

Billboard

\$5.50 (U.S.), \$6.50 (CAN.), £4.50 (U.K.)

NEWSPAPER

IN MUSIC NEWS



Philips Classics Celebrates The Art Of Alfred Brendel

SEE PAGE 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 9, 1996

ADVERTISEMENTS

DADA
"EL SUBLIMINOSO"
IN STORES
APRIL 2, 1996
CD/CS • X2/4-34168

R&B Mines New Classic Soul

BY J.R. REYNOLDS

LOS ANGELES—R&B music could be on the brink of a creative renaissance, as artists begin tapping into a classic soul sound—reminiscent of Curtis Mayfield and Marvin Gaye—but



D'ANGELO



RICH

layering it with a contemporary flavor. Included in this new wave of acts are EMI's D'Angelo, LaFace's Tony Rich, and Columbia's Maxwell (Billboard, Jan. 13).

"Brown Sugar," D'Angelo's platinum-certified debut, which was re-

(Continued on page 86)

Echos Achieve Global Prestige

BY WOLFGANG SPAHR and ADAM WHITE

HAMBURG—The new wave of German talent, which continues to make its presence felt at home and abroad,



REAL McCOY



was proudly showcased Feb. 23 at the 1996 Echo Awards, held at the Congress Center here.

Successful exports—Real McCoy, (Continued on page 101)

The WHITE Paper . . .

Magical History Tour: Harrison Previews 'Anthology Volume 2'

Fab Songsmith Foretells 'Vol. 3,' Solo Set

BY TIMOTHY WHITE

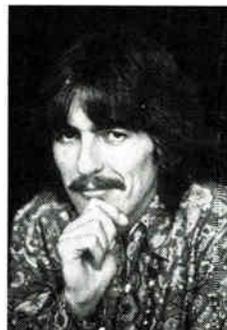
An occasional feature column of analysis and opinion regarding music industry issues by Billboard's editor in chief.

LONDON—"You mustn't disappoint people who are counting on you," says George Harrison, his soft-spoken admonishment poised midway between a maxim and a mantra. Like any avid record buyer/collector, Harrison has known his moments of disappointment and misplaced trust, and the memory of one such incident still stings.

"I can tell you something that was a real disappointment," he moans, recalling an incident from 1955, when the 12-year-old Beatle-to-be had his heart set on a certain rock'n'roll talisman. "I'd got the money, and I wanted 'Rock Around The Clock' by Bill Haley, and I asked somebody to get it for me, somebody in my family, and I couldn't wait to get that record. And they came home, and they gave me this record and said, 'Oh, they sold out of Bill Haley, so I got you this one.' It was the Deep River Boys." An R&B vocal quartet formed

during the '40s at Virginia's Hampton Institute, the HMV POP/RCA Victor crooners were a far cry from Haley's antic rock'n'roll act on the Brunswick label. "I thought, 'Awww no, fuckin' hell!'" says Harrison. "It was such a disappointment—that was the first record I didn't get."

One of four children raised on father Harold Harrison's salary as a bus driver, George says that, even as a fledgling Beatle, "I didn't really have any money until after we'd been to Germany," referring to the rock combo's stints playing the Kaiserkeller, the Top Ten Club, and other bistros in Hamburg. "By that time, it was '62, and I was getting records at [band manager] Brian Epstein's shop [a branch of North End Music Stores at 12-14 White-chapel in the center of Liverpool], and then we were just trying to get



HARRISON

everything." More than three decades later, Beatles fans are equally hopeful of acquiring everything of enduring worth still cached among the Fab Four's personal effects and in the Abbey Road Studios vaults. Thus, Capitol Records/Apple Corps Ltd./EMI Records Ltd. are jointly due to (Continued on page 87)



THE BEATLES

Grammys Led By Morissette, Seal

BY CHRIS MORRIS

LOS ANGELES—Speaking backstage at the Grammy Awards here Feb. 28, lifetime achievement hon-



MORISSETTE



MITCHELL



LENNOX



SEAL

oree Stevie Wonder made a comment about contemporary songwriters that could also stand as a summation of the evening's awards.

(Continued on page 97)

Phish Phenom Airs Jazz On Elektra

BY JIM MACNIE

NEW YORK—Seeking alternatives to



ANASTASIO



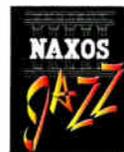
marketing strategies is what helped catapult Phish to its phenomenal level (Continued on page 100)



ABC CLASSICS



White Cloud



NAXOS OF AMERICA INC.
1165 Marlkress Rd. Cherry Hill N.J. 08003
FOR A FREE CATALOG
CALL 1 800 75 NAXOS

2 UNLIMITED
5th ANNIVERSARY

SEE PAGE 25



0 09281 02552 8

The afghan whigs
black love
The new album featuring "Honky's Ladder"
In stores March 12.
Produced by Greg Dulli
Management: Justine Chiara/Gold Mountain Entertainment
On Elektra compact discs and cassette.
http://www.elektra.com
© 1996 Elektra Entertainment Group, a division of Warner Communications Inc. A Time Warner Company.

ADVERTISEMENT

Disney's
**TOY
STORY**

WALT DISNEY RECORDS presents

"YOU'VE GOT A FRIEND IN ME"

From the original TOY STORY soundtrack written by Randy Newman. Performed by Randy Newman and Lyle Lovett.
Nominated for Best Song by the Academy of Motion Picture Arts and Sciences.



WE'VE BEEN CHOSEN!



TOP ALBUMS

HOT SINGLES

TOP VIDEOS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ GREATEST HITS • STEVIE RAY VAUGHAN & DOUBLE TROUBLE • EPIC	
CONTEMPORARY CHRISTIAN ★ TAKE ME TO YOUR LEADER • NEWSBOYS • STARSONG	
GOSPEL ★ KIRK FRANKLIN AND THE FAMILY KIRK FRANKLIN AND THE FAMILY • GOSPO CENTRIC	
THE BILLBOARD LATIN 50 ★ DREAMING OF YOU • SELENA • EMI LATIN	
REGGAE ★ BOOMBASTIC • SHAGGY • VIRGIN	
WORLD MUSIC ★ BEST OF • GIPSY KINGS • NONESUCH	

• THE BILLBOARD 200 • ★ ALL EYEZ ON ME • ZPAC • DEATH ROW / INTERSCOPE	94
CLASSICAL ★ IMMORTAL BELOVED • SOUNDTRACK • SONY CLASSICAL	44
CLASSICAL Crossover ★ US AND THEM: SYMPHONIC PINK FLOYD LONDON PHILHARMONIC (SCHOLÉS) • POINT MUSIC	44
COUNTRY ★ THE WOMAN IN ME • SHANIA TWAIN • MERCURY NASHVILLE	40
HEATSEEKERS ★ JARS OF CLAY • JARS OF CLAY • ESSENTIAL / SILVERTONE	17
JAZZ ★ LEAVING LAS VEGAS • SOUNDTRACK • PANGAEA	41
JAZZ / CONTEMPORARY ★ O'S JOOK JOINT • QUINCY JONES • OWEST	41
KID AUDIO ★ WINNIE THE POOH • SING-ALONG • WALT DISNEY	59
NEW AGE ★ THE MEMORY OF TREES • ENYA • REPRISE	41
POP CATALOG ★ UCENSED TO ILL • BEASTIE BOYS • DEF JAM	55
R&B ★ ALL EYEZ ON ME • ZPAC • DEATH ROW / INTERSCOPE	22

• THE HOT 100 • ★ ONE SWEET DAY • MARIAH CAREY & BOYZ II MEN • COLUMBIA	92
ADULT CONTEMPORARY ★ ONE SWEET DAY • MARIAH CAREY & BOYZ II MEN • COLUMBIA	82
COUNTRY ★ I'LL TRY • ALAN JACKSON • ARISTA	38
DANCE / CLUB PLAY ★ THE NEW ANTHEM N-JOI FEAT. MARK FRANKLIN AND NIGEL CHAMPION • LOGIC	36
DANCE / MAXI-SINGLES SALES ★ DOWN LOW (NOBODY HAS TO KNOW) R. KELLY FEATURING RONALD ISLEY • JIVE	36
LATIN ★ AMOR • CHRISTIAN • MELODY	43
R&B ★ DOWN LOW (NOBODY HAS TO KNOW) R. KELLY FEATURING RONALD ISLEY • JIVE	20
RAP ★ GET MONEY JUNIOR M.A.F.I.A. / THE NOTORIOUS B.I.G. • UNDEAS / BIG BEAT	19
ROCK / ALBUM ROCK TRACKS ★ 1979 • SMASHING PUMPKINS • VIRGIN	83
ROCK / MODERN ROCK TRACKS ★ WONDERWALL • OASIS • EPIC	83

• TOP VIDEO SALES • ★ INDIAN IN THE CUPBOARD • COLUMBIA TRISTAR HOME VIDEO	64
LASERDISCS ★ WATERWORLD • UNI DISTRIBUTION CORP.	62
MUSIC VIDEO ★ MARIAH CAREY LIVE AT MADISON SQUARE GARDEN SONY MUSIC VIDEO	74
RENTALS ★ WATERWORLD • UNI DISTRIBUTION CORP.	63

Contention Clouds Pending DVD Intro VSDA Seeks Consensus On Rental, Sell-Through

BY SETH GOLDSTEIN

NEW YORK—The sound and fury surrounding DVD is intensifying.

In the past couple of weeks, Toshiba held what it calls the world's first consumer demonstration of a DVD player, at a hardware expo sponsored by a New Orleans retailer; the Video Software Dealers Assn. sent a letter signed by its board and 75 members asking suppliers to support VSDA packaging guidelines and rental and sell-through of DVD titles; and a DVD copy-protection plan came closer to a legislative and technical solution.

Whether all this translates into a successful market introduction of DVD players this fall remains to be seen. Even optimists, such as Pioneer Electronics, acknowledge that there will be not much time between approval of a production model, in mid-summer, and scheduled retail arrival in September or October.

Pessimists, such as Sony and Philips, although confident about long-term prospects, doubt that much will happen this year. Neither company is exhibiting at the Electronic Industries Assn.'s Digital Destination showcase in Orlando, Fla., May 23-25, considered by many as the dress rehearsal for DVD's fall debut.

Hollywood, the source of nearly all the movies that will make up DVD's entertainment programming, still has not completely committed itself to the new format. Warner Home Video, Columbia TriStar Home Video, MCA/Universal Home Video, and MGM/UA Home Entertainment are vocal supporters; Disney, 20th Century Fox Home Entertainment, and Paramount Home Video have remained quiet.

The threat of a DVD format war has vanished, but many executives still don't want to take a public position, says Charles Van Horn, executive director of the trade group ITA, which has DVD on the agenda of its annual March seminar. The uncommitted are loath to talk until key concerns, such as copyright protection, are resolved.

Even lesser issues, such as DVD packaging, could be contentious. Until recently, Time Warner subsidiary Ivy Hill had the field to itself. But a new arrival, Clear-Vu Products in Westbury, N.Y., has been making rounds of the studios with a jewel-box design that, it claims, meets or exceeds industry criteria. "I was out there to build a consensus," says president Michael Lax. Observers say one point in Clear-Vu's favor is that it gives rival studios an alternative to

buying DVD boxes from a Warner Home Video corporate relation.

Warner has been upsetting at least one retailer. President Warren Lieberfarb's oft-stated position that DVD titles should be priced for sell-through infuriates Peter Balner of New Jersey-based Palmer Video. Balner says his rental livelihood is threatened, and, in the face of competition from such new services as direct satellite delivery, "I don't

TOSHIBA

need to hear that from someone who's supposed to be on our side," he adds. VSDA's Feb. 14 letter, which Balner signed, asked that the "specific interests of rental retailers... be fully addressed."

The three-day demonstration of DVD in the New Orleans suburb of Metairie, La., indicated consumer demand, according to Toshiba new products marketing manager Craig Eggers. "They were impressed," says Eggers of the approximately 700 people who viewed the Toshiba exhibit, which was part of Alterman Audio's annual Sight & Sound new-product display.

Alterman's Steven Cronvich agrees. "There was a lot of interest," he says. "DVD is going to be the way to go." He rates DVD picture and sound quality "at least as good" as laserdisc.

In the demo, Toshiba used the same prototype and software—a sampler of Warner Home Video movies, including "Batman Forever" and "Outbreak"—it displayed at the Consumer Electronics Show in January in Las Vegas. Also, the prices quoted for DVD players, starting at \$499, haven't changed.

However, the engineering sample brought to the Quality Hotel in Metairie will need to be tweaked two more times before Toshiba can schedule manufacturing and fourth-quarter shipments. First, Toshiba must install circuitry that prevents the playing of a DVD movie in overseas markets where the same feature is still in theaters. Home video release in the U.S. is generally months earlier than in other countries.

Such territorial "flagging" isn't considered difficult, but copy protection is, because it involves legislation and technology. The Motion Picture Assn. of America and the EIA's Consumer Electronics Manufacturers Assn. are putting the last touches on a pro-

(Continued on page 86)

Capitol Moves Urban Division To EMI; 18 Staffers Laid Off

BY CRAIG ROSEN

LOS ANGELES—Capitol Records has folded its urban music division into EMI Records in a move that Charles Koppelman, chairman/CEO of EMI-Capitol Music Group North America, says will put "artists at the individual companies where they can best be served."

As a result of the merger, approximately 18 staffers in Capitol's urban department were let go, and some acts may be dropped.

Koppelman says that the move is designed to allow Capitol Records president/CEO Gary Gersh to focus on Capitol stars, such as Bonnie Raitt, Bob Seger, and Richard Marx, while continuing to develop rising modern rock talent, such as Foo Fighters, Everclear, and Radiohead.

Capitol urban acts Portrait, Mad Cobra, and Channel Live are the only artists con-

firmed at press time to be making the move to EMI. Koppelman says that EMI Records president Davitt Sigerson is better equipped to market and promote urban product.

Sigerson says other acts may also make the move. "Right now, we are in the process of meeting with people and assessing things," he says.

"Davitt has been concentrating quite heavily in the urban business and has, in a very short period of time, been able to break Rappin' 4-Tay, D'Angelo, and AZ," says Koppelman. "So everybody wins here."

While some of the urban acts are moving to EMI, Capitol will retain a few, such as Tracie Spencer and Spearhead, while Rachelle Ferrell while remain with Blue Note.

Despite speculation that the urban music department merger is the first step in tidy-

(Continued on page 101)

THIS WEEK IN BILLBOARD

'SAVED' BY THE RHYTHM

Its music is house, funk, and reggae with an Anglo-pop perspective, but World Wide Message Tribe is more than just another dance act. Beneath the beat is a Christian message. Dance editor Larry Flick has the story. **Page 24**

FINE-TUNING THE FORMAT

Enhanced CDs and other music-themed multimedia are not meeting sales expectations, so record labels are taking a hard look at their marketing and development strategies. Correspondent Steve Traiman reports. **Page 53**

■ BPI COMMUNICATIONS • Chairman & CEO: GERALD S. HOBBS • President: Arthur F. Kingsbury • Executive Vice Presidents: John B. Babcock Jr., Robert J. Dowling, Martin R. Feely, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

©Copyright 1996 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the last week in December, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$265.00. Continental Europe 215 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.

COMMENTARY	6	MERCHANTS & MARKETING	53
ARTISTS & MUSIC	11	Declarations Of Independents	55
Executive Turntable	12	Retail Track	56
The Beat	13	Child's Play	59
Boxscore	14	The Enter*Active File	60
Continental Drift	16	Home Video	61
Popular Uprisings	17	Shelf Talk	64
R&B	18	REVIEWS & PREVIEWS	75
The Rap Column	19	PROGRAMMING	81
Dance Trax	24	The Modern Age	83
Country	37	Vox Jox	84
Jazz/Blue Notes	41	Music Video	85
Latin Notas	42	FEATURES	
Classical/Keeping Score	44	Update/Lifelines	80
Songwriters & Publishers	45	Hot 100 Singles Spotlight	91
Studio Action	46	Between The Bullets	100
INTERNATIONAL	48	Market Watch	102
Hits Of The World	50	CLASSIFIED	78
Global Music Pulse	51	REAL ESTATE	79
Canada	52		

The biggest selling rock band from the third world. EVER.
Over 4 million strong and rising...

SEPULTURA

ROOTS @ THE NEW ALBUM

WHY
CAN'T YOU SEE
CAN'T YOU FEEL
this is REAL



On tour with Ozzy Osbourne

Produced by Ross Robinson Co-Produced by Sepultura Mixed by Andy Wallace

Management: Oasis Management/Gloria Cavallera

US Bookings: Creative Artists Agency/Mitch Rose

For Sepultura merchandise call Blue Grape Merchandising 1-800-47-GRAPE BlueGrape@mail.roadrun.com

Please call 212-274-7500 for more information

Distributed by RED Distribution

ROADRUNNER

© 1996 Roadrunner Records, Inc.

Member of NAIRID



RIAA Among Decency Act Opposers Constitutionality Of New Law In Question

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America joined four primary commercial online service providers—America Online, CompuServe, Microsoft, and Prodigy—in filing a lawsuit Feb. 26 that challenges the constitutionality of the Communications Decency Act, which is part of the new Telecommunications Act of 1996.

The Decency Act section of the law prohibits the display of sexual and excretory material deemed “patently offensive” in “a manner available to a person under 18 years of age.”

In the brief, the challengers charge that “in light of how information is stored and transmitted on the Internet, this provision is effectively a ban on certain speech that is suitable for adults.”

They also charge that “the only way a speaker can avoid the ban is [to] verify the identity and age of each listener—something that would be extremely burdensome for any content provider and virtually impossible for an individual or noncommercial speaker.”

Jay Berman, RIAA chairman/CEO, says the legal challenge is “an extension of the effort we’ve had for almost 10 years now in the debate over lyrics and the intrusion into the process of self-regulation. In regard to this particular situation, we have grave doubts over the ambiguities that surround the indecency provisions.”

The recording industry has warmly embraced the online medium in the last year, with many labels opening elaborate Internet World Wide Web sites in which visitors can find news about upcoming releases and can view video clips and listen to audio clips from new records.

“This won’t go through, because it is clearly unconstitutional,” says Howie Klein, president of Reprise Records, which has an online site. “There is absolutely no question in my

mind about that.”

The 22-group coalition suit, which includes publisher/writer/journalist organizations and civil-liberties groups, is the second to be filed in U.S. District Court in Philadelphia since the telecommunication rewrite bill was signed into law by President Clinton Feb. 8 (Billboard, Feb. 17).

The first, American Civil Liberties Union vs. Justice Department and Janet Reno, includes the ACLU and 19 smaller service users; it was filed the day of the signing and has temporarily blocked enforcement of the new law.

Both suits, according to lawyers, are identical and charge that the Decency Act’s “indecency” amendment is unworkable, unconstitutional, and effectively bans protected free speech.

Lawyers met with a three-judge panel of the court Feb. 27, and the court de-

ceded to consolidate the two cases under one docket.

There will be evidentiary hearings March 21-22, at which the court will determine whether to let stand a preliminary injunction that now blocks enforcement of the new act.

“What the two suits represent is the broad spectrum of people that will be affected by this law,” says Emily Whitfield, ACLU spokeswoman.

“On the ACLU side, it’s the Internet users and the Internet service providers, the people not so much in the mainstream,” she adds. “In the new suit, those represented are more of the mainstream, ‘corporate America’ groups, which will also be affected.”

The complaint, according to the brief, does not challenge governmental regulation of categories of nonprotected speech, such as obscenity.



Under New Management. Artist managers Stephen Macklam, left, and Sam Feldman flank their newest client, Joni Mitchell. The 1995 Billboard Century Award recipient signed with Vancouver-based S.L. Feldman & Associates for worldwide management. Mitchell’s latest Reprise album, “Turbulent Indigo,” won this year’s Grammys for best pop album and for album package art direction.

Geffen Launches Budget Gold Line Label To Target Ancillary Retail Markets

■ BY DOUGLAS REECE

LOS ANGELES—On March 12, Geffen Records will bow the budget Geffen Gold Line with the rerelease of 55 titles.

Geffen has teamed with MCA Special Markets & Products, which will market the line, with distribution by Uni.

Bruce Resnikoff, executive VP/GM of MCA Special Markets & Products, says that Gold Line CDs will be priced from \$6.98 to \$9.98, while cassettes will range from \$2.98 to \$5.98.

Albums in the first batch include XTC’s “Nonsuch,” Whitesnake’s “Slip Of The Tongue,” and the “Days Of Thunder” soundtrack.

According to Jeff Magid, director of catalog development and production at Geffen, the Gold Line will concentrate on albums that have proven appeal at retail.

“These are largely titles that have been selling consistently but over the years have gone from frontline to midline to budget,” says Magid.

“It isn’t so much about squeezing the last drop out of these catalog titles,” he adds, “but giving them a whole new life at a different price point.”

Magid says that MCA Special Mar-

kets & Products was brought on to market the line after Geffen worked with the label on previous rereleases, such as Asia’s “Astra” album.

Though the Gold Line will be distributed to music retailers, Resnikoff says that key outlets will include Wal-Mart, Kmart, and other ancillary markets.

“It became clear in our discussions that there would be new and additional opportunities to market what is now becoming a very broad catalog at Geffen to new buyers in new markets,” Resnikoff says. “Really, what we want to accomplish is to create incremental business through ancillary markets.”

Resnikoff says that marketing will include significant retail-based advertising, endcap displays, special bins, and center aisle promotions.

Sources say that Geffen will initially ship nearly 1 million units.

The strength of Geffen’s brand name, says Resnikoff, will supplement sales efforts.

“There is a lot of excitement at retail, because the Geffen name is one that represents something significant, and this is the first time they have launched a program of this sort,” says Resnikoff. “Geffen and good rock’n’roll are synonymous.”

Opinion Divided On New Category Names For Doves

■ BY DEBORAH EVANS PRICE

NASHVILLE—In announcing the nominees for this year’s Gospel Music Assn. Dove Awards, the GMA unveiled changes in several category names (Billboard, Feb. 24).

Though some simply represent clarification of a specific genre, the name changes involving the black

gospel categories are more significant, reflecting deeper discord about proper gospel monikers and appropriate categorization.

In response to feedback from the African-American gospel community, the GMA’s Awards and Criteria committee decided to change the category names from contemporary black gospel recorded song of the year and contemporary black gospel album to pop/contemporary

(Continued on page 15)



IFPI, EU To Take Stance Against Chinese Piracy

■ BY JEFF CLARK-MEADS

LONDON—The deteriorating state of the Chinese record market is about to precipitate a new Western response.

Following stated disappointment from the U.S. about the lack of progress toward legitimacy in China (Billboard, Feb. 10), the European Union—home of three of the major record companies—appears ready to bring its weight to bear on the problem.

International labels body IFPI has been meeting with EU trade officials in connection with the first anniversary of Europe’s copyright protection agreement with China in April.

IFPI director general Nic Garnett

says that the EU’s DG1 trade commission is “taking a far more aggressive stance for the record industry now.” He adds, “I anticipate that on the anniversary of the agreement, we will see some really tough talking from the commission. The signals from [trade commissioner] Sir Leon Brittan are that they are getting ready to launch a major initiative.”

Garnett describes the situation in China as “rapidly deteriorating,” for two central reasons: the lack of effective action against piracy and the reneging of the Chinese authorities on their agreement to give Western companies access to their market.

(Continued on page 101)

Japan To Extend C’right Period Succumbs To Pressure From U.S., EU

■ BY STEVE McCLURE

TOKYO—Japan will revise its copyright law this fall to extend the protection period for sound recordings from 25 to 50 years.

Prime Minister Ryutaro Hashimoto, speaking with President Clinton at a press conference after his Feb. 23 summit in Santa Monica, Calif., said that from a strictly legal viewpoint, the protection-period extension could be debated among members of the World Trade Organization, but it is important that Japan not stand alone on the issue.

“We should follow the trend in other major countries and respect outstanding artists, such as the Beatles, [Elvis] Presley, and others,” he said.

Following the announcement by Hashimoto, an official of the Education Ministry’s Cultural Affairs Agency said that the Copyright Law would be revised accordingly. “We’ll try to get the relevant legislation passed during the next session of Parliament this fall,” an agency official told Billboard.

The Japanese government is also reportedly considering raising fines

for violators to 1 million yen (\$9,523).

The policy change will likely put out of business the manufacturers and sellers of legal but unauthorized albums of pre-1971 music, who can be found doing business near rail stations and other crowded areas all over Japan.

Cheaply packaged unauthorized compilations featuring such artists as Presley, the Beatles, and the Beach Boys sell for 1,000 yen (\$9.40) or less, compared with the roughly 1,500 yen (\$14.15) charged for import albums and the 2,500 yen (\$23.60) charged for foreign product pressed in Japan.

Foreign repertoire accounts for the vast majority of unauthorized product sold in Japan. The rollback will apply also to Japanese repertoire.

The Recording Industry Assn. of Japan’s 30 member companies, which account for more than 90% of prerecorded music sold in Japan, already pay neighboring-rights royalties on pre-1971 product.

The U.S. and the European Union, in separate complaints filed with the WTO, had earlier put pressure on Japan to push back its protection period (Billboard, Feb. 24).

Scotti Bros. Gets New Moniker Along With New Distribution Pact

■ BY CARRIE BORZILLO

LOS ANGELES—After securing a new distribution deal with WEA and adopting a new moniker, the company formerly known as Scotti Bros. has set its sights on acquiring imprints and intensifying its marketing efforts.

Under the newly christened All American Music Group, the name Scotti Bros. will continue to live on as one of the company’s labels. Scotti Bros.’ roster includes James Brown, “Weird Al” Yankovic, and Skee-Lo.

All American Music Group also includes the urban/rap-oriented Street Life label (Yella, Tina Moore, and Shiro) and the alternative and rock-leaning Backyard (Young Dubliners).

The name change reflects an increase in synergy between All American Music Group and its parent compa-

ny, All American Communications; the companies will now be located under one roof in Santa Monica, Calif.

All American Communications also includes All American Television, which produces and syndicates the widely successful TV shows “Baywatch,” “Baywatch Nights,” and “The Price Is Right.”

All American Music Group will not be affiliated with any of the WEA labels. Instead, it will be a free-standing label group within the WEA system.

Chuck Gullo, who had been president of Scotti Bros. and is now president of All American Music Group, says, “We just hooked up with the biggest distribution company in the world. They have a more layered and genre-oriented staff with their marketing people. All of the marketing [for All American Music Group artists] will be done with WEA in conjunction with us. With BMG, they were more of a sales and distribution company for us.”

(Continued on page 100)

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: Susan Nunziata
Deputy Editor: Irv Lichtman
News Editor: Marilyn A. Gillen
Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director
Bureau Chiefs: Craig Rosen (L.A.), Chet Flippo (Nashville), Bill Holland (Washington), John Lannert (Caribbean and Latin America)
Art Director: Jeff Nisbet; Assistant: Raymond Carlson
Copy Chief: Bruce Janicke
Copy Editors: Elizabeth Renaud, Carl Rosen, Carolyn Horwitz
Senior Editors: Melinda Newman, Talent (N.Y.), Ed Christman, Retail (N.Y.)
Senior Writers: Chris Morris (L.A.), Bradley Bambarger (N.Y.)
R&B Music: J.R. Reynolds, Editor (L.A.)
Country Music/Nashville: Deborah Evans Price, Associate Editor
Dance Music: Larry Flick, Editor (N.Y.)
Pro Audio/Technology: Paul Verna, Editor (N.Y.)
Retail: Don Jeffrey, Associate Ed. (N.Y.)
Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)
Radio: Chuck Taylor, Editor (N.Y.)
Music Video/Enter*Active: Brett Atwood, Editor (L.A.)
Heatseekers Features Editor: Carrie Borzillo (L.A.)
Staff Reporters: Terri Horak (N.Y.), Douglas J. Reece (L.A.)
Administrative/Research Assistant: Shawnee Smith (N.Y.)
Special Correspondent: Jim Bessman
Contributors: Catherine Applefeld Olson, Fred Bronson, Lisa Collins, Larry LeBlanc, Jim Macnie, Maira McCormick, David Nathan, Havelock Nelson, Phyllis Stark, Heidi Waleson

International Editor in Chief: AQAM WHITE
International Deputy Editor: Thom Duffy
International Music Editor: Dominic Pride
European News Editor: Jeff Clark-Meads
German Bureau Chief: Wolfgang Spahr
Japan Bureau Chief: Steve McClure
Far East Bureau Chief: Geoff Burpee

CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS
Director of Charts: Geoff Mayfield (L.A.)
Chart Managers: Anthony Colombo (Album Rock/New Age), Ricardo Companioni (Dance), Datu Faison (Rap/Jazz/Gospel/Reggae/World Music, Blues), Steven Graybow (Adult Contemporary), Wade Jessen (Country), John Lannert (Latin), Jerry McKenna (Hot 100), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200/Heatseekers), Theda Sandiford-Waller (R&B), Marc Zubatkin (Video/Classical/Kids' Audio)
Chart Production Manager: Michael Cusson
Assistant Chart Production Manager: Paul Page
Archive Research Supervisor: Silvio Pietrolungo
Administrative Assistants: Steven Graybow (N.Y.), Amani Walker (L.A.)

SALES

Associate Publisher/U.S.: JIM BELOFF
Advertising Services Manager: Michele Jacangelo
National Advertising Manager: (Video/Interactive) Jodie Francisco
New York: Ken Karp, Ken Piotrowski, Patricia A. Rod Jennings, Deborah Robinson, Erica Bengtson, Phyllis Demo, Alex Vitoulis
Classified (N.Y.): Jeff Serrette, Susan Mazo
L.A.: Evelyn Aszodi, Dan Dodd, Robin Friedman, Lesle Stein, Alyse Zigman
Nashville: Lee Ann Photogio, Mary DeCroce

Associate Publisher/Intl.: GENE SMITH

Europe: Christine Chinetti (London), Catherine Flintoff
Asia-Pacific/Australia: Amanda Guest, 011-613-9824-8260/8263 (fax)
Tokyo: Tokuro Akiyama, 044-433-4067
Milan: Lidia Bonguaro, 39+(0)362+54.24.44
Paris: Francois Millet, 33-1-4549-2933
Latin America/Miami: Angela Rodriguez, 305-441-7976
Mexico: Daisy Ducret 213-525-2307

MARKETING

Director of Marketing: ELISSA TOMASETTI
Promotion Art Director: Tony Santo
Special Events Manager: Maureen Ryan
Promotion Coordinator: Melissa Subatch
Marketing and Publicity Associate: Gayle Finkelstein
Circulation Manager: Jeanne Jamin
European Circulation Manager: Sue Dowman (London)
Assistant Circulation Manager: Adam Waldman
Group Sales Manager: Jeff Somerstein
Circulation Promotion Account Manager: Trish Daly Louw

PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Manager: John Wallace
Associate Advertising Production Manager: Lydia Mikulko
Advertising Production Coordinator: Cindee Weiss
Editorial Production Manager: Terrence C. Sanders
Associate Editorial Production Manager: Drew Wheeler
Specials Production Editor: Marcia Repinski
Assistant Specials Production Editor: Marc Giquinto
Systems/Technology Supervisor: Barry Bishin
Composition Technicians: Susan Chicola, Anthony T. Stallings
Directories Production Manager: Len Durham

ADMINISTRATION

Senior Vice President/General Counsel: Georgina Challis
Director of Strategic Development: Ken Schlager
Directories Publisher: Ron Willman
On-Line Sales/Support: Vince Beese
Distribution Director: Edward Skiba
Billing: Debbie Liptzer
Assistant to the Publisher: Kara DioGuardi

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York
1515 Broadway
N.Y., NY 10036
212-764-7300
edit fax 212-536-5358
sales fax 212-536-5055

Washington, D.C.
733 15th St. N.W.
Wash., D.C. 20005
202-783-3282
fax 202-737-3833

Nashville
49 Music Square W.
Nashville, TN 37203
615-321-4290
fax 615-320-0454

Los Angeles
5055 Wilshire Blvd.
Los Angeles, CA 90036
213-525-2300
telex 66-4969
fax 213-525-2394/2395

London
3rd Floor
23 Ridgmount St.
London WC1E 7AH
44-171-323-6686
sales fax 44-171-323-2314
edit fax 44-171-631-0428

Tokyo
10th Floor No. 103
Sggp-Hirakawacho Bldg., 4-12
Hirakawacho 1-chome,
Chiyoda-ku, Tokyo 102, Japan
3-3262-7246
fax 3-3262-7247



Commentary

Germany's Echos Reflect Rise In Musical Power

BY THOMAS STEIN

The Americans have the Grammys, and the British have the Brit Awards. The Germans have the Echo.

To mention the German record-industry prize in the same breath as the most famous music awards of the world would have, just four short years ago, produced an indulgent smile. One would have been branded unrealistic. Today, no one is laughing!

And when, last week, the German music industry met in Hamburg for the fifth Echo awards ceremony (see story, page 1), there were top international stars present as well as the cream of German artists, who, with their numerous worldwide chart successes, effortlessly provided an exciting, cosmopolitan flair to the occasion.

There is hardly an event that better demonstrates the new self-awareness of the German music industry than the Echo awards. Germany has finally established itself as one of the sources of top caliber repertoire, on par with the classical global pop suppliers of the U.K. and the U.S.

How did it happen? Well, dance happened, and techno happened. The boom in techno music marks an important stage in the cultural history of our country. As I said at the opening ceremony of PopKomm last year, techno was the first musical trend of world-wide importance to come from Germany.

For the first time, it is not just we who are bending an ear to London, New York, or Los Angeles to catch the latest trends; now, the gurus of the international music scene are homing in on rehearsal rooms in Frankfurt and Berlin because they think they will find the hippest sounds there. It's not just us looking toward Los Angeles when the Grammys are being awarded; now, the American and British media look to Germany when the Echo awards are presented. One of the Echo

award categories was even determined by MTV Europe viewers.

In November 1991, I said in Billboard that the exchange of repertoire between our country and the great music nations must not remain a one-way street. My vision has come true: it's now a two-track route.

We have to thank the growing awareness of our partners worldwide for this change. They have become as open to musical trends from Germany as our country—due to post-war developments—always was for international music trends.



"The world has become as open to musical trends from Germany as our country always was for international trends"

Thomas Stein is president of Bundesverband der Phonographischen Wirtschaft, the German record industry association, and president of BMG Entertainment International Germany/Switzerland/Austria.

The success of German product in the international charts last year was so phenomenal that I would like to mention a few highlights here. Real McCoy had a platinum album in the U.S., La Bouche climbed the charts, Scatman John sold 5.5 million units with two singles and one album; Enigma has been on The Billboard 200 for 200 weeks without a break with the album "MCMXC A.D.,"

LETTERS

IN SUPPORT OF ALTERNATIVE SOUL

I have been following J.R. Reynolds' columns [The Rhythm and the Blues] on the dilapidated condition of the black music scene for several weeks, and I must tell you, truer words were never spoken. Time and again, talented R&B musicians are lost in the shuffle of this "single-oriented" genre after one or two albums



THE TIME

because record labels can't, or won't, promote singer/songwriter/musicians in this genre. Terence Trent D'Arby, Living Colour, Dionne Farris, Des'ree, the Family Stand, and Me'shell NdegéOcello are all lucky to have one or two successful singles, much less albums. While the quality of these acts remains consistent, the promotional zeal on the part of record companies wanes after an amazingly brief period of time.

Week after week, Reynolds' column has



D'ARBY

mirrored my own thoughts and ideas as how to deal with the malady, the proposed format for "alternative soul," and especially the proposed focus on live bands garnering a live audience to create a solid and loyal fan base just like any other white rock band. Bands like the Spin Doctors and Blues Traveler would not have the fan bases needed for their eventual breakthroughs unless they had had the support they needed to tour relentlessly.



NDEGÉOCELLO

I caught Morris Day and the Time at Tramps a couple of nights ago. Let me tell you, they rocked the house! I can only imagine what they were like 15 years ago. Two shows, packed to the rear of the house, which they set on fire. If the industry could only focus on the newer talents that could incite this type of fan loyalty and live performance frenzy, we would see a broader base of black music and fewer disappearing artists.

and there has also been success with Jam & Spoon, Culture Beat, Sven Väth, Westbam, U96, Sin With Sebastian, and Scooter.

We are happy to register another development that is in harmony with the chart success around the globe: Domestic repertoire has never been so popular in Germany itself. Last year, about 50% of record sales here were generated by German product; that is almost twice the figure of two years ago.

This breathtaking development is best documented by the memorable date of Nov. 7, 1995. That was the day on which seven of the top 10 albums on the German charts were from German acts: Pur, Die Fantastischen Vier, Die Ärzte, BAP, Die Schlumpfe, Bohse Onkelz, and Herbert Gronemeyer—bands virtually unknown beyond German-speaking territories.

On that Tuesday in November, only megastars Simply Red, Mariah Carey, and AC/DC were able to stand their ground against this assault.

This demonstrates two phenomena. First: All of the above-mentioned German top 10 bands sing in German. A new generation is growing up that finds it perfectly natural to express itself in its mother tongue and is no longer always striving to copy Anglo-American cultural models. Many young kids in Hamburg or Cologne want to do their own thing and are therefore open to the use of the German language.

Second: When seven of the top 10 bands are from the domestic market and about 40% of market volume is generated by national product, it then follows that the international standing of Germany's record companies gets a boost.

Today we can be sure: We can do a large proportion of our business with our own product. We are very happy about that, and it is one of the reasons that we are celebrating the Echo Awards this year.

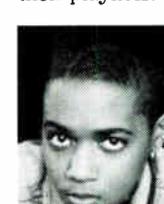
People who are true lovers of soul music should not have to reach back to the heyday of Sly Stone or Stevie Wonder (although



THE FAMILY STAND

always a pleasure) to hear great soul music. The Brand New Heavies sell out gigs all over the country. We should be able to hear their best stuff on the radio. If black music stations can be so successful with old R&B formats, there is no reason they can't incorporate new, contemporary soul artists into their playlists.

My ultimate goal is to start a label that would focus on black rock'n'-soul acts along the lines of the acts listed here. One day "alternative soul" will be a legitimate genre of music. It will happen.



FARRIS

Bryan Tollin
Director of promotion
Jellybean Recordings Inc.
New York

DAILY NEWS



TUESDAY 20 FEBRUARY, 1996

WEATHER: COLD

ISSUE 35041

EXCLUSIVE: ENTERTAINMENT NEWS!

SPORT: PAGE 38

ITB SWEEPS 1996 BRIT AWARDS!

International
Talent
Booking

UK Agency Scores Major Triumph at Top British Music Awards with 16 Nominations and 5 Winners!

THE WINNERS:

SUPERGRASS

Best Newcomer

ALANIS MORISSETTE

Best International
Newcomer

MASSIVE ATTACK

Best British Dance Act

BJORK

Best International Female
Solo Artist

BON JOVI

Best International Group
(Co-Promoter)



THE NOMINEES:

NEIL YOUNG

Best International Male Solo Artist nominee

LENNY KRAVITZ

Best International Male Solo Artist nominee

ALANIS MORISSETTE

Best International Female Solo Artist nominee

GREEN DAY

Best International Group nominee

CAST

Best British Newcomer nominee

RADIOHEAD

Best British Group nominee
Best Album by a British Artist nominee
Best British Video nominee

SUPERGRASS

Best British Video nominee
Best British Single nominee

M PEOPLE

Best British Dance Act nominee

CONGRATULATIONS TO ALL OUR WINNERS & NOMINEES!

From Barry Dickins, Rod Macsween, Martin Horne, Charlie Myatt, Mike Dewdney, David Levy and Scott Thomas

STOP PRESS! - RUMOURS OF BRIT WINNER ABOUT TO ANNOUNCE NEW ASSOCIATION WITH ITB...

UPCOMING

Billboard



INDIES

ISSUE DATE: MAR. 30

AD CLOSE: MAR. 5

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

Contact:

Ken Piotrowski
212-536-5223



SOUTH AFRICA

ISSUE DATE: APRIL 6

AD CLOSE: MAR. 12

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

Contact:

Christine Chinetti
44-171-323-6686



NEW AGE

ISSUE DATE: APRIL 6

AD CLOSE: MAR. 12

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

Contact:

Lezle Stein
213-525-2329



VITAL REISSUES

ISSUE DATE: APRIL 13

AD CLOSE: MAR. 19

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

Contact:

Robin Friedman
213-525-2302

Reach Billboard's 200,000

WORLDWIDE SPECIALS & DIRECTORIES 1996

Place your ad today!



NASHVILLE MUSIC PUBLISHING

ISSUE DATE: APRIL 20

AD CLOSE: MAR. 26

Billboard's April 20th issue explores the dynamics of Nashville's music publishing market. In this Spotlight, Chet Flippo explores all facets of this creative community from the labels specializing in performing songwriters to the presence of Contemporary Christian music publishers. Other features include a look at activities planned for Tin Pan South and the representation of country music writers in the soundtrack arena.

Contact:
Lee Ann Photoglo
615-321-4294



PHIL RAMONE

ISSUE DATE: MAY 11

AD CLOSE: APRIL 16

Known as the "Pope of Pop," Phil Ramone is revered by his peers as one of the industry's all-time greatest producers. In our special May 11th issue, *Billboard* pays tribute to his unparalleled accomplishments over the last three decades. This salute will include an overview of his career, an intensive Q & A interview, a discography of his work and testimonials from artists who have worked with him in the past.

Contact:
Pat Rod Jennings
212-536-5136



NASHVILLE 615/COUNTRY MUSIC SOURCEBOOK

PUBLICATION DATE: MAY 8

AD CLOSE: MAR. 15

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

Contact:
New York:
Ron Willman
212-536-5025
Los Angeles
Dan Dodd
213-525-2299

EAST/MIDWEST

212-536-5004 - PH
212-536-5055 - FAX
KEN PIOTROWSKI
PAT ROD JENNINGS
DEBORAH ROBINSON
KEN KARP

WEST

213-525-2307 - PH
213-525-2394/5 - FAX
JODIE FRANCISCO
LEZLE STEIN
ROBIN FRIEDMAN

SOUTHEAST

615-321-4294 - PH
615-320-0454 - FAX
LEE ANN PHOTOGLO

FLORIDA/LATIN AMERICA

305-441-7976 - PH
305-441-7689- FAX
ANGELA RODRIGUEZ

ASIA PACIFIC/AUSTRALIA

613-9824-8260 - PH
613-9824-8263 - FAX
AMANDA GUEST

LONDON

44-171-323-6686 - PH
44-171-323-2314 - FAX
CHRISTINE CHINETTI
CATHERINE FLINTOFF

FRANCE

331-4549-2933 - PH
331-4222-0366 - FAX
FRANCOIS MILLET

MEXICO/ WEST COAST LATIN

213-525-2307
DAISY DUCRET

JAPAN

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

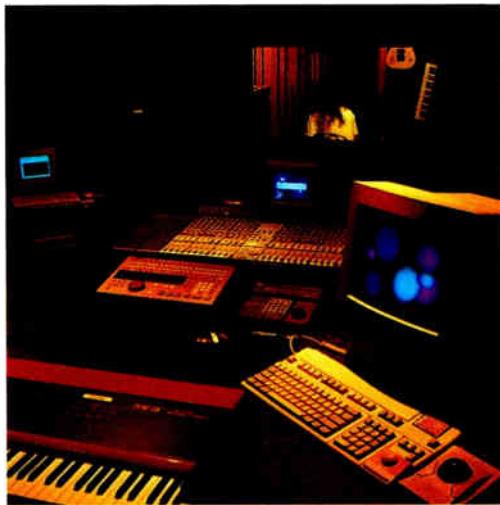
ITALY

39+(0)362+54.44.24 - PH
39+(0)362+54.44.35 - FAX
LIDIA BONGUARDO

readers worldwide!

*Good news for Metallica:
Our hotel has
a recording studio.*

*Good news for you:
It's soundproof.*



*Sunset Marquis Hotel And Villas.
Unique. Even By Hollywood Standards.*

Artists & Music

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

Brendel Feted With Box Philips Set Spans 25 Years

BY BRADLEY BAMBARGER

NEW YORK—On the dual occasion of pianist Alfred Brendel's 65th birthday and his silver jubilee with Philips Classics, the label is celebrating with a deluxe boxed set, "The Art Of Alfred Brendel."

Due March 13, "The Art Of Alfred Brendel" surveys the major touchstones of Brendel's repertoire—Haydn, Mozart, Beethoven, Schubert, Liszt, Brahms, and Schumann—over the course of 25 CDs. Comprising rarities and live

performances as well as vintage and recent studio gems, the set serves both as a feast for Brendel's ardent admirers and as an ideal introduction to his work.

performances as well as vintage and recent studio gems, the set serves both as a feast for Brendel's ardent admirers and as an ideal introduction to his work.

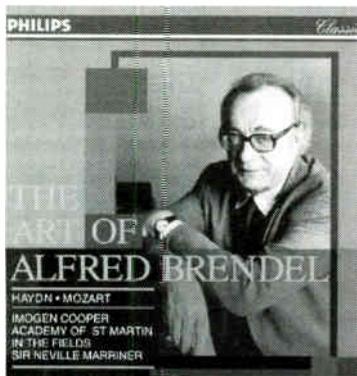
"For years, I've wanted to write an article recommending certain of my recordings," Brendel says. "But with so many albums to go back to, that would take too much time. This set will do for now. It gives an overview of my composers—or rather the composers who have been kind enough to lend themselves to me."

One of the great pianists of the postwar era, Brendel has been renowned for his uncommon balance of intellectual rigor and emotional depth since winning a Busoni Competition prize in 1949. With a repertoire ranging from Bach to Schoenberg, his artistry is one of reconciling dichotomies: tradition with innovation, spontaneity with perfection, humor with the sublime.

Key among Brendel's accom-

plishments has been his championing of composers previously thought limited. His rendering of Liszt's demonic virtuosity as fierce poetry contributed to the rehabilitation of the composer's reputation. And by plumbing the many moods of Schubert's sonatas, from abject melancholy to unfettered joy, he helped broaden the view of that composer's piano works.

Featuring more than 30 hours of music, "The Art Of Alfred



Brendel" is broken into five containers, or capboxes. Each concentrates on a composer or pair of composers and contains five CDs and a booklet with a specially commissioned essay. Also in the set is a bonus disc containing Liszt's "Christmas Tree" suite from Brendel's first recording session in 1951.

Highlights of the box include Brendel's profoundly moving take on the little-heard "Theme And Variations" from the Brahms String Sextet No. 1; the myriad glories of his Schubert, here in analog form, previously unissued on CD; a live rendition of the Beetho-

(Continued on page 80)

Jamaican Movies And Soundtracks Focus Of New Island Film Company

BY ELENA OUMANO

"Dancehall Queen," a feature-length production directed by U.K.-born Jamaican Don Letts and Briton Rick Elgood, began a five-week shoot in Kingston, Jamaica, Feb. 11.

It is the first in a series of low-budget films set in Jamaica and planned for theatrical and home video release by the new Island Jamaica Films, formed by Island Records founder Chris Blackwell. Each film will have a companion soundtrack album available on Island Jamaica Records, part of the Island label group.

Island Jamaica Films' plan of making approximately three movies set in Jamaica per year has been made feasible by the utilization of state-of-the-art, low-cost digital video rather than costly film. The budget for "Queen," for example, is just over half a million dollars.

"[Executive producer Blackwell's] ultimate aim is to release his own video label and create a genre of films with an identity," says Letts. "Film costs are so expensive now that one film gets made in Jamaica every 10 years. Now, with this new technology, it's possible to execute ideas for a lot less money."

Letts is also putting together the "Dancehall Queen" soundtrack, which will feature some of Jamaica's hottest dancehall artists. The soundtrack album is due to launch simultaneously with the film's planned worldwide release in August.

Although the company's focus is primarily on the home video marketplace, the producers anticipate a theatrical release for their films, but no commitments have yet been made.

"This is quite a unique production," says co-producer Carl Bradshaw, a Jamaican actor best known for his chilling portrayal of Jose, the antagonist in Perry Henzell's 1972 cult classic, "The Harder They Come." "It's probably one of the first digital

movies; we're the forerunner for this new film form."

Video distribution for "Dancehall Queen" and other Island Jamaica Films titles will be through Poly-



LETTS

Gram, which also distributes Island label group albums.

Despite the dancehall setting and the film's title, "Queen" is first and foremost a serious drama; it is music-driven rather than music-dominated. "[There are] only four days of dancehall scenes out of the whole shoot," Letts says. "That gives you a sense of the ratio between dancehall and storyline."

The movie deliberately skirts "the stereotypical reggae/marijuana images," says Letts. "'Queen' deals with a lot more social issues that have worldly applications. Whether or not you like reggae, you'll be able to identify with the characters and their struggles in the story. It's very much a woman's story, a woman's point of view."

The storyline follows the struggles and ultimate self-awakening of a 30-year-old single mother fighting to survive in a Kingston ghetto. "Her way out to financial freedom is her discovery that she has the talent to be a dancehall queen," says co-producer Caroline Pfeiffer.

The style of the film will be "very natural, without compromise," Pfeiffer adds. "Chris Blackwell wanted us to reflect the natural Kingston ghetto environment. Our resources are limited. If we can bring in something for a price, then we should shoot it true and pure. That's the in-

(Continued on page 80)

Outpost Wins Contract With Heavily Courtied Singer/Songwriter Hayden

BY CRAIG ROSEN

LOS ANGELES—Geffen's new Outpost Recordings has won the war for Hayden. The 24-year-old gravel-voiced singer/songwriter, who hails from Toronto, had been courted by several major labels over the last few months (Billboard, Feb. 17).

According to Hayden's co-manager, William Tenn of Pandynamonium/Wm. Tenn Artist Management, the deal was sealed with Outpost Feb. 23, making Hayden the label's first signing.

The formation of Outpost, run by former Smashing Pumpkins manager Andy Gershon, R.E.M. producer Scott Litt, and onetime Virgin A&R execu-

tive Mark Williams, was announced earlier this year (Billboard, Feb. 3).

Tenn calls the Outpost trio "three amazing characters" and notes that the backing of Geffen Records was a key factor.

A remastered version of Hayden's album "Everything I Long For," minus the tracks "Bunkbed" and "I Almost Cried," may be released as early as June on Outpost, Tenn says.

In an unusual twist, the Outpost deal is worldwide, except for Canada, where "Everything I Long For" and future Hayden releases will continue to go through Pandynamonium/Wm. Tenn's independent Hardwood Records in cooperation with Hamilton, Ontario-based Sonic Unyon Records.



Rootsy. Rocking. Soulful. Slightly raunchy.

(plus some other stuff you wouldn't expect)

the subdudes

primitive streak

STREET DATE:
February 27, 1996



Glass Named Prez Of Universal Label Has Distrib, Production Deals

■ BY DON JEFFREY

NEW YORK—Daniel Glass has been named president of Universal Records, the MCA label that Doug Morris started last year.

New York-based Universal will be a full-fledged label alongside such wholly owned MCA Music labels as MCA Records, Geffen Records, and GRP Recording Co.

Last year, after leaving Warner Music Group, Morris formed Rising Tide Entertainment as a joint venture with MCA. Several months later, Morris was named chairman/CEO of MCA Music Entertainment, replacing Al Teller. Rising Tide was folded into MCA, and its name was changed to Universal, which is the name of MCA Inc.'s film and TV studio. "It's a tremendous name, with worldwide recognition," says Glass, who reports to Morris.

Glass, the former chief of EMI Records, was hired last August as executive VP/GM of Rising Tide.

Glass has hired Will Botwin as second in command and executive VP in charge of A&R. Botwin was an artist manager at Side One Management, where he represented such acts as Lyle Lovett, John Hiatt, Los Lobos, Nanci Griffith, Lisa Loeb, Liz Phair, and Mark Isham.

Steve Leeds, who was formerly at Island Records, heads promotion. Kim Garner, who was with Ray Daniels Management, is in charge of marketing. Marc Offenbach, who was with Relativity, is the chief of sales, and Tom Derr, who comes from RCA Records, heads product management.

The staff numbered 30-35 at press time. According to Glass, the fully staffed label will have 40-50 people. He says he is still building the label's R&B department.

Universal has forged distribution deals with a number of independent labels, for which it will handle promotion, marketing, and other services if needed. "Our army gets involved when they want us to," says Glass.

The latest distribution deal is with Santa Monica, Calif.-based Mojo Records, an alternative rock label with acts including Goldfinger and Real Big Fish. Other label pacts are with New York-based Zero Hour Records, an indie rock label with a nine-act roster; Pallas, a Chicago-based hip-hop label; and Groove Nation Records, the Los Angeles-based dance/R&B label of Lina Santiago, whose single "Feels So Good" was Universal's first release, Jan. 2.



GLASS

Universal has also created production deals for in-house A&R executives who operate their own imprints; for example, Kedar Massenberg's Kedar Entertainment and Mark Pitts' By Storm Entertainment.

"We have an interesting major record company that operates like an independent—an A&R-oriented, street-savvy label," says Glass.

In addition, Universal will be doing marketing and distribution for Uptown Records, an MCA Music-owned label whose president is rapper Heavy D.

The first album release for Universal will be from Mojo alternative band Goldfinger in March. In May, an album from another alternative band, Ho-hum, will go out to retail.

Universals expects to release 15-20 albums this year, says Glass, including product from its various distribution deals.

Glass, who is 39, started in the music business as a club DJ. He then ran Sam Records with his father-in-law and label founder Sam Weiss. After that, he joined EMI Music and worked at its major labels Chrysalis Records, SBK Records, and EMI Records, for which he was president/CEO. He left EMI in 1994. Glass is co-founder and president of LIFEbeat, the music industry organization that is fighting AIDS.

PolyGram Bows New Chronicles Reissue Imprint

■ BY CRAIG ROSEN

After successfully developing catalog titles in the PolyGram family, PolyGram Group Distribution will launch a Chronicles imprint to exploit reissue opportunities with repertoire not on the PolyGram group of labels.

The new imprint, funded and distributed by PGD, debuted Feb. 27 with "Reach For The Sky," a two-CD Billy Squier anthology.

The new Chronicles imprint doesn't mean that PolyGram's catalog development department has exhausted its own resources, says Bill Levenson, Chronicles VP of A&R, catalog development.

That department will continue to compile reissues for the PolyGram group of labels, including Mercury, Polydor, Island, Verve, and A&M, which will also continue to sport the long-standing Chronicles name.

Projects featuring PolyGram repertoire include Eric Clapton's "Crossroads 2," a four-CD live retrospective, due in April on Polydor/Chronicles, and remastered versions of Elton John's first six albums on Island/Chronicles, out Feb. 20.

"There is enough in the PolyGram vault to keep us busy," says Levenson. "This is just a new business opportunity to look for artists available and craft quality records."

Forthcoming projects from the new imprint include an anthology from Brian Auger's Oblivion Express, several Marc Bolan/T. Rex reissues, and albums by singer/songwriter Tony Joe White.

Levenson says that the new imprint will likely focus on six non-PolyGram artists a year but that the catalog development department's primary responsibility will still be PolyGram repertoire.

Jerky Boys Saga Continues; Select Sues Comedy Team

NEW YORK—In an ongoing legal dispute, Select Records is suing platinum comedy duo the Jerky Boys and their original label, Florida indie Detonator Records, for breach of contract. The action was filed Jan. 16 in New York Supreme Court for the County of New York.

The action was filed just prior to a breach-of-contract suit filed in the same court against Select by the Jerky Boys, whose real names are John Brennan and Kamal Ahmed (Billboard, Feb. 10).

Select's attorneys have filed a motion to consolidate the two suits under one docket, according to a spokesman at the court clerk's office. So far, no ruling has been made on that motion.

In its action, Select claims that the Jerky Boys refused to deliver master recordings for a third album. The group's first two releases for Select—its self-titled debut and "The Jerky Boys 2"—both went platinum.

Select charges that the Jerky Boys refused to make masters for the third album "unless their agree-

ments were renegotiated to provide substantially higher advances and royalty rates than those provided by the Select agreement and reduced their commitment to make master recordings for future albums."

The suit charges that the Jerky Boys demanded advances of \$1 million on each of their upcoming albums under the contract and sought to reduce the number of albums in the contract from eight to six.

The complaint says negotiations ensued, to no avail, eventually leading to the filing of the suit.

Additionally, Select claims that the Jerky Boys "offered master recordings to third parties" in violation of their obligations to the label.

Select seeks damages of \$15 million in the suit from the Jerky Boys and \$15 million from Detonator.

Jerky Boys attorney Brian Caplan says, "We deny the claims that were made against my client. When and if we have our day in court in front of the jury, we're confident the jury will decide the Jerky Boys are in the right."

PAUL VERNA

Take That Disbands; Lawsuit By Former Member Withdrawn

LONDON—The saga of Take That, the U.K.'s biggest band of the '90s so far, has ended with the proverbial whimper rather than a bang.

The demise of the all-singing, all-dancing, five-boy group from Manchester began last year, when Robbie Williams departed the fold. Then, at the beginning of February, the remaining four announced that they were calling it a day.

However, Williams lit the fuse for a media explosion when he initiated legal action to nullify his recording contract with BMG U.K. and to halt the release of a Take That greatest-

hits package.

All came to naught, however, on the steps of the High Court in London Feb. 26, when, minutes before the case was due to be heard, it was announced that Williams was withdrawing his actions and his case against Arista in the U.S.

While BMG chairman John Preston expressed his regret that Williams had not spoken to the company before initiating legal action, the singer was even more contrite. "I am extremely sorry I ever brought the case," he said.

JEFF CLARK-MEADS

EXECUTIVE TURNTABLE

RECORD COMPANIES. MCA Records in Los Angeles appoints **Abbey Konowitch** executive VP and **Jayne Simon** senior VP of marketing and sales. They were, respectively, GM for Maverick Records and head of sales for Geffen/DGC Records.

Laurie Burke is promoted to VP of advertising and merchandising for Warner Bros. Records in Los Angeles. She was senior director of advertising and merchandising.

EMI-Capitol Music Group North America in New York names **Mike Gabriel** VP of financial and administrative systems and **Peter Lopez** director of contract services. They were, respectively, senior director of financial management and director of business administration for Atlantic Records Group.

BMG Music Canada in Toronto appoints **Cathy Pitt** VP of operations and human resources and promotes **Jim Campbell** to VP of artist



KONOWITCH



SIMON



BURKE



GABRIEL



PITT



PEEPLS



VALDÉS



LEACH

and international marketing, **Tim Williams** to VP of sales and customer service, and **Louise Allen** to manager of business affairs and business development. They were, respectively, VP of operations for HMV Canada, VP of artist marketing, VP of national sales, and senior coordinator of business affairs and human resources.

Stephen K. Peebles is promoted to senior director of creative editorial and online media for Rhino Entertainment in Santa Monica, Calif. He was senior director and co-de-

partment head for media relations.

HOLA Recordings in New York appoints **Mimi Valdés** creative director and **Leslie Greene** director of business and legal affairs. They were, respectively, assistant director for Vibe magazine and director of business affairs for Jellybean Productions.

BMG Entertainment in New York promotes **Steve Gawley** to director of legal and business affairs and **Greg Irikura** to associate director of business and legal affairs. They were, respectively, associate direc-

tor of legal and business affairs and an associate at Shearman & Sterling.

MCA Music Entertainment in Universal City, Calif., promotes **Craig Bamsey** to director of business development and **Margaret Rosato** to manager of business development. They were, respectively, associate director and coordinator of business development.

Tommy Boy Music in New York names **Michelle Willems** art director, **Barry Koven** associate director of production, and **John Pecoraro**

manager of business affairs. They were, respectively, art director for Sony Music, production manager for Aligned Audio, and business affairs coordinator for PolyGram Records.

Kenny Di Dia is promoted to national sales manager for American Recordings in Burbank, Calif. He was national sales coordinator.

PUBLISHING. **James R. Leach** is named creative director of urban music at Famous Music in Los Angeles. He was head of Leach Entertainment Enterprises.

Richard Thompson Shows Two Halves

Capitol Double Set Spans Acoustic, Electric

BY MELINDA NEWMAN

NEW YORK—Richard Thompson has a suggestion for how to listen to his new double CD, "You?Me?Us?": "The 19 tracks aren't all on one album, so you don't have to play it all at once," he says. "If you get really sick of me, you can play 10 tracks of me, then 10 tracks of Manilow, then your Moby Grape's greatest hits album, then Pavarotti, and then my other [disc]."

However, it's unlikely that Thompson aficionados will stop after just one disc. The April 16 Capitol release, which will sell for the price of one CD, includes a disc of acoustic material, dubbed "Nude," and an electric disc, "Voltage Enhanced." Three of the songs appear in both acoustic and electric versions. The album will also be available on one cassette.

"We were a little surprised when we first found it was a double album," admits Denise Skinner,



THOMPSON

Capitol Records VP of marketing. "And until we heard it, there were a few of us who were a little skeptical. Richard is a marketing exercise, but it is just such a pleasure to work with him—his creativity and his songs. Richard becoming a huge star is probably not going to happen, but he has a loyal fan base, and he will as long as he puts out records, because he's such a treasure."

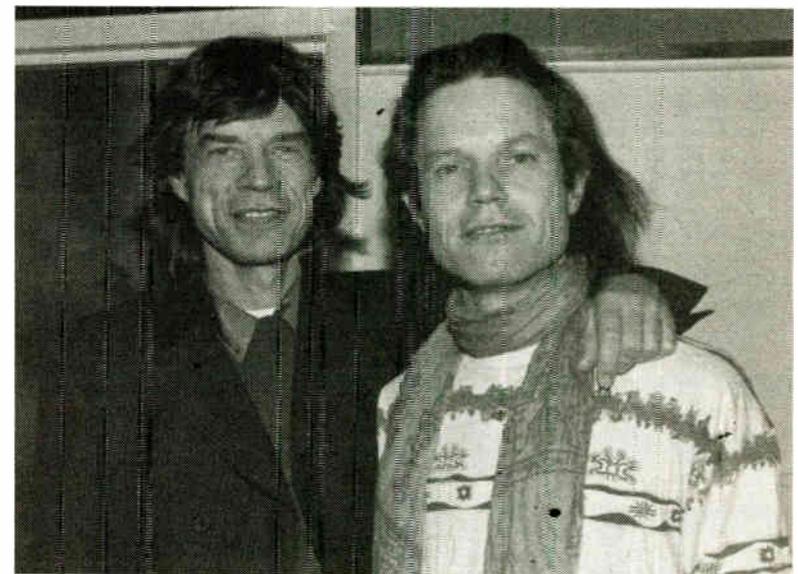
Thompson says that by dividing the material into two halves, he "could put a wider range of material on one project. I can split up the really slow stuff or the stuff that's 15 verses and kind of indulgent, and I don't have to have it on the same half that has the 2½-minute radio single. The songs belong in the same package, but not necessarily on the same disc."

Lyrically, "You?Me?Us?" mines territory familiar to Thompson fans. The guitarist's lightning-precise, sly playing accompanies tales of torn relationships, jealous lovers, and malcontents who can't stop themselves from making wrong moves. "That's where fiction gets interesting," says Thompson. "It's where

you're reading a story or watching a film, and something happens that kind of twists it, and you get involved in it . . . Songs are supposed to touch other people, touch your spirit."

But don't call Thompson melodramatic. "It's OK to have a little [wistfulness] in your material. As long as it doesn't drift over into outright sentiment or nostalgia, you're OK," he says. "I wish I could be ickily sentimental—there's a lot of money in that. I wish I could write like Joan Collins." Really? "No," Thompson replies with a laugh, clearly mortified at the idea.

Thompson's poignant lyrics and melodies have found a home on
(Continued on page 16)



A Show Of Support. Mick Jagger, left, showed up at the Bottom Line in New York to view the performance by his younger brother, Chris. The younger Jagger is touring in support of his new album, "Rock The Zydeco," on Curb.

The Jesus Lizard Gives Capitol Its Best 'Shot'

BY DAVID SPRAGUE

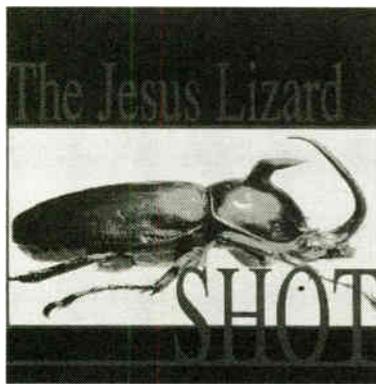
NEW YORK—Over the years, the Jesus Lizard has developed a reputation as one of America's most exhilarating live bands—thanks to the antic presence of dervish-like front man David Yow—as well as one of the most determinedly independent bands around.

But after six releases on Chicago's Touch and Go label (and a one-off live disc on Giant's now defunct Collision Arts imprint), the quartet has made a move its members often said was unthinkable: It has signed to Capitol Records, which will release its label bow, "Shot," on April 16.

"We were pretty apprehensive about signing, but we tried desperately to find dirt on [Capitol] and couldn't find any," says Yow. "For the most part, we're dealing directly with people we've known for years, and that obviously makes things easier."

Judging by the economical yet harsh strains of "Shot," the Windy City quartet hasn't changed its basic *modus operandi* one iota. Guitarist Duane Denison's jagged, brief fretboard runs snake between the well-mortared rhythmic pulse projected by bassist David Wm. Sims (who played with Yow in the seminal pre-Lizard combo Scratch Acid) and drummer Mac McNeilly. Gnashing songs, such as "Thumbscrews" and "Skull Of A German," should assuage any concerns longtime fans might have—which is exactly what Capitol wants to do.

"The thrust is that neither the



band nor management wants to take the core audience for granted," says Capitol marketing director Stacey Conde, who worked with the Jesus Lizard in her previous capacity as Touch and Go's publicist.

"We'll be doing vinyl about four weeks ahead, which the band will be putting out on its own label in order to ensure it gets into the right places," says Conde. "We're also looking at doing flexi-discs for retail giveaways . . . in general, the kinds of things the band feels comfortable with."

A single won't be chosen from the album (which ships to college radio March 21) for as long as three months, according to Dave Ayers, VP of A&R at Capitol. "We'll be aggressive in letting people know the record is out, but there are no target dates, because this isn't that kind of band. We're looking to double their sales base, which stands at about 50,000 in the States and about
(Continued on page 44)

An Update On 'Bands To Bank On': From Verve Pipe To The Box Set

ARMCHAIR A&R: In the Dec. 24, 1994, issue, I wrote an article titled "Bands To Bank On: An Honor Roll Of America's Unsigned Talent" that highlighted several unsigned acts I felt were ready to go from regional favorites to national up-and-comers. Here's an update on where my predicted stars of tomorrow are today.

• **THE VERVE PIPE:** The East Lansing, Mich.-based quartet will have its RCA debut released March 26. "Villains" will undoubtedly bring comparisons to Live, not only because Jerry Harrison produces both bands, but because they share a hazy, charmingly ragged quality. The Verve Pipe is less intense than Live, but just as lyrically elliptical. Top songs on the diverse album include "Freshmen," a bittersweet, acoustic tale of unrequited love with lush, thick vocals from Brian Vander Ark, the sprightly, poppy "Real," and the compelling, guitar-driven "Reverend Girl." Given the Verve Pipe's strong Midwest base, where it has sold more than 25,000 albums, RCA should be able to create a success story à la the Dave Matthews Band, which also came to the label with an established core of fans.

• **KYLE DAVIS:** The Richmond, Va.-based singer/songwriter has inked a production deal with Phil Ramone, who has worked on a number of cuts with Davis. "He will have a home with a major label real soon," says Ramone, who is negotiating with a number of record companies about starting his own imprint, similar to Rick Chertoff's Blue Gorilla label. After Ramone's business manager gave Ramone a copy of Davis' independent album, "Kyle drove from Virginia to my house in upstate New York, and he had so many ideas for good songs, and he had so much personality," says Ramone. "He came, and he sang in the living room and just played songs. You just have an instinct about someone."

• **BOX SET:** Expect a third album from this delightfully quirky, San Francisco-based outfit later this spring. The band's first two albums, released independently and distributed through MS, have sold more than 15,000 units. The group—led by Jeff Pehrson and Jim Brunberg—has been playing live consistently, including opening for Todd Rundgren and Bob Weir and Rob Wasserman. In April, Box Set will headline a gig at the Fillmore for the first time. Triple-A KFOG San Francisco "has done everything

short of putting us in regular rotation," says manager Marc Margolis. "They've been playing us since the Billboard article came out." In fact, Box Set was the only unsigned band on KFOG's most recent sampler.

• **LAURA LOVE:** Thinking internationally, Love signed a licensing deal with German label ZYX, which is releasing a compilation of her music in Europe. Stateside, Love is in serious discussions with several labels. Courted for years, Love has been content to run her own label, but according to her manager, Mary McFaul, "the deal for Laura has always been, 'If someone can give me a deal like I treat myself on my own label, I'll think about it.'" In the meantime, Putumayo released a compilation of Love's music, "which bumped up her visibility a notch," notes McFaul. "We see bins for Laura all over the country. Putumayo's distribution

with REP is very good. They got her some triple-A play." Love, who plays more than 100 dates a year, has been expanding her following into the Midwest. "She played the Ann Arbor [Mich.] Folk Festival in January before 4,000 people," says McFaul. The next new territory is the Southwest, where she'll tour this summer.

• **PATSY FOSTER:** Philadelphia-based singer/songwriter Foster has decided to broaden her country roots rock appeal. "I'd say my style is now more triple-A," she says. "I'm not focusing anymore on trying to fit into a certain market. There's still some country, but I'm just writing." Writing has been one of Foster's strong suits: She's a past winner of the "Philly Rock Guide" songwriter competition, a former finalist in Musician's Best Unsigned Bands contest, and a semifinalist in Billboard's songwriter competition. This month, Foster will take some of her new songs into the studio with producer Philip Nowlan to record a five-song EP to send to labels, publishers, and radio. Nowlan has worked with such artists as the Police, Billy Joel, and Sophie B. Hawkins, for whom he assistant-mixed and played bass on her hit "As I Lay Me Down." "I don't think the new material's going to be available commercially, at least not for a while," Foster says. "but I'll make sure the local radio stations get it because they're already asking me for new material." While writing new material, Foster still
(Continued on page 16)



by Melinda Newman

Shudder To Think's Larson Spins Dramatic Mind Science On Epic

BY BRADLEY BAMBARGER

NEW YORK—"The best rock records have a stagelike quality, a romanticism—drama," says Nathan Larson. "And that's what's so great about a lot of classical music. No matter what, you want your records to be like that: poetic, challenging."

Larson, lead guitarist of art-core band Shudder To Think, has applied that credo in spades to his electric, eclectic side project, *Mind Science Of The Mind*. Due April 16 from Epic, the group's self-titled debut album stakes out a space where the glam groove of T. Rex and the grand gestures of mystical composer Alexander Scriabin collide.

From the fierce guitar rock of "Infidels (When Your Hips Came Loose)" and "Science Of The Mind" to the abstractly spiritual balladry of "Oceans" and "Skirts To Suffer On," *Mind Science's* album sounds like little else. The closest reference point would be Shudder To Think's milestone '94 album, "Pony Express Record." But as *Mind Science* includes members from high-profile indie rockers Helium and the Dambuilders, the album has a broader feel.

On "Mind Science," Larson sings and plays lead guitar and bass, Helium front woman Mary Timony plays rhythm guitar, and Joan



MIND SCIENCE OF THE MIND

Wasser and Kevin March of the Dambuilders play violin and drums, respectively.

To a degree, the complex time signatures and boldly dissonant chord voicings characteristic of Shudder To Think are present in *Mind Science*. But overall, the effect is more direct. "Mind Science is more organic and straight," says Larson, adding that he wrote the songs the week before the band went into the studio.

Much of the immediacy of "Mind Science" stems from the fact that Larson taught the players the freshly conceived material as they recorded, playing live in a circle facing one another. The result was so efficacious that the sessions—helmed by Shudder producer Ted Niceley—taught Larson that "if you have the spirit, you can record quickly and painlessly."

One enabler of this quick creativ-

ity is the fact that *Mind Science* is a collective of intimates. Larson has known Timony since high school in Washington, D.C., and Wasser was Timony's roommate and fellow music student at Boston University. Wasser introduced Larson to March, who went to Boston's Berklee School of Music.

Larson, an intuitive artist who taught himself guitar only a few years ago, says his studied bandmates were "patient" with his idiosyncratic technique and lack of formal musical knowledge. And learning from others is one of the reasons he wanted to record with musicians outside Shudder To Think.

"I thought I had a body of work that I hadn't accessed in playing in Shudder," Larson says. "And it's a great thing to step outside what you usually do and extend yourself. What you learn you can bring back to the band."

Epic seems enthusiastic about *Mind Science*, not least because of Larson's infectious creativity. "His vision is very attractive," says Chris Poppe, senior director of marketing for Epic. "And it's his vision: the music, the band bio, the photos, the videos, and the packaging—he even painted the band portraits."

While *Mind Science's* diverse background is a plus artistically, it makes promoting the album a challenge. As Poppe says, "Everyone in the band is in another band, so they can't tour much or even commit to TV appearances right now."

The marketing approach for *Mind Science* has Epic leaning on Shudder To Think's profile at college radio and the media, with the label building awareness through a campaign in which a new promotional item is sent out each week. First up is a CD sampler to acquaint retailers, radio, and the press with the album; it comprises key tracks "Infidels," "Oceans," "Science Of The Mind," and "Do You Rule?" Also, a trilogy of videos featuring songs from the sampler is planned.

The consensus at radio and retail is that the appeal of *Mind Science* is a given with the followings of the members' other bands. Pat Ferrise, music director of WHFS Washington, D.C./Baltimore, which played Shudder To Think's single "X-French Tee Shirt" 15-20 times a week for a while, says, "From what I've heard of it, the *Mind Science* record is pretty cool. I think if you're a Shudder To Think fan, you'll definitely be interested in Nathan's stuff, and Helium and Dambuilders fans should be

intrigued, too."

At Atlanta's Criminal Records, owner Eric Levin says Helium's Matador album "The Dirt Of Luck" has been one of his best-selling indie titles, and the Dambuilders' "Encendedor" on EastWest has also sold well. "Pony Express Record" galloped out the door, he adds, and Shudder To Think played an in-store at Criminal last year in front of a rapt crowd.

"Mind Science should do well because the people who are into the other bands are really into the bands," Levin says. "And in Shudder's case, their core following from the band's indie days on Dischord stuck with them when they jumped to a major label. That's rare, but it's because the band put out a record that transcends labels."

Not wholly a studio concoction, *Mind Science* plans to play shows this spring in New York, Boston,

Washington, D.C., and Philadelphia and may do some radio promotion in the cities along the way. A few summer dates are a possibility, too, depending on the activities of the members' other bands.

Currently, Shudder To Think is in the studio, and Helium is preparing to record. The Dambuilders are on tour in Australia with Jeff Buckley. *Mind Science* is booked by Brooklyn, N.Y.-based Vertigo Booking.

With "Mind Science Of The Mind," Larson and company produced a work that is adventurous and immediately appealing, yet Larson says the pursuit of a personal muse has its hazards. "With something like this, you take the risk that the end result could be construed as pretentious or stupid," he says. "But you have to take that risk in order to come up with something that's exciting and uniquely yours."

amusement

business™ TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOB SEGER SEVENTH HOUSE	Civic Arena Pittsburgh	Feb. 24	\$490,575 \$30/\$25	17,320 sellout	DiCesare-Engler Prods.
BOB SEGER JOHN HIATT	Madison Square Garden New York	Feb. 21	\$442,845 \$35/\$25	12,803 18,533	Delsener/Slater Enterprises
BOB SEGER	Centrum In Worcester Worcester, Mass.	Feb. 17	\$412,830 \$30/\$25	14,258 sellout	Don Law Co.
ROD STEWART	Knickerbocker Arena Albany, N.Y.	Feb. 22	\$391,041 \$40/\$29.50	10,332 15,530	Delsener/Slater Enterprises
ROD STEWART	Hartford Civic Center Hartford, Conn.	Feb. 23	\$376,822 \$41/\$30.50	9,872 15,163	Delsener/Slater Enterprises
BOB SEGER	Miami Arena Miami	Feb. 9	\$347,240 \$30/\$25	11,621 sellout	Cellar Door C&C Concerts
BOB SEGER	Orlando Arena Orlando, Fla.	Feb. 7	\$334,550 \$30/\$25	11,254 sellout	Cellar Door C&C Concerts
BOB SEGER JOHN HIATT	Hartford Civic Center Hartford, Conn.	Feb. 19	\$325,330 \$32/\$26	10,688 11,166	Metropolitan Entertainment Group
PATTI LABELLE DEE LEE	Merriam Theatre, University of the Arts Philadelphia	Feb. 14-18	\$316,660 \$39.50/\$35	8,486 8,750, five shows	Electric Factory Concerts
AC/DC POOR	America West Arena Phoenix	Feb. 14	\$314,109 \$24.50	12,737 sellout	Evening Star Prods.

FOR THE RECORD

The article in the Feb. 24 issue on Capitol's tripl3fastaction contained erroneous information that was provided by the label. Dave Frey's Silent Partner Management, which manages tripl3fastaction, is sending 10,000 postcards to the band's fan list to create awareness for its debut, "Broadcaster," due April 2.

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Ratiiff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Ratiiff, (615)-321-4295.

Previews, reviews, interviews, film, theater, art and more.

The most
concert listings
in the city.
It's enough to
make you
lose your voice.

TimeOut
New York

The weekly magazine that tells you where to go and what to do.

To advertise, call Vaughan Tebbe, Publisher, 212-539-4422
or Jim Lally, Advertising Sales Representative, 212-539-4427

NEW CATEGORY NAMES FOR DOVE AWARDS

(Continued from page 5)

gospel recorded song and pop/contemporary album.

Additionally, the traditional black gospel recorded song and album categories became simply traditional gospel album and recorded song.

"We have had changes of several category names, and I think that is reflective of our overall desire to have accurate titling, accurate names assigned to styles of music," GMA president Bruce Koblisch says. "We have been doing many things to continually try to build relationships with all the various music communities that are out there, and because we are an umbrella organization, we want to be sensitive to that."

"With the African-American community we have had several discussions that there was this sensitivity to the word 'black' being used in the category," Koblisch adds. "So much of that discussion was initiated from the sensitivity from that community. And we wanted to be not only accurate with titling things, but certainly we would not want to do anything in our awards process that had any kind of slur associated to it."

The controversy concerning the black gospel categorization was fueled last year when the husband/wife duo Angelo & Veronica (he's Italian, she's Latin) won a Dove for contemporary black gospel recorded song for their single "God Knows." A subsequent issue of Ebony magazine ran an article with the headline "Are Whites Taking Over Gospel Music?"

"I did not like that article because it brought another level of separatism that we don't need, especially in the Christian community," says Dr. Bobby Jones, host of BET's "Bobby Jones Gospel." He feels the tone of the article was not representative of the feelings of everyone in the African-American community.

"So what if they did [win] it," Jones says. "We embrace everybody that lifts the Lord [with] the gospel sound. So it was fine . . . The sound was black, and that's why we accept Angelo & Veronica into this marketplace."

For their part, Angelo and Veronica Petrucci were somewhat hurt by the Ebony piece and uncomfortable about winning the award.

"I didn't understand at all," Angelo says. "I couldn't believe we had won in that category. We are not a black gospel group . . . We wanted to give it back."

Everyone interviewed for this article spoke positively about Angelo & Veronica and their talent, but some questioned if that category was the right place to recognize them. Others felt the win in that category was appropriate.

"I would interpret that as proof that the term 'black gospel' refers to musical style, not any kind of racial heritage," says Stephen Speer, chairman of the Awards and Criteria committee. "I think we have a long string of precedents in dealing with this as a style of music, and it's not a color-based, racial-based [award]. With Angelo & Veronica winning that award, that would seem proof to me that it's not a racial categorization. It's a musical-style categorization."

Others don't share that view. Teresa Hairston, publisher of the Nashville-based bimonthly Gospel To-

day, says she was offended by the term "black gospel." "There is no other music, that I know of at least, that is identified by the color of the skin of the people who sing it and perform it," Hairston says. "It was an obvious racist attachment. It made everyone question why nonblacks would be granted awards in that field, and it also pigeonholed the people who were in that field."

"This is about a style of music, and we have always acted on that basis," Koblisch says. "You don't have to live in the South to do Southern gospel. There are a lot of Southern gospel groups from other parts of the United States."

Hairston, however, doesn't feel the term black gospel was just a reference to style. "Soul was a stylistic term. I don't know that gospel and black are not synonymous. I think in the mainstream mind, gospel and black are synonymous," she says.

To the Southern gospel community, however, those two words are not synonymous. Some members are not happy with the categories called simply gospel. They feel it's confusing, because the Southern gospel awards were once known simply as gospel.

When the Dove Awards began in 1969, everything was referred to as gospel. In 1977, the awards for what is now known as Southern gospel music were renamed traditional gospel. 1987 was the first year the awards were termed Southern gospel.

A letter to the GMA from Paul Heil, president of the Southern Gospel Music Guild, notes that the group is concerned about the adjective "black" being dropped. The group feels there needs to be another adjective inserted to further clarify the music.

The letter reads: "We are very concerned about the category designations. We believe they will create a tremendous amount of confusion . . . 'Traditional gospel' is used to designate one of the formerly black gospel categories. If you'll recall, it was just a few years ago that the Dove Award for traditional gospel album of the year and traditional gospel song of the year represented what we recognize today as the Southern gospel album and song categories . . . It would be better for the GMA to retire the term 'traditional gospel' entirely than to change its meaning completely from its previous use."

Koblisch says it was members of the African-American community who originally suggested the categories be called "black gospel." In recent months, when the GMA received feedback that the term was no longer acceptable, it asked for a new one that would be more specific than just gospel.

"We had actually sent out a memo to several in the African-American community and asked them for that [other] adjective," Koblisch says. "The fax we sent out said, 'contemporary blank gospel' and 'traditional blank gospel.' We sent it out to poll several people in black gospel music, and we got basically no answer back, which meant there was nothing to put in the blank."

Hairston approves of the new category names and doesn't feel there needs to be further clarification. "They got a response," she says. "And

the response was we don't need another adjective."

There are other opinions on the subject. Says Speer, "If the word 'black' has become offensive, fine, give us another word so that we can differentiate it, and when we all come together in the Gospel Music Assn., we can differentiate your kind of gospel music from the Blackwood Brothers' kind of gospel music from the Grand Ole Opry, Charley Pride, Barbara Mandrell [country] gospel kind of music."

Hairston responds, "If we revisited how the structure of those who named it was determined, those who named everything probably came from one community," she says. "They were not represented, at that time, across lines where they would have more input from everybody. It was a different

time, and that was almost 10 or 20 years ago when it started. So I don't think it's valid to say it's confusing because 20 years ago we named it such and such."

A potential hot potato in this year's nominations is contemporary Christian artist Michael W. Smith's nomination in the contemporary gospel recorded song of the year category for "Crown Him With Many Thorns."

"Are we broadening it so that all people can get into the category?" asks Tribute artist Yolanda Adams. "Michael W. Smith, to me, doesn't sing gospel. If you are talking about a person like Gary Oliver, who does sing gospel, or Carman, who does have gospel things on his albums, [that's different]. [But] Michael W. Smith is very contemporary Christian."

Adams, however, had no problem

with Angelo & Veronica winning the award. "I didn't mind that, because they are gospel singers," she says.

One thing that all parties involved agree on is that open communication is the key to resolving these differences. "I hope that it doesn't take everybody too far out of what they are supposed to be doing because of the argument about whether it's black gospel or gospel period. That's not even a point," Adams says. "Let's get together so some of us can be recognized and so we can get about the business of ministry. That's the basic thing."

The Dove Awards will be presented April 25 in Nashville.

Assistance in preparing this story was provided by Lisa Collins in Los Angeles.

photo by Richard Aaron

Together we make the difference.

Kenny "Babyface" Edmonds & Whitney Houston

- 1 Recognize Artistic and Technical Excellence
 - GRAMMY® AWARDS
 - GRAMMY TECHNICAL AWARDS
 - GRAMMY HALL OF FAME
- 2 Advance Our Professional Community
 - GRAMMY PROFESSIONAL FORUMS
 - INDUSTRY NETWORKING
 - GRAMMY PUBLICATIONS
- 3 Protect Our Creative Environment
 - ADVOCACY FOR ARTISTS RIGHTS
 - MUSIC ARCHIVING AND PRESERVATION
 - COALITION FOR MUSIC EDUCATION
 - GRAMMY IN THE SCHOOLS®
 - MUSICARES

Join Us.

 The Recording Academy®

Join over 10,000 of your peers. You can make a difference. Call 1-800-555-3822.

Artists & Music

RICHARD THOMPSON SHOWS TWO HALVES

(Continued from page 13)

National Public Radio, especially on the syndicated radio program "Mountain Stage."

"He's one of the core artists on 'Mountain Stage,' for the reason that he's much admired, not only by us, but by everyone in the music business, and he's one of the truly great songwriters," says Larry Groce, co-producer and host of the program. "Obviously, he hasn't achieved superstar pop status, but he has certainly achieved superstar status among people in the industry."

Commercial airplay for Thompson has always been iffy, but Skinner says, "We might get lucky at radio, with triple-A being as strong as it is." The focus track, "Dark Hand Over My Heart," will go to triple-A and college radio as part of a six-song sampler that will be serviced March 21.

Concurrently, Thompson will play showcases in New York and Los Angeles for label, radio, and retail executives. "There are personnel changes, not only at radio and retail, but here at Capitol," says Skinner. "With these showcases, we can get people into Richard who wouldn't necessarily know [about him]."

Skinner says that one of the best ways to sell Thompson albums is to have people hear them, so the new CD will go to 5,000 retail stores through an in-store delivery system. Additionally, the album will be featured prominently at listening posts for the first 90 days of its life.

Indie retailers will be serviced with copies for in-store play directly by Capitol. "You have to take care of the indies with Richard," says Skinner. "A lot of his [fans are] eclectic themselves, so I don't know that Musicland is a place where a lot

of people buy Richard Thompson albums."

Mark Burton, buyer for the Electric Fetus record store in Minneapolis, acknowledges Thompson's affinity with the indie shopper. "His last albums have shown that he has a big cult following in our store," says Burton. "Even without hearing it, we have great anticipation for the new album."

Retailers will receive merchandising banners utilizing some of the icons used on the album's cover art. "With the icons in the packaging, we also came up with the idea of doing a promotional sticker sheet that would have several phrases from the albums and the icons, and people could peel them off and have fun."

Capitol will run a consumer ad campaign in national magazines that appeal to Thompson fans, such as the Utne Reader, and will advertise in regional and local magazines, such as L.A. Weekly and Creative Loafing.

Thompson will support the new album the way he usually does—by touring. He's tentatively slated to perform at small amphitheatres this summer, perhaps with Joan Armatrading, and may do a theater tour in September.

Thompson's live show has become almost as revered for his self-deprecating, bitterly funny, between-song patter as it has for the music. The chatter originally started out of nervousness, says Thompson. "I didn't really play solo that much until the late '70s. You can get a lot of mileage out of being the tortured poet, but I'd be opening shows solo for bands before an alien audience, and I'd think, 'God, what am I going to do?

They're paying no attention.' So I thought, I have to get more aggressive, stage-wise. I started shouting at the audience and being much more upbeat on stage, and it sort of worked. I'd get encores, and I'd think, 'This is very strange.' Sometimes I find myself cracking jokes, and I force myself to stop, because it's inappropriate, and some people don't think I'm remotely funny anyway."

The liner notes for "You?Me?Us?" tout an upcoming Thompson biography that is unauthorized, although he cooperated with the author. Despite his trepidation at being the subject of a book, Thompson figures he is just as deserving of a biography, if not more so, than anyone. "If you go into a music shop, there's a book section, and it has all these people for whom I have no respect at all, and they all have books out. I think, hell, if they have one, and their lives are incredibly uneventful, I might as well have one, too."

THE BEAT

(Continued from page 13)

plays as many as four gigs a week.

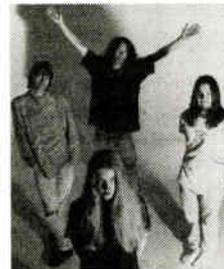
• **THE DELILAHs:** In substantive discussions with a major label, the profile of the Minneapolis-based Delilahs keeps getting higher. The jangly pop band won best new pop band at the Minnesota Music Awards in 1994 and best pop band last year. It played before 13,000 people at a benefit for the Minneapolis Basilica, sharing the bill with **the BoDeans**, **the Freddy Johnson Band**, **Martin Zeller**, and **Lucky Dube**. "Dying To Build A Bridge," the band's newest album, co-produced by **Trip Shakespeare/Semisonic's John Munson**, was released last fall on local October Records and has been picked up for national distribution by Alternative Distribution Alliance, Warner Music Group's independent distribution arm. Touring throughout the Midwest, the band has opened for **Chris Isaak** and **Blessid Union Of Souls**, among others.

• **POMEGRANATE:** It's been a year of retrenching for this Oakland, Calif.-based trio, which replaced its bass player last spring, and as leader **Gavin Canaan** says, "laid low," as it worked on new material and hammered out a deal with San Francisco-based label Treat & Release. Pomegranate is the second band signed to the label, after **Blinker The Star**, which was subsequently picked up by A&M. "Don Ron," a purposefully cheeky name because our material can be kind of brooding, so we wanted something silly for the title," says Canaan, will come out in April. Now, the band is "very eager" to tour behind the new album. "We're trying to find a booking agent or manager who can get something going; that's where Treat & Release will come in handy," says Canaan. One high point in the last year? Opening for **Big Audio Dynamite** at the Fillmore. "Mick Jones just came into our dressing room and introduced himself. I couldn't believe it, I was such a big Clash fan," says Canaan.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

CLEVELAND: The frans have generated considerable excitement among regional club audiences, critics, and radio programmers with their yin-yang amalgam of noisy guitars, off-kilter time changes, and ethereal vocals. Released in December 1995, the band's self-issued, 13-song CD "Spirograph" has nearly sold out its 1,000-unit pressing and was named the No. 1 local release by three critics in Cleveland Scene's "Top



the frans

Five Favorite Releases Of 1995," and the band was voted best new band in the magazine's annual Best of Northeast Ohio readers poll. "It's really gratifying and surprising," says bassist **Greg Golya**. "These were just demos. We knew there was some interest, but we really just had it in our minds to make something to offer to friends." Brothers **Brett** (drums) and **Derek Lashua** (guitars) and Golya wound up far from the frans' original point of sonic origin. "We were really into **Ride** when we started this. I figured Derek and I could handle the vocals. Luckily, we didn't have to do that," Golya says. First-time vocalist **Mandy Lascko** joined after one audition, and though the band's shoegazer inclinations are still evident, her limber, emotive soprano has become the founda-

tion of the group's signature sound—a gritty cross between **Innocence Mission** and **Throwing Muses** woven through the band's left-field blend of jazz, rock, and rhythm. Two singles from "Spirograph" have received consistent airplay on local commercial alternative station WENZ. The frans have opened for **Letters To Cleo**, **the Cranberries**, **Howlin' Maggie**, **Toad The Wet Sprocket**, **Dink**, and **Miranda Sex Garden** and regularly headline dates in Ohio, New York, West Virginia, and Pennsylvania, where they've been added to the playlist of modern rock WXXV Pittsburgh. Contact Derek Lashua at 216-688-8901. **KYMBERLI HAGELBERG**

BOSTON: During the past two years, **Jules Verdone** has emerged as one of the city's brightest lights with her sharp songwriting and solid stage show. Verdone writes smart, poetic songs with striking images and ideas while maintaining a keen ear for melody and hooks. "When I first started writing, it was simply for my own personal

need, and I wasn't thinking about how people would receive it," Verdone says. "But it's changed subtly over the years, and I think I've developed my songs into something more." She recently released a single on Feralette Records featuring "You're Coming Back" and the popular "Baltimore Or Less." Both have received heavy airplay on WFNX's "Boston Rocks" show, WBCN's "Boston Emissions," and WAAF Worcester, Mass.' "Bay State Rock." But that is just a small slice of her songbook, as she has finished recording 10 songs produced by **Jon Lupfer** (co-owner of Q Division Studios in Boston). Verdone has played to full houses at such local clubs as T.T. the Bear's and the Middle East and has recently opened for such acts as **Freedy Johnston** and **Scarce**. Verdone isn't worried about getting pigeonholed into the just-another-woman-from-Boston ghetto. "People are going to do that because it's an easy way to describe what I do. Actually, I'm in pretty good company if I am put into that genre," she says. "Some of my favorite music is made by women, and if people want to put me into that category, well, there are far worse places to be lumped." Contact Grant Blaisdell at 617-437-9065. **KEN CAPOBIANCO**



JULES VERDONE

WEST PALM BEACH, FLA.: Inhouse is an unusual band, even by South Florida's off-beat standards. Fronted by identical twins **Gin** and **Evi Weintraub**, Inhouse has been building a rabid following by playing coffeehouses and clubs and opening for **Fleetwood Mac** and **the Cowboy Junkies** at Palm Beach County's top venues. The sisters began as an acoustic duo in 1992, mixing originals and covers to stretch out long gigs. By the end of 1993, they had added **Phil Kalasz** on bass, **Steve Williams** on drums, and **Andy Stein** on guitar. An early CD, "5 Wooden Chairs," quickly sold several hundred copies. Inhouse has been playing as many as 25 dates a month. Its self-described "alternative acoustic" music is colored by the twins' unique harmonies. The band's current CD, "The Beautiful Soup," fulfills the promise of Inhouse's live shows and features



INHOUSE

such intensely lyrical songs as "The Hiding Box" and "Flying With The Angels." Producer **Tom Dowd** says, "Their lyrical concept is fresh, and the whole band is good." On their vocal pitch and timing, he says, "It would take others years to get where they are." Contact Inhouse at 407-832-6397. **SANDRA SCHULMAN**

ONE LOOK AT OUR RATES TELLS YOU WE KNOW HOW TO DELIGHT AN AUDIENCE.



At The Mayflower Hotel on Central Park West, guests are strolling distance from Lincoln Center, The Metropolitan Opera House, Carnegie Hall, the theater district, and many famous museums and art galleries. Other features you'll applaud include guest rooms with serving pantries, suites with spectacular views of the park, a fully equipped exercise facility and reasonable rates. Please call us for reservations: 1-800-223-4164 or 212-265-0060. Mention Code AF: Travel Agent Access Code GD.

ENTERTAINMENT RATES*

\$130-\$140

Single: Standard/Park View

\$150-\$160

Double: Standard/Park View

\$165-\$185

Suite: Single/Double Standard/Park View



THE MAYFLOWER HOTEL
ON THE PARK • NEW YORK

15 Central Park West at 61st Street, New York, N.Y. 10023-7709. Fax: 212-265-0227.

*Per night. Subject to availability. Not applicable to groups. Taxes and gratuities not included. Advance reservations are suggested.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	4	25	JARS OF CLAY	ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)
2	6	28	GARBAGE	ALMO SOUNDS B0004*/Geffen (10.98/16.98)
3	2	16	3T	MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)
4	7	22	JEWEL	ATLANTIC 82700/AG (7.98/11.98)
5	1	28	TERRI CLARK	MERCURY NASHVILLE 526991 (10.98 EQ/16.98)
6	18	2	2 UNLIMITED	RADIKAL 15446/CRITIQUE (10.98/15.98)
7	3	16	KENNY WAYNE SHEPHERD	GIANT 24621/WARNER BROS. (10.98/15.98)
8	11	5	STABBING WESTWARD	COLUMBIA 66152 (9.98 EQ/15.98)
9	10	6	LONESTAR	BNA 66642/RCA (9.98/15.98)
10	17	20	DEBORAH COX	ARISTA 18781 (10.98/15.98)
11	13	11	JERALD DAEMYON	GRP 9829 (9.98/16.98)
12	8	4	LINDA DAVIS	ARISTA 18804 (9.98/15.98)
13	5	2	MAD SKILLZ	BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98)
14	—	1	NICK CAVE & THE BAD SEEDS	REPRISE 46195/WARNER BROS. (10.98/15.98)
15	9	22	JIM BRICKMAN	WINDHAM HILL 11164 (9.98/15.98)
16	15	20	MYSTIKAL	BIG BOY 41581/JIVE (10.98/15.98)
17	29	7	RUBY	CREATION/WORK 67458/COLUMBIA (10.98/15.98)
18	22	9	SON VOLT	WARNER BROS. 46010 (10.98/15.98)
19	—	1	GANKSTA N-I-P	RAP-A-LOT 41335/VIRGIN (9.98/15.98)
20	—	1	STEVER GREEN	SPARROW 51490 (9.98/13.98)

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	16	9	FOR SQUIRELS	550 MUSIC 67150/EPIC (7.98 EQ/11.98)
22	20	4	LA MAFIA	SONY 81722 (8.98 EQ/13.98)
23	19	15	TERRY ELLIS	EASTWEST 61857/EEG (10.98/16.98)
24	34	3	THE NIXONS	MCA 11209* (9.98/15.98)
25	26	10	LEE ROY PARNELL	CAREER 18790/ARISTA (10.98/15.98)
26	14	27	POINT OF GRACE	WORD 67049/EPIC (9.98 EQ/15.98)
27	40	2	DOG'S EYE VIEW	COLUMBIA 66882 (7.98 EQ/11.98)
28	28	18	FROST	RUTHLESS 1504*/RELATIVITY (10.98/16.98)
29	24	38	RHETT AKINS	DECCA 11098/MCA (10.98/15.98)
30	12	6	ENRIQUE IGLESIAS	FONOVISA 0506 (9.98/13.98)
31	25	19	THE CORRS	143/LAVA 92612/AG (10.98/15.98)
32	36	5	FUN FACTORY	CURB EDEL 77824/CURB (10.98/15.98)
33	35	30	THE IMMORTALS	VERNON YARD 39629/VIRGIN (9.98/15.98)
34	31	15	DARYLE SINGLETARY	GIANT 24606/WARNER BROS. (10.98/15.98)
35	—	1	LORD FINESSE	PENALTY 3035*/TOMMY BOY (9.98/13.98)
36	30	2	LARI WHITE	RCA 66742 (10.98/16.98)
37	33	17	PURE SOUL	STEP SUN/INTERSCOPE 92638/AG (10.98/16.98)
38	—	2	KILO WRAP	8147/ICHIBAN (10.98/15.98)
39	39	2	RICOCHE	COLUMBIA 67223 (10.98 EQ/15.98)
40	37	28	EDWIN MCCAIN	LAVA 92597/AG (10.98/15.98)

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1996, Billboard/BPI Communications.

POPULAR UPRIISINGS

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

FINDING THEMSELVES: Without a perfect format match for *Fun Lovin' Criminals* at radio, EMI is taking a grassroots approach with the band's debut, "Come Find Yourself," released Feb. 20.

The album walks a fine line between rock and hip-hop and lightheartedly pays homage to N.Y.-flavored crime. It features an interesting array of jazzy rock and a *Beastie*

haven't really done before," says Larry Braverman, senior director of marketing at EMI. "This is not radio-driven. We'll go when the time is right, probably late spring, after we've developed a presence and awareness for the band."

The first single for album rock and modern rock radio will be "Scooby Snacks." The song may be remixed for urban radio formats, says Braverman, but the primary focus is rock radio.

To help set up the album, a four-song cassette sampler polybagged with *Warp* magazine was sent to the magazine's 10,000-plus subscribers in January. The sampler was also mailed to subscribers of a number of fanzines, including *Big Brother*. EMI college reps and Cema distribution staffers also passed out the samplers at select concerts and events.

Advertisements will run through the summer in fanzines and snowboarding and skateboarding magazines.

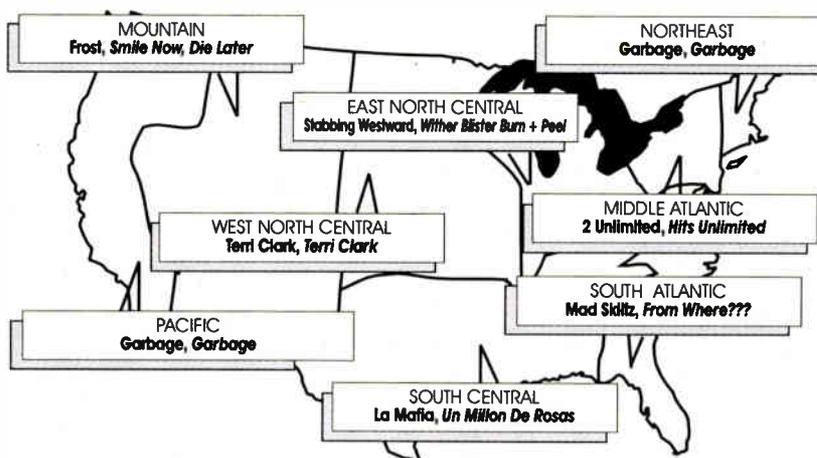
The label also distributed FLC beanies and large, round, attention-getting stickers and windbreakers modeled after Bureau of Alcohol, Tobacco and Firearms jackets to hip retailers and industry taster-makers.

The New York-based trio has been playing in the Northeast and will likely head to



Hog Tied. Geffen's Hog kicked off a West Coast swing Feb. 27-Saturday (9) in support of its debut, "Nothing Sacred," due March 12. More dates will follow. The L.A.-based band's first single, "Get A Job," is racking up spins on such album rock stations as WAAF Worcester, Mass.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Garbage Garbage	1. La Mafia Un Millon De Rosas
2. Kenny Wayne Shepherd Ledbetter Heights	2. Terri Clark Terri Clark
3. 3T Brotherhood	3. La Tropa F A Un Nuevo Nivel
4. Nick Cave & The Bad Seeds Murder Ballads	4. Mystikal Mind Of Mystikal
5. Enrique Iglesias Enrique Iglesias	5. Lonestar Lonestar
6. Ruby Salt Peter	6. Ghetto Twinz Surrounded By Criminals
7. Frost Smile Now, Die Later	7. Ganksta N-I-P Psychotic Genius
8. Jewel Piece Of You	8. Pete Astudillo Como Te Extran
9. Richie Rich Half Thang	9. Jerald Daemyon Thinking About You
10. Big Mountain Resistance	10. Rhett Akins Thousand Memories

Europe this spring due to strong response to the album in England and France, says Braverman. A West Coast tour is also in the works.

T O HELL AND BACK: "I finally got to the point where I felt like a can of soda shaken one too many times, and it all came pouring out," says Lucia

(Cifarelli), lead singer of the in-your-face, alterna-punk band Drill.

One listen to Drill's self-titled debut, due Tuesday (5) on Ric Wake's DV8 label (distributed through A&M), and Lucia's statement makes lots of sense.

The album is filled with songs like the first single, "Go To Hell," which features such emotional lyrics as, "I'd sure like to wish you well/But I hope to God you go to hell."

Another track, "You Suck," features the consummate line, "I know that I'm not all there and I'm inclined to lose my mind." Lucia says the album is a way of "turning myself inside out."

"I would hope people will listen to this record and see a strong female, not one in pain, who isn't afraid to show vulnerability," says Lucia, who sounds a bit like *Siouxsie & the Banshees* possessed by Trent Reznor.

The label is working "Go To Hell" to college, metal, album rock and modern rock radio starting Wednesday (6).

Beth Tallman, director of product development at A&M, says the label is searching for a tour for Drill. The band has already done a few treks with the *Genitourers* and *Gang Of Four*.

TIDBITS: Solo pianist Margie Adam is beginning

to turn some heads at jazz/AC radio. Such notable artists as *Janis Ian* have praised her seventh *Pleiades* Records set, "Soon And Again." Adam's song "Heritage" will be on *Musician* magazine's March CD sampler... After its dates with *Spacehog* and *God Lives Underwater*, *Way Cool Music* /MCA's *Mr. Mirainga* hits the road with *GLU* and *Ruth Ruth* Monday (4)-March 16



Hi Five. Watch for Non-chalant—whose single "5 O'Clock" is No. 31 on Hot R&B Singles, No. 5 with a bullet on Hot Rap Singles, and No. 79 on Hot 100 Singles—on BET's "Rap City" Monday (4) and "Soul Train" March 30. The singer's MCA debut, "Until The Day," is due March 26. She's performing at two People's Expos: Saturday (9) for WKYS/WMMJ Washington, D.C., and March 16 for WERQ (92Q) Baltimore.

... Cleopatra's *Die Krupps* will team with *Frontline Assembly* and *Numb* March 23-April 26.



Dee Bomb. South Central L.A. rapper Dazzie Dee will tour with Ice Cube or E-40 in support of his G-Vine debut, "Where's My Receipt?," due March 19 on the Cema-distributed label. Cube, Coolio, and K-Dee of Compton's Most Wanted are among the guests on the DJ Battlecat-produced set. "Unda Da Table" will go to R&B radio in April.

Boys-like style mixed with snippets of movies ("Pulp Fiction") and familiar songs (Lynyrd Skynyrd's "Freebird").

"We're taking a more grassroots approach starting with the aggressive pricing of \$11.98 and \$7.98, which we

LaFace's Society Of Soul Bears A 'Brainchild'

BY J.R. REYNOLDS

LOS ANGELES—Despite the fact that "Brainchild," the debut set by LaFace act Society Of Soul, is not scheduled for release until late April, the group has already proved its creative talent and consumer appeal.

"Brainchild" was produced by the hot trio collective called Organized Noize—which also produced and co-wrote TLC's No. 1 Hot 100 single "Waterfalls," along with the platinum album debut by OutKast—and the producers are also three of Society Of Soul's five members.

Rico Wade, Ray Murray, and Patrick "Sleepy" Brown are Organized Noize. Wade and Murray remain primarily behind the scenes, while Brown serves as the group's lead vocalist.

Rounding out Society Of Soul is female vocalist Espranza Griffin and spoken-word artist Ruben "Big Rube" Bailey. Each of the group's members write, and their songs are licensed through Stiff Shirt Music.

"Brainchild" offers listeners meaty messages that are based on a socially conscious belief that people should always maintain respect for one another.

Backing the group's positive words



SOCIETY OF SOUL

is a fluid, midtempo R&B style that features updated takes on the core sounds of such artists as Curtis Mayfield and Sly Stone.

Big Rube says, "Our whole concept is that the group is a model of how society should be as a whole—all pulling together for the common good. Even though we all think differently and may have differing views, we can still come together without degrading each other."

He says the most challenging part of "Brainchild" was putting it together so that as many people as possible could appreciate it. "There's three things we knew we had to have to reach folks: a good track, subject matter that was relevant to everyone, and, lastly, originality."

Although a logistical snag led to a half-year delay in the release of "Brainchild," label executives are confident they can build on existing consumer curiosity about the group.

The original release schedule for the album and its singles was turned upside down when the video to "Pushin'," the first single, heated up faster than expected last May. "We got

a lot of early interest in the clip, which resulted in heavier than expected play," says LaFace COO Dorsey James. "As a result, consumers were going to retail to buy the record, which wasn't scheduled to arrive until August, the same time it was scheduled for service to radio."

By the time "Pushin'" was finally in stores, video rotation had decreased, and consumer interest waned.

"E.M.B.R.A.C.E.," the second single, is scheduled to be serviced to radio and retail April 1. Although the single's clip was serviced to BET and local video outlets in mid-January, the label is encouraging programmers to put it in light rotation until the radio and in-store date.

Label executives regard "Brainchild" as an album project, as opposed to a single-driven enterprise. "We're focusing hard on college stations," says James. "We want to also concentrate heavily on mix show jocks because of

the reputation that Organized Noize has established in the rap community."

The label's marketing campaign will begin on a national scale, and as it's honed, the target will be markets where airplay is greatest.

As the project begins to develop, the act will embark on a national promotional tour that will include visits to independent retailers that are frequented by grass-roots consumers. The group, which is managed by Atlanta-based Leon Saunders, will also play selected promotional gigs and will be backed by the live band Little John & the Chronicles.

"Brainchild" has not yet been scheduled for release internationally, but James claims demand for the album has been strong at European radio because of "Pushin'." "This group plays the perfect kind of music for European markets," he says, "and we're looking forward to working Society Of Soul overseas."

Angela Bofill Locates Her Cachet With 'Slow Motion'

BY DAVID NATHAN

LOS ANGELES—After a three-year recording hiatus and a career spanning 10 albums and several labels, singer/songwriter Angela Bofill is assuming a new level of creative control with "Love In Slow Motion."

Slated for international release April 23 on Cachet Records/Shanachie Entertainment, "Love In Slow Motion" was co-produced by Bofill and Rex Rideout. The vocalist, whose songs are licensed



BOFILL

through Purple Bull Music, co-wrote 10 of the album's 11 cuts.

"This is the most writing I've ever done for one album," says Bofill, who relocated to the East Coast in 1995 after living for several years in Northern California.

"I hit it off with Rex the first time we hooked up," she says. "We wrote just one song—'All She Wants Is Love'—and I played it for [Cachet director] Danny Weiss. He loved it, and after we talked, I signed with the label."

The situation was similar to that when Bofill signed her first recording deal in 1978 with GRP Records after label executives heard the piano-and-vocals demo of "I Try," a track that ended up on the artist's 1979 sophomore album, "Angel Of The Night."

"Love In Slow Motion" is musically similar to Bofill's earlier recordings. Label executives hope that the set's classic style will appeal to R&B and jazz/AC stations.

The artist's decision to make a new album wasn't automatic, especially considering the performance of her last set. In 1993, Bofill recorded "I Wanna Love Somebody" for Jive Records. However, the vocalist felt she lacked the creative input necessary for the project to be a

commercial success. "I Wanna Love Somebody" peaked at No. 51 on the Top R&B Albums chart and sold 38,000 copies, according to SoundScan.

The label plans an all-out blitz on the project. Shanachie Entertainment media and artist development executive VP R. Wayne Martin says, "Signing Angela Bofill is a natural for us. We've been successful in the contemporary jazz field [in the past]. Now, we're coming with a core [R&B] artist, and we anticipate a very strong response."

Three weeks before street date, Cachet will service jazz/AC stations with the album. Soon after, R&B stations will receive the album, along with a yet-to-be-determined single.

Six recently hired regional marketing reps—in Washington, D.C., San Francisco, Los Angeles, Boston, New York, and Philadelphia—will work the project at retail and offer support for the live dates that Bofill does in those markets.

The singer characterizes the material on "Love In Slow Motion" as highly personal. The title cut was co-written with Narada Michael Walden, who produced Bofill's 1983 top five R&B hit, "Too Tough." He also worked with her on her three albums for Arista.

Bofill regards another track, "Real Love," as autobiographical. "I'm at a stage in my life where I don't have the patience anymore for anything that's not real," she says.

"Guess You Didn't Know" was inspired after attending a Maze Featuring Frankie Beverly concert at the Warner Theater in D.C. and seeing an attractive person in the audience. "Are You Leaving Me Now?" was probably the most difficult for me to record because it touched on a situation I was going through at the time," Bofill says.

In addition to continuing U.S. dates, European and Far East tours are planned for 1996. Bofill is booked by Associated Booking Corp.

Capitol Records Setting A Bad Example; Quincy Jones NARAS' High Priest Of Music

TRENDSETTERS? The systematic extermination of black music at Capitol Records is complete (see story, page 3). Although the company says that R&B staff and acts will be rolled over to EMI Records, Capitol's ties to the R&B community have effectively been severed. Is that the end of it, or is there more black music "downsizing" on the industry's horizon?

Of the six distribution companies, Cema, the distribution arm of EMI-Capitol Music Group North America, has the smallest R&B presence. On the Top R&B Albums chart this week, there are only two sets released through EMI Music that feature all-new material: D'Angelo's "Brown Sugar" and AZ's "Doe Or Die."

It's one thing for a label to experience a dip in success. But the equation becomes more complex when companies throughout a distribution system lack the fiscal and philosophical commitment to keep the bottom from falling out of one of the world's most popular music genres.

It should be mentioned that in 1995, R&B and rap sold 132.2 million albums, according to SoundScan. This represents a market share of 21.5%.

On a positive note, credit Cema-distributed Virgin with making slow but steady progress in black music by acquiring Noo Tribe and, most recently, Rap-A-Lot Records. But for a label to be legitimate in a genre, it must do more than buy its way into the game; it must develop talent from within with more quality acts, such as Shaggy and After 7.

A joint statement released Feb. 23 by Capitol Records president Gary Gersh and EMI Records president Davitt Sigerson declared that both the EMI and surviving Capitol R&B artists will "benefit by receiving focused A&R, marketing, and promotion attention from a specialized, hands-on staff." This is ironic in that if a bona fide black music department had been in place at the house that Nat built, there may not have been a need for Capitol to fire 18 people, most of whom were black.

ON A LIGHTER NOTE: It's unlikely that anyone this side of the pope could make a group of battle-hardened industry soldiers stand in a ballroom, hold hands, and recite a pledge of peace, prosperity, and harmony. But that's exactly what happened when Quincy Jones took the podium during the

sixth annual NARAS MusiCares celebration, which was held Feb. 26 at the Century Plaza Hotel in Los Angeles.

Jones was honored as MusicCares' Person of the Year, and during his acceptance speech, he delivered a positive oration that touched on a variety of topics, including the need for rap acts to stop promoting violent images. "No more mind pollution; now it's about mind solution," he said.

Jones also called for an end to the bitter East Coast/West Coast rivalry. "The hip-hop nation has the power to change things, and it's time to become more political," he said.

The power of recording artists can be daunting. Remember "We Are The World"? And how about the central role that Stevie Wonder played in the campaign to designate Martin Luther King's birthday a national holiday—just by writing a single song?

SPEAKING OF Wonder, who was a featured performer during the MusiCares dinner: The Motown artist was honored at a posh soiree thrown by his label on a sound stage at L.A.'s Raleigh Studios.

The event featured performances by Take 6, Jon Secada, D'Angelo, Johnny Gill, Zhane, Horace Brown, Shaggy, Michael Sambello, Coolio with

L.V., Brian McKnight, and Mary J. Blige.

After accepting a huge plaque commemorating his work, Wonder said, "I always remember how it was [before I became successful] and what it took to be where I am today."

CORRECTION: Last week in this space, the label for R&B act Colour Club and rapper Shorty-Mac was incorrectly identified. Vertex/JVC is the proud label of these two acts, which impressed tradesters who attended this year's Urban Network Power Jam in Palm Springs, Calif.

OTHER INDUSTRY INTEL: Former MCA act the Newtrons have signed to Raging Bull/AEC and have put the finishing touches on their latest offering, "A Long Time Coming." The album is slated for May, with the single hitting the airwaves in April... Gap Band founder Charlie Wilson is releasing a solo set through Intersound in June. The still-unnamed project will include a performance by Mercury's Brian McKnight and will have none other than Dr. Dre as one of its producers.



by J. R. Reynolds



THEDA SANDFORD-WALLER'S
RHYTHM SECTION

KELLY IS TOPS: In its second chart week, R. Kelly's "Down Low (Nobody Has To Know)" (Jive) featuring Ronald Isley has kicked Mary J. Blige's "Not Gon' Cry" (Arista) out of the top spot on the Hot R&B Singles chart, ending Arista's 16-week reign at No. 1. The single also leads in sales, jumping 3-1 on the Hot R&B Singles Sales chart. "Down Low (Nobody Has To Know)" is ranked No. 1 in airplay at 14 stations on the panel, including WVEE Atlanta, where music director Rajeev Shabazz says that "the remix version has got the phones ringing off the hook." This is R. Kelly's fifth No. 1 R&B single. His others were "Honey Love," "Slow Dance," "Bump-N-Grind," and "You Remind Me Of Something."

SAVAGE SURGES: Chantay Savage's "I Will Survive" (RCA) more than just survives; it thrives on all charts, moving 14-8, 20-12, and 15-12 on the Hot R&B Singles, Airplay and Singles Sales charts, respectively. Savage's remake ranks No. 1 in airplay at WENN Birmingham, Ala. WENN PD Dave Donnell says, "Chantay outdoes herself and [Gloria Gaynor's] original," and he predicts that this will be "the biggest record of the year." Look for Savage's second RCA album, "I Will Survive (Doin' It My Way)," in stores March 12.

SOFT ALBUM SALES: Due in part to sagging consumer confidence and a slow release schedule, R&B album sales were flat for the week. Overall, there isn't a lot of movement on the Hot R&B Albums chart, with only three entries—Ganksta N-I-P's "Psychotic Genius" (Rap-A-Lot/Virgin) at No. 32, Lord Finesse's "The Awakening" (Penalty/Tommy Boy) at No. 39, and Brand New Heavies' "Excursions: Remixes & Rare Grooves" (Delicious Vinyl/Capitol) at No. 70—making their first appearance on the chart.

There were, however, some bright spots worth mentioning. Off the strength of the popular album cut "Killing Me Softly," the album "Score," by Ruffhouse/Columbia rappers the Fugees, achieves Greatest Gainer status for this week's largest unit increase, even though the album remains at No. 2. In addition, Deborah Cox's self-titled album (Arista) moves 62-42 and earns the Pacesetter award for posting a 16% sales increase, the largest percentage growth over last week.

RECORDS TO WATCH: Radio has jumped the gun on the Fugees' remake of "Killing Me Softly," effectively halting airplay on the current single, "Fu-Gee-La" (Ruffhouse/Columbia), which moves 26-29 on the Hot R&B Airplay chart. Columbia will release "Killing Me Softly" as the next single. Whitney Houston and Cece Winans (Arista) are heating up the airwaves with "Count On Me" (43-37). "Woo-Hah! Got You All In Check" (Elektra/EEG), Busta Rhymes' first solo release, leaps 52-45 on R&B Airplay and debuts on both the Hot Rap and R&B Singles charts at No. 7 and No. 37, respectively. Airplay of Patra's duet with Aaron Hall, "Scent Of Attraction" (550 Music), is growing steadily, 65-52, while Intro's "Feels Like The First Time" (Atlantic) leaps 72-59.

R&B
Smoothe Da Hustler Makes Rhymin' Easy

HUSTLIN': With "Once Upon A Time In America," Profile rapper Smoothe Da Hustler hopes to capitalize on the excitement he's been stirring in the rap community the last few months.

On the album, which ships April 16, he rolls over funky, spooked-out tracks by producer D.R. Period and slingspits some of the experiences associated with survival in the inner city.



by Havelock Nelson

"Everything comes out so easy," he says, "because all my rhymes are about everyday livin'."

The precursor to the album is a double-sided single, "Hustlin'" backed with "Broken Language," which arrived at retail last July.

Initially, the label focused on "Hustlin'" and even shot a video for the track. "It got somewhat of a reaction, but nothing major," says Fred Feldman, the label's VP of marketing and promotion.

Then, in late October/early November, WQHT (Hot 97) New York flipped the disk and started playing "Broken Language." Other stations, including WPGC Chicago and WERQ Baltimore, gave the song support with their mix shows, and Smoothe Da Hustler started making strides.

"It's been a real slow build because of the underground, hardcore nature of the record," says Feldman, "but it immediately got added to BET and the Box."

To push things along, Rafiq, Smoothe's manager, says he arranged "a bunch of promo shows, mainly on the Northeast." He describes Smoothe's sets as energetic and engaging. Rafiq says the artist has recently begun performing paid dates.

Trigger The Gambler, Smoothe's brother, is featured on "Broken Language" and will debut as a Def Jam solo artist later this year. He, along with another rhymist named Krist, usually inhabit Smoothe's stage shows.

To help market Smoothe, Profile will work with Def Jam. Beginning this month, the two companies will collaborate on a promotional tour concentrating on the Midwest and West Coast.

SUM'N SUM'N: Little Kim, the lead voice on Junior M.A.F.I.A.'s singles "Get Money" and "I Need You Tonight" (both on Undeas/Big Beat/Atlantic), is in the studio working on a solo set. Currently, she's showcased on Skin Deep's debut single on Loose Cannon... The sound of AK Skills' "Check The Flavor" (Tru Criminal), a track produced by the irrepressible Lord Finesse, is knotty and mesmerizing and hardcore metaphorical.

Hot Rap Singles™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	GET MONEY (C) (T) UNDEAS/BIG BEAT 98097/AG	***No. 1*** JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. 3 weeks at No. 1
2	2	14	TONITE'S THA NIGHT (C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	KRIS KROSS
3	3	11	FU-GEE-LA (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	FUGEES
4	NEW ▶	1	DOIN IT (C) (D) (T) DEF JAM/RAL 576120/ISLAND	LL COOL J
5	5	13	5 O'CLOCK (C) (T) MCA 55075	***GREATEST GAINER*** NONCHALANT
6	4	4	HEY LOVER (C) (D) (M) (T) (V) DEF JAM/RAL 577494/ISLAND	LL COOL J
7	NEW ▶	1	WOO-HAH! GOT YOU ALL IN CHECK (C) (M) (T) (X) ELEKTRA 64335/EEG	BUSTA RHYMES
8	9	12	LEFLAUR LEFLAH ESHKUSHKA (C) (T) DUCK DOWN 53223/PRIORITY	HELTAH SKELTAH AND O.G.C. AS THE FAB 5
9	6	5	CELL THERAPY (C) (D) (M) (T) LAFACE 2-4113/ARISTA	GOODIE MOB
10	10	7	DANGER (C) (T) (X) FADER 127049/MERCURY	BLAHZAY BLAHZAY
11	7	6	LET'S PLAY HOUSE (C) (D) DEATH ROW/INTERSCOPE 53230/PRIORITY	THA DOGG POUND FEAT. MICHEL'LE
12	11	10	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") (C) (D) (V) MCA SOUNDTRACKS 55104/MCA	COOLIO FEAT. L.V.
13	12	8	BEWARE OF MY CREW (C) (D) (T) JAC-MAC 17722/WARNER BROS.	L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELL
14	8	9	COLD WORLD (C) (T) GEFEN 19391	GENIUS/GZA FEAT. INSPEKTAH DECK
15	15	33	PHYSICAL FUNK (C) (D) (M) (T) OUTBURST/RAL 577794/ISLAND	DOMINO
16	14	14	WELCOME (C) (D) (T) DEF JAM/RAL 577791/ISLAND	ERICK SERMON
17	13	11	MICROPHONE MASTER (C) (T) (X) EASTWEST 64309/EEG	DAS EFX (FEATURING MOBB DEEP)
18	NEW ▶	1	1,2,3,4 (SUMPIN' NEW) (C) (D) (T) TOMMY BOY 7721	COOLIO
19	16	15	GOIN' UP YONDER (C) (D) GIANT 17717/WARNER BROS.	M.C. HAMMER FEAT. ANGEL BURGESS & THE SAN JOSE COMMUNITY CHOIR
20	23	—	AIN'T NO PLAYA (M) (T) (X) CHRYSALIS 58527*/EMI	RAPPIN' 4-TAY
21	26	31	WHITE HORSE/NASTY DANCE (C) (T) WRAP 349/CHIBAN	KILO
22	32	27	UNKNOWHOWWEDU (C) (M) (T) (X) CHRYSALIS 58517/EMI	BAHAMADIA
23	NEW ▶	1	SOUL FOOD (C) (D) (T) LAFACE 2-4145/ARISTA	GOODIE MOB
24	18	18	WINGS OF THE MORNING (C) (D) (M) (T) AFRICAN STAR/RAL 577198/ISLAND	CAPLETON
25	17	—	KEEP IT REAL (C) (M) (T) (X) ROWDY 3-5066/ARISTA	JAMAL
26	21	16	JUST TAH LET U KNOW (C) (D) (T) RUTHLESS 5532/RELATIVITY	EAZY-E
27	35	30	GAMERS (C) (T) PRIORITY 53216	THE CONSCIOUS DAUGHTERS
28	20	22	BROKEN LANGUAGE/HUSTLIN' (C) (T) (X) PROFILE 5440	SMOOTHIE DA HUSTLER
29	-22	24	SPACE AGE (C) (D) (T) SUAVE 1545/RELATIVITY	EIGHTBALL & MJG
30	31	43	REAL LIVE SH*T (C) (T) (X) PIRATE/BIG BEAT 98113/AG	REAL LIVE FEAT. K-DEF & LARRY-O
31	NEW ▶	1	ILLUSIONS (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA	CYPRESS HILL
32	24	19	FUNKORAMA (M) (T) INTERSCOPE 95691*/AG	REDMAN
33	29	32	JEEPS, LEX COUPS, BIMAZ & BENZ (C) (M) (T) UPTOWN 55062/MCA	LOST BOYZ
34	28	23	RIDIN' LOW (C) (D) (T) HOLLYWOOD 64004	L.A.D. FEATURING DARVY TRAYLOR
35	34	25	COOLIE HIGH (C) (T) PROFILE 5445	CAMP LO
36	19	17	HURRICANE (C) (T) (X) SICK WID' IT 42335/JIVE	THE CLICK
37	25	20	TOO HOT (C) (D) (T) (V) TOMMY BOY 7718	COOLIO
38	27	21	THROW YOUR SET IN THE AIR (C) (M) (T) (X) RUFFHOUSE 78042/COLUMBIA	CYPRESS HILL
39	NEW ▶	1	LA FAMILIA (C) (D) (T) RUTHLESS 1547/RELATIVITY	FROST
40	36	29	EAST 1999 (C) (D) (T) RUTHLESS 6332/RELATIVITY	BONE THUGS-N-HARMONY
41	30	28	I NEED YOU TONIGHT (C) (T) UNDEAS/BIG BEAT 98097/AG	JUNIOR M.A.F.I.A. FEAT. AALIYAH
42	37	35	THE RIDDLER (FROM "BATMAN FOREVER") (C) (D) (T) ATLANTIC 87100	METHOD MAN
43	NEW ▶	1	KEEP ON KEEPIN' ON (C) (T) FLAVOR UNIT/EASTWEST 64302/EEG	MC LYTE FEATURING XSCAPE
44	49	—	CLICK (C) (T) (X) STRESS 2006	G-SHORTIES
45	33	34	INCARCERATED SCARFACES/ICE CREAM (C) (D) (T) LOUD 64426/RCA	CHEF RAEKWON
46	39	38	WHY YOU TREAT ME SO BAD (C) (T) (X) VIRGIN 38529	SHAGGY FEAT. GRAND PUBA
47	45	41	Y'ALL AIN'T READY YET (C) (T) BIG BOY 42331/JIVE	MYSTIKAL
48	38	26	FADES EM ALL (C) (D) (M) (T) ROWDY 3-5042/ARISTA	JAMAL
49	50	42	MOVE YA BODY (C) (T) BIG BEAT 98100/AG	MAD SKILLZ
50	46	44	WREKONIZE/SOUND BWOY BURIAL (M) (T) (X) WRECK 20161*/NERVOUS	SMIF-N-WESSUN

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

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	9	2	CHILDREN OF THE WORLD SOUNDS OF BLACKNESS (LIGHTYEAR)
2	1	6	FOR REAL JACKAL THE BEAR (UNION/WARLOCK)
3	14	2	LA FAMILIA FROST (RUTHLESS/RELATIVITY)
4	8	2	CLICK G-SHORTIES (STRESS)
5	4	5	WHY YOU TREAT ME SO BAD SHAGGY FEAT. GRAND PUBA (VIRGIN)
6	3	3	FAIRGROUND SIMPLY RED (EASTWEST/EEG)
7	16	2	DANCE WITH ME INTRIGUE (GRG/UNIVERSAL)
8	7	3	NO LOVE WITHOUT HATE SUNZ OF MAN (WU-TANG)
9	11	5	BOUNCE IT Y'ALL KIZZY ROCK (TOMMY BOY)
10	2	3	DON'T CRY SEAL (ZTT/WARNER BROS.)
11	10	5	CRIME SAGA SHABAZZ THE DISCIPLE (PENALTY/TOMMY BOY)
12	6	4	GEORGY PORGY 3'D (TRISTAR)
13	13	4	GIN & JUICE DEVANTE (MCA SOUNDTRACKS/MCA)
14	—	8	FIRE UP THIS FUNK! POISON CLAN (WARLOCK)
15	20	18	BANKHEAD BOUNCE DIAMOND FEAT. D-ROC (EASTWEST/EEG)
16	15	3	MUST STAY PAID BROADWAY (WRECK/NERVOUS)
17	19	5	DARK SUN RIDERS DARK SUN RIDERS (ISLAND)
18	17	6	I GOT DAT FEELIN' D.J. KOOL (CLR)
19	23	17	SOME ENCHANTED EVENING THE TEMPTATIONS (MOTOWN)
20	12	7	SO SENSITIVE MAREE (GAMMA)
21	—	1	SMOOTH ME & MY COUSIN (PRIORITY)
22	18	17	LIVIN' HOME GROUP HOME (PAYDAY/LONDON/ISLAND)
23	25	6	HEADZ AIN'T REDEE BLACK MOON/SMIF-N-WESSUN (WRECK/NERVOUS)
24	24	29	WASSUP, WASSUP! A-TOWN PLAYERS (PREMEDITATED/WB)
25	—	5	SAFE SEX, NO FREAKS FUNMASTER FLEX & THE GHETTO CELEBS (WRECK/NERVOUS)

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	3	—	2	★★★ No. 1 ★★★ DOWN LOW (NOBODY HAS TO KNOW) 1 week at No. 1 R. KELLY (R. KELLY)	◆ R. KELLY FEAT. RONALD ISLEY (C) (D) (M) (T) (V) (X) JIVE 42373	1
2	1	1	7	NOT GON' CRY (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ MARY J. BLIGE (C) (D) (T) (V) ARISTA 1-2957	1
3	2	2	11	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ BRANDY (C) (D) (M) (T) (X) ARISTA 1-2929	2
4	4	5	5	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...") JOE JOE, J. THOMPSON (J. THOMAS, J. THOMPSON, M. WILLIAMS)	◆ JOE JOE (C) (D) (V) ISLAND B54530	4
5	9	—	2	LADY D'ANGELO, R. SAADIQ (D'ANGELO, R. SAADIQ)	◆ D'ANGELO (C) (D) (V) EMI 58543	5
6	5	3	21	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT SOULSHOCK, KARLIN, D. WOLFE (D. AUSTIN, C. WOLFE, A. MARTIN, C. SCHACK, K. KARLIN)	◆ MONICA (C) (D) (M) (T) (X) ROWDY 3-5052/ARISTA	1
7	6	4	13	NO ONE ELSE J. OLIVIER, S. COMBS (T. ROBINSON, J. C. OLIVIER)	◆ TOTAL (C) (D) (M) (T) (X) BAD BOY 7-9042/ARISTA	4
8	14	19	4	I WILL SURVIVE S. HURLEY (D. FEKARIS, F. J. PERREN)	◆ CHANTAY SAVAGE (C) (D) (T) (X) RCA 64492	8
9	NEW	—	1	★★★ Hot Shot Debut ★★★ DO YOU WANT TO D. SIMMONS (D. SIMMONS)	◆ XSCAPE (C) (T) (X) SO SO DEF 78263/COLUMBIA	9
10	7	7	14	SOON AS I GET HOME C. THOMPSON, S. COMBS (F. EVANS, C. THOMPSON, S. COMBS)	◆ FAITH EVANS (C) (D) (M) (T) (X) BAD BOY 7-9040/ARISTA	3
11	11	9	15	ONE SWEET DAY W. AFANASIEFF, M. CAREY (M. CAREY, M. MCCARY, N. MORRIS, W. MORRIS, S. STOCKMAN, W. AFANASIEFF)	◆ MARIAH CAREY & BOYZ II MEN (C) (D) (M) (T) (V) (X) COLUMBIA 78074	2
12	12	12	14	NOBODY KNOWS T. RICH (J. RICH, D. DUBOSE)	◆ THE TONY RICH PROJECT (C) (D) (M) (T) LAFACE 2-4115/ARISTA	12
13	8	10	5	GET MONEY EZ ELPEE (THE NOTORIOUS B.I.G., LITTLE KIM, L. PORTER, B. BEDFORD, R. AYERS, S. STRAPLIN)	◆ JUNIOR M.A.F.I.A. FEATURING THE NOTORIOUS B.I.G. (C) (T) UNO&S/BIG BEAT 9808/ATLANTIC	8
14	15	8	11	WHERE DO U WANT ME TO PUT IT J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, M. HORTON)	◆ SOLO (C) (D) (T) (V) (X) PERSPECTIVE 587512	8
15	10	6	14	TONITE'S THE NIGHT J. DUPRI, J. DUPRI, R. PARKER, JR., K. HARRISON, T. CRUM, R. AIKENS, R. NEAL, C. SATCHELL	◆ KRIS KROSS (C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	6
16	NEW	—	1	DOIN IT R. SMITH (LL COOL J, B. R. SMITH)	◆ LL COOL J (C) (D) (T) DEF JAM/RAL 57749/ISLAND	16
17	13	13	11	FU-GEE-LA S. REMI (N. JEAN, S. MICHEL, L. HILL, A. MCGRIER, T. MARIE, S. GIBBS)	◆ FUGEES (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	13
18	19	21	6	WHO DO U LOVE L. CAMPBELL (L. L. CAMPBELL II, V. BENFORD)	◆ DEBORAH COX (C) (D) (M) (T) (X) ARISTA 1-2950	18
19	18	16	19	LOVE U 4 LIFE D. SWING (DEVANTE 4HISDAMNSELF)	◆ JODECI (C) (D) (T) UPTOWN 55133/MCA	8
20	20	20	5	CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE...") BUTINAKIM TIM DANG, MR. SEX (A. ANTOINE, A. EVANS, J. AUSTIN, T. PATTERSON, G. QUINCY, LOST BOYZ, C. MARTIN)	◆ MONA LISA FEAT. LOST BOYZ (C) (D) (T) (V) ISLAND 854538	20
21	24	24	6	A THIN LINE BETWEEN LOVE & HATE R. TROUTMAN (R. POINDESTER, R. POINDESTER, J. MEMBERS)	◆ H-TOWN (C) (D) JAC-MAC 17699/WARNER BROS.	21
22	22	17	22	I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER") HEAVY D. (HEAVY D, T. ROBINSON)	◆ MONIFAH (C) (M) (T) (V) (X) UPTOWN 55107/MCA	16
23	16	14	18	HEY LOVER RED HOT LOVER TONE (R. TEMPERTON, LL COOL J)	◆ LL COOL J (C) (D) (M) (T) (V) DEF JAM/RAL 57749/ISLAND	3
24	17	11	14	WE GOT IT C. STOKES, S. MATHER (C. STOKES, S. MATHER, J. CARTER, A. TOUSSAINT)	◆ IMMATURE (FEATURING SMOOTH) (C) (D) (T) MCA 55148	11
25	21	15	16	EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 1-2885	1
26	26	26	5	KEEP TRYIN' B. P. WILSON (B. WILSON, A. LARRIEUX, L. LARRIEUX)	◆ GROOVE THEORY (C) (D) (T) EPIC 78197	26
27	27	—	2	STAIRWAY TO HEAVEN A. HAQQ, ISLAM, K. JORDAN, D. WANSEL (K. GAMBLE, L. HUFF)	◆ PURE SOUL (C) (D) (X) STEP SUