five albums to his credit (including four that reached No. 1); it is the first Springsteen album to include his Oscar- and Grammy-winning "Streets Of Philadelphia"; and, for his die-hard fans, it includes four previously unreleased tracks. Thus, the handsome first-week sum in excess of 250,000 units is no surprise, and his lead over the rest of the field had been firmly established before the Grammy telecast began. He leads No. 2 **Boyz II Men** (121,500 units) by more than a 2-to-1 margin.

BEYOND THE GRAMMYS, television greatly affects this week's charts. Three **Jay Leno** guests—**Foreigner** (171-158), **Simple Minds** (No. 126), and the aforementioned **All-4-One**—see gains, as does **David Letterman** visitor **Bush** (39-25) and "Saturday Night Live" performer **the Cranberries** (No. 11 with a bullet). **John Tesh's** "Live At Red Rocks" PBS special and a stop on **Conan O'Brien's** show pushes a 63.5% gain and a Billboard 200 debut for "Sax On The Beach" (No. 189). His just-released "Red Rocks" album should debut next week. And, the big home video splash by "The Lion King" spurs a 48% gain for the soundtrack (20-14) and a big debut for sequel album "Rhythm Of The Pride Lands" (No. 29, 30,000 units).

MARKET WATCH						
A WEEKLY NATIONAL MUSIC SALES REPORT						
WEEKLY UNIT SALES						
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE		
12,072,000	11,153,000	UP 8.2%	11,876,000	UP 1.6%		
YEAR-TO-DATE UNIT SALES						
YTD (1995)	YTD (1994)	CHANGE				
109,773,000	105,966,000	UP 3.6%				
FOCUS ON SALES BY:						
DISTRIBUTORS' TOTAL MARKET SHARE (1/29/95-2/26/95)						
WEA	INDIES	PGD	SONY	BMG	UNI	CEMA
22.5%	18%	14.4%	12.9%	12.6%	11%	8.6%
ROUNDED FIGURES						
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY						

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BEACH BOYS BRIAN WILSON AND MIKE LOVE REUNITE TO WRITE AGAIN

(Continued from page 12)

mentioned the possibility of a track for the new "Baywatch" series, Wilson sat down at the piano and went to work.

Of the track, Love says, "I couldn't believe how reminiscent it was of the earlier days. It has a lot of the classic elements of a Beach Boys hit. It has a combination of the surf guitar feel to it, along with the a cappella intro. It's a cross between 'Do It Again' and 'Surfer' U.S.A.'"

Adds Wilson, "Michael has always been one of my idols. It took him to get a little of the energy going and get some of the creative aspects going."

Yet, Wilson says he has mixed feelings about "20 Good Vibrations" and the possible release of the boxed set "The Smile Era" (Billboard, Feb. 4).

"Record companies like Capitol get off on putting out those 'best of' compilation albums," says Wilson. "Not only do they make money, but they are proud of us. They are proud to have once been our record company. From that aspect it is good, but it's not so good to me to put out 'I Get Around' or 'Help Me, Rhonda.' Some of the Beach Boys stuff we did I hate. Back then, when I was 24 it was fine, but now we're early 50s guys. Some days I look back and really wish I would have taken the time and cut the track a little slower and watched for sharps and flats and singers, but I wanted to get out of there."

Love says his partner is being too hard on himself: "Everyone else thinks the songs are great, but he's Mr. Critical."

Wilson is also dubious about a planned "Smile" box. "The 'Smile' tapes aren't enough in themselves to stand alone as an album," he says. "They're just short strips and pieces of stuff that I recorded when I was using drugs. I was sort of out of it. I couldn't think past 20 or 30 seconds of music because I was so screwed up and so stoned."

"If I had a say, I would say, 'junk it, don't do it,' but if it is done, so what? It won't hurt us."

Love says, "There was a lot of musical brilliance in what he was doing. It just didn't have the coherence of a whole project like 'Pet Sounds' did."

Nonetheless, Wilson marvels at the

fact that young musicians know his unreleased material. At the recent tribute concert to Wilson held in November in Santa Monica, Calif., Wilson performed and watched a young generation of artists interpret his songs. "Some of the bands were doing songs that we never released," he says. "I couldn't figure out how they did that. They must have got a bootleg copy."

Wilson is also open to possibly performing live with the Beach Boys. The group is tentatively scheduled to perform in Atlantic City, N.J., April 5-9; Las Vegas, April 28-29; and San Diego, May 5-7.

"I would love to play keyboards and smile and watch Mike do his thing," Wilson says. Love adds that Wilson could sing lead vocals on "Don't Worry Baby" or "Surfer Girl."

But Wilson says Matt Jardine, the son of Beach Boy Al Jardine, who joins the band on tour singing Wilson's part, may not like the company. "I hear him from behind the stage," Wilson says. "His voice is stronger than mine, and he can actually hit those high notes."

It was only two months ago that Wilson and Love resolved their long-running legal battle over the songwriting credits on 35 of the group's songs (Billboard, Dec. 24, 1994). But even before the resolution of the lawsuit, Love was hopeful that Wilson would rejoin the group to record new material (Billboard, Aug. 27, 1994).

Love says Wilson moved to settle the lawsuit three years ago. "But now it's done," Love says. "It's over, everything is resolved, and we are going straight ahead. There is no barrier to us working together."

The two new songs are the first step in what may lead to a full Beach Boys album. "We have some long-term plans to do a bunch of songs and work with [Wilson's producer] Don Was," says Love. "We have been having talks with him."

Was is in Japan with the Rolling Stones. Upon his return, Love and Wilson hope to meet with the Grammy-winning producer.

Love says the two new songs will serve as a catalyst for future projects: "We are going to work on two songs specifically [tonight], but Brian has a

ton of songs to develop, and I have several songs that I have been fiddling around with independent of Brian. What we have to do in the next couple of weeks is go through a bunch of songs and maybe create some new ones. If Don Was likes the songs and wants to record them, we will see what [Was] thinks is the right place for a record deal."

Under Was' guidance, Wilson has been at work on the soundtrack from the soon-to-be-released Wilson documentary "I Just Wasn't Made For These Times." Another project Wilson has been working on is "Orange Crate Art," a collaboration with Van Dyke Parks.

"Orange Crate Art" includes versions of George Gershwin's "Rhapsody In Blue" and George David Weiss and Bob Thiele's "What A Wonderful World."

Warner Bros. president Lenny Waronker says the album "is a couple tracks shy of completion" and has yet to be scheduled for release.

Following the Grammys, Was said that a theatrical, home video, and TV deal for the Wilson documentary was imminent (Billboard, March 11). A

soundtrack album, which includes live versions of Beach Boys classics and Wilson's solo recordings, is tentatively set for release on Was' MCA-distributed Karambolage label during the first week of July.

The songs featured in the film are "Meant For You," "Still I Dream Of It," "Warmth Of The Sun," "Till I Die," "Love And Mercy," "Do It Again," "Orange Crate Art," "Caroline No.," "Wonderful," "Good Vibrations," "God Only Knows," "This Whole World," "Finders Keepers," "Surfer Girl," and "In My Room."

With all the renewed activity and his recent marriage, Wilson is optimistic. "It's going to come together tonight, I know it will," he says. "We have so much momentum, professionally and personally. This is ironic, because we are right here on the beach, but it's like surfing a wave. When you feel a wave going, you don't stop and say, 'What is this?' When you feel that positive wave hitting . . . it's like God is waving a flag, saying, 'Go man go!' This whole thing I'm talking about is because [Mike] is here with me. My whole life is starting to perk up now, there is no stopping."

NEW MANAGEMENT AT SONY CLASSICAL

(Continued from page 12)

wrought," Gelb says. "The answer [to front-line success] lies in constantly testing audiences by stretching boundaries, and racking one's brains to find unknown masterpieces and new masterpieces yet to be written, to seek interesting combinations of artists in situations where they're not just thrown together. At the same time, we must maintain a relationship with important artists and performers of standard symphonic and operatic repertoire, fostering and nurturing them."

Gelb, who came to Sony contemporaneously with Sony's acquisition of the Gelb-run CAMI Video division of Columbia Artists Management, has generated an interesting mix of chart and award-winning successes for the classical division. Sony Classical has a soundtrack success with "Immortal Beloved," featuring music by Beethoven, the subject of the film. Other successes include

the Yo-Yo Ma project "The New York Album," which has a cello performance by the late contemporary composer Stephen Albert among its selections, and the soundtrack of the well-received documentary film "32 Short Films About Glenn Gould," featuring the late pianist. The label has just received Grammys for the Yo-Yo Ma project and pianist Emanuel Ax's performances of Haydn sonatas.

According to a schedule of releases over the next six months, Sony Classical will continue to offer traditional releases as well as more provocative projects.

Along with recordings by pianists Murray Perahia and Evgeny Kissin, clarinetist Richard Stoltzman, and singer Jessye Norman, there are albums by British contemporary composer/pianist Geoff Smith and a Vietnam oratorio by Elliot Goldenthal featuring Yo-Yo Ma, Dawn Upshaw, and the Pacific Symphony with Carl St. Clair conducting.

Due in April is "Bang On A Can All-Stars," a spinoff of a New York festival of avant-garde music that draws from elements of pop. Also expected are albums by Bobby McFerrin with the Saint Paul Chamber Orchestra, and Kathleen Battle with Grover Washington Jr.

Also of note, jazz pianist Marcus Roberts will offer Gershwin's Concerto In F with improvisations by Roberts with the blessings of the Gershwin estate, according to Gelb.

In video, there is a four-part effort, "Marsalis On Music," recorded at Tanglewood, and "Voices From A Locked Room," about the reclusive, early 20th-century British composer Peter Warlock.

In an assignment taken before joining Sony Classical, Gelb is executive music producer of Walt Disney's new version of "Fantasia," which will include performances by pianist Yefim Bronfman, on loan from the label.

Whatever creative paths Gelb may take that differ from that of his predecessor, he says Brest's contributions were that of "making us a major player again. I give him full credit for renewing our credibility."

HEMDALE CUTS STAFF, NAMES NEW PREZ

(Continued from page 6)

priced for rental would have averaged 20,000-25,000 units.

Parkinson says in the fourth quarter Hemdale shipped 300,000 units on "Savage Land," 550,000 units on "The Polar Bear King," and 150,000 units on the animated titles "The Brave Frog" and "The Littlest Viking."

Other successful titles include "Little Nemo" (1.6 million units), "The Princess And The Goblin" (1.1 million units), and "The Magic Voyage" (800,000 units).

According to Hemdale's 10-Q financial filing on Nov. 21, 1994, general operating costs nearly doubled from \$3.4 million in 1993 to \$6.1 million in 1994.

For the nine-month period ending Sept. 30, 1994, the company reported revenues of \$24.8 million and a \$253,000 profit. During the same period in 1993, revenues were \$17.9 million, and profits were \$1.4 million.

Hemdale will report substantial losses for 1994, which Parkinson attributes to "operating costs not related to the home video."

One of the outside ventures includes a \$1 million dollar loan to invest

in a microbrewery, according to the 10-Q filing. The company still owes more than half on the loan, the filing says.

Most of the laid-off employees worked at these outside ventures, Parkinson says.

In addition, Daly and Gibson, who had not produced a film for the company in several years, continued to draw salaries of \$195,000 and \$190,000, respectively, according to a registration statement filed with the Securities & Exchange Commission on Nov. 6, 1994. Daly and Gibson will act as consulting producers for the company on a nonexclusive basis.

Parkinson anticipates the new financing arrangements will enable the company to become the top independent video label by 1996.

"This year we have six titles that we believe can perform at the 1 million-unit level," Parkinson says. "Previously, we were lucky to have one title a year with that kind of potential."

Hemdale plans to announce a new slate of releases following its refinancing arrangements.



NEW AGE

ISSUE DATE: APRIL 1
CLOSED

VITAL RE-ISSUES

ISSUE DATE: APRIL 8
AD CLOSE: MARCH 14

ICHIBAN RECORDS

10th Anniversary

ISSUE DATE: APRIL 8
AD CLOSE: MARCH 14

BERKLEE COLLEGE

50th Anniversary

ISSUE DATE: APRIL 15
AD CLOSE: MARCH 21

NASHVILLE MUSIC

PUBLISHING/

SONGWRITERS

ISSUE DATE: APRIL 22
AD CLOSE: MARCH 28

CONTEMPORARY

CHRISTIAN

ISSUE DATE: APRIL 29
AD CLOSE: APRIL 4

HAWAII

ISSUE DATE: APRIL 29
AD CLOSE: APRIL 4

ROUNDER RECORDS

25th Anniversary

ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

SOUNDTRACKS

ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

WORLD MUSIC/NAIRD

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

ENTER*ACTIVE Files II

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

STEVIE WONDER

30th Anniversary Salute

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

SOUTHEAST ASIA

ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

PRE-VSDA

ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

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EDITED BY IRV LICHMAN

DOWN THE HATCH ON PERF. BILL?

The chief Republican sponsor of the record industry's performance right bill told still-opposing ASCAP, BMI, and NMPA (publishing) officials that they should accept S. 227 as written or risk killing the bill. The groups sought changes to ensure trackability and to prevent labels from being music rights "gatekeepers" (see story, page 6). At the end of a March 9 hearing on the bill, Sen. Orrin Hatch, R-Utah, said he'd prefer a broader bill, but added, "If we don't move on this, there won't any [new] rights. We don't have the votes otherwise." The bill could go to markup as early as next week.

GOLDBERG KEEPS YOUNG

At deadline, Neil Young was expected to ink a new five-album deal with Reprise Records. The deal is a triumph for new Warner Bros. chairman/CEO Danny Goldberg, since Young was among the key artists threatening to jump ship in the turmoil that followed the departure of former Warner Bros. chairman/CEO Mo Ostin.

JAMIESON TO TOP RCA SLOT

RCA Records, which has been without a U.S. president since Joe Galante relocated to run the label's Nashville operation late last year, is about to confirm the move of Bob Jamieson, BMG Music president/GM in Canada, to the New York-based presidency, Bulletin hears. The veteran exec, considered the top internal candidate for the job, has been BMG's Canadian chief for the past four years.

GERMANY'S VH1 UNDER WAY

VH1 is set to go live in Germany Friday (10), with a German-language cable program, aimed at 25-40-year-old viewers (Billboard, Dec. 3, 1994). The channel has been put together with the aid of German production house Me Myself and Eye. The launch follows the rollout of a U.K.-based VH1 channel last fall. Major-label-owned broadcaster Viva also is expected to launch an adult-oriented German music channel this quarter.

FAGOT HEADS HOLLYWOOD PROMO

Capitol senior VP of promotion John Fagot has segued to Hollywood Records in the same role; his appointment was effective March 9. Hollywood's former senior VP of promotion Brenda Romano left the company March 8; a spokesman for Interscope Records says she will join the label's promotion staff in an executive capacity within the next two weeks.

ALMO SOUNDS DEBUTS

Almo Sounds Records, the new Jerry Moss/Herb Alpert label via Geffen, has a three-pronged debut in the marketplace with singer/accordionist Angel Corpus Christi's band. A 7-inch, "Candy," was released March 7, to be followed by 12-inch club remixes March 21, and a CD/cassette album due April 11 under the title "White Courtesy Phone." The San Francisco-based act is produced by Craig Leon, whose other projects have included Blondie, the Ramones, Jesus Jones, among others.

PRITCHITT TO ATLANTIC INT'L

Bulletin hears that Steve Pritchitt, former international marketing VP at PolyGram, is joining Atlantic in a similar capacity. His previous post was GM of Jambco Records.

FRY, FERGUSON TO LAW FIRMS

Tim Fry is now a partner at the New York law firm Ruben, Kalnick, Bailin, Ortoli, Abady & Fry, where he has established a music and other media practice. Fry's former entertainment law colleagues, Paul Marshall and Alan Bomser, have merged with the New York law firm Solovay & Edlin, effective April 1 (Bulletin, Feb. 4) ... In another development, the Chicago firm Tull & Weinstein has named Kelly Ferguson to its entertainment section. She previously concentrated on the music area in private practice in San Diego.

NINA SIMONE RECOVERS MASTERS

Vocalist Nina Simone has recovered ownership of 52 of her master recordings in a judgment and injunction issued by a federal judge in San Francisco. On March 6, Simone, who had sued San Juan Music Group, Musicent Inc., the Long Island Music Co. Ltd., and Tring International in U.S. District Court last year, was awarded ownership of the masters for five full-length albums of her recordings; the defendants were enjoined from manufacturing Simone's material without her consent and were ordered to deliver to her attorney any statements and royalties due her.

PENDULUM RECORDS: DOUBLE IMPACT



Catch them on their sold out tour!

DIGABLE PLANET'S "DUAL 7 (AXIONS OF CREAMY SPIES)"

(4K 58289/Y-58289)

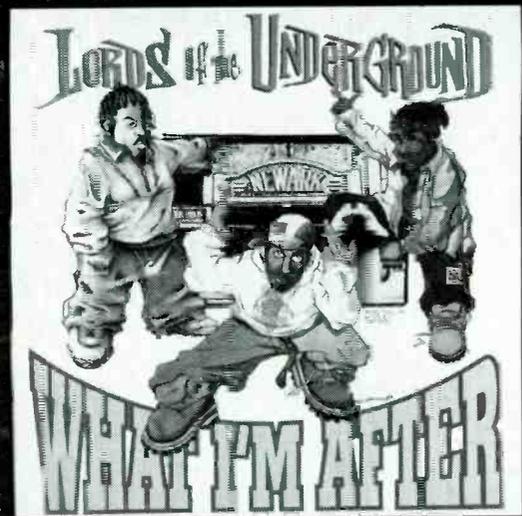
The new single and video. Video directed by Jake Scott.

"A smooth and clever funk jam that is armed with a wicked hook that sticks to the brain upon impact." -Billboard

THE BOX
#406



Produced by Doodlebug for Seven And A Crestal Productions. Management: Brenda Dash for Pipeline Entertainment. From the album BLOWOUT COMB (E1/E2/E4-39954)



LORDS OF THE UNDERGROUND "WHAT I'M AFTER"

(4K 58321/Y-58321)

The new single and video. Video directed by Diane Martell.

"Lords Of The Underground" is one of the top street groups in The City and fit right into the sound of HOT 97. We're listening to our audience and they're saying "FLAY THIS SONG!" -Steve Smith Program Director/HCT 97 New York.



Produced by Kevin "X-Dee" Mansford for House of Hitz, Inc. Co-Produced by Lords of the Underground. From the album KEEPERS OF THE FUNK (E1/E2/E4-3C10). Management: Hitz Fardi for Foremost Management.



EMI Records

Coming Soon: SEXX

Springsteen's 2nd Debut At No. 1

WE'RE JUST FOUR MONTHS and one week away from celebrating the 20th anniversary of Bruce Springsteen's first appearance on The Billboard 200. But you can pop the champagne corks a little early, as the Boss is back in a big way. His "Greatest Hits" collection on Columbia, featuring four new tracks, enters at No. 1. It's the second Springsteen album to open at the top, following the quintuple set "Bruce Springsteen & the E Street Band Live/1975-85" in 1986. Bruce has had four previous No. 1 albums, starting with "The River" in 1980. "Born In The U.S.A." and "Tunnel Of Love" also reached the summit. "Born To Run," released in 1975, peaked at No. 3. That breakthrough album debuted a month and a half after Springsteen's twin debuts, "Greetings From Asbury Park, N.J." and "The Wild, The Innocent & the E Street Shuffle."

IF YOU (WON'T) GO: In the same week that Melissa Etheridge drops off the Hot Adult Contemporary chart after a 46-week run, Jon Secada ties her record for the longest running AC single with "If You Go," which is six weeks shy of spending a full year on the chart. As it only slips one spot to No. 15, "If You Go" could very well stay on the chart another half-dozen weeks and establish a longevity record that may be difficult to beat.

COVER CITY: Barry White earns Greatest Gainer/Airplay honors on Hot R&B Singles with an original song, "Come On," but a lot of bulleted singles are remakes of old favorites. Blackgirl takes Greatest Gainer/Sales honors with an update of an R&B and pop No. 1 hit from 1975, Curtis Mayfield's "Let's Do It Again," originally written for the Staple Singers to sing in the Sidney Poitier/Bill Cosby movie of the same title. Brian McKnight, still on the chart at No. 45 as co-producer of Black Men United's

"U Will Know," has the Hot Shot Debut four rungs lower with a new version of Van Morrison's "Crazy Love." Luther Vandross has the second highest debut of the week with another selection from "Songs," a cover of the Friends Of Distinction's No. 3 hit from 1969, "Going In Circles." And finally, the Spinners are back, sampled on Rappin'-4-Tay's "I'll Be Around," new at No. 94. "I'll Be Around," the Spinners' first hit on Atlantic after several years with Motown, was No. 1 for five weeks in 1972. And on the Hot Adult Contemporary chart, the Manhattan Transfer & Phil Collins' remake of Marvin Gaye's "Too Busy Thinking About My Baby" is new at No. 40.

IF I RULED THE WORLD: Usually you expect labels like Mango and Hannibal to head up the Top World Music Albums chart—and they usually do. But this week, a long-established American label collects its first-ever No. 1 on that chart. "The Lion King: Rhythm Of The Pride Lands" leaps 13-1, another crowning achievement for the Walt Disney label.

SEEING DOUBLE: It's green light all the way for TLC, with two singles in the top five of the Hot 100 as "Creep" (LaFace/Arista) slips one place to No. 2 and "Red Light Special" bounds 18-5. Arista is seeing double twice as Real McCoy occupies two spaces in the top 20 with "Another Night" and "Run Away." The former has finally dipped out of the top 10 after 22 weeks, the longest run in the top 10 for a No. 3 hit by a mile, reports William Simpson of Los Angeles. He adds that in the past 18 months, two similar records were set. Tag Team's "Whoop! (There It Is)" spent 24 weeks in the top 10, the most of any No. 2 single as well as the most for any record, and Boyz II Men's "I'll Make Love To You" had 22 weeks in the top 10, the most for a No. 1 hit.

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BEAT™



by Fred Bronson

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UNFORGETTABLE PERFORMANCE**

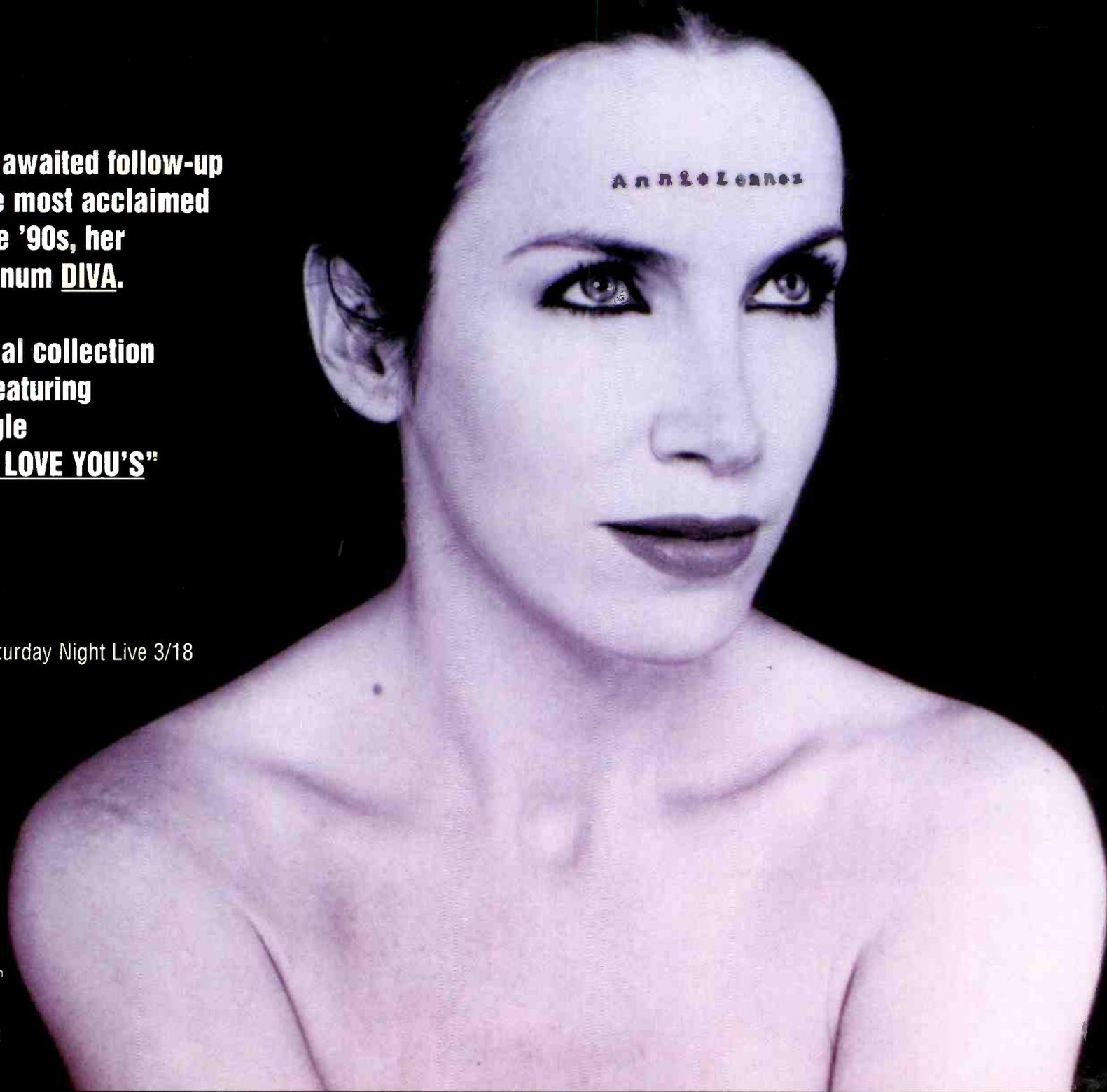
The eagerly awaited follow-up
to one of the most acclaimed
debuts of the '90s, her
Double Platinum DIVA.

A very special collection
of artistry, featuring
the first single
NO MORE "I LOVE YOU'S"

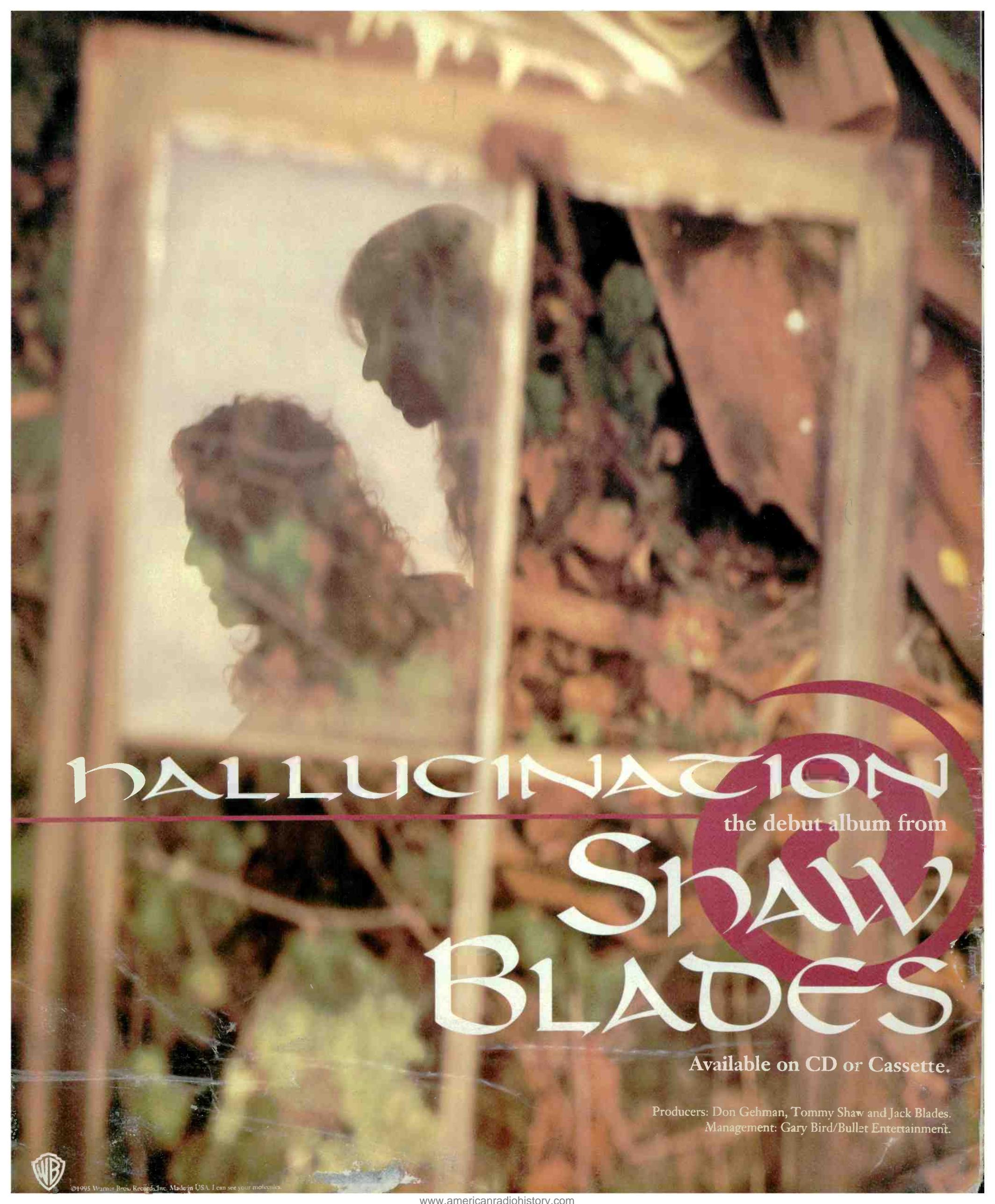
Appearing on Saturday Night Live 3/18

Produced by Stephen Lipson

ARISTA
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MEDUSA



HALLUCINATION
the debut album from
SHAW
BLADES

Available on CD or Cassette.

Producers: Don Gehman, Tommy Shaw and Jack Blades.
Management: Gary Bird/Bullet Entertainment.



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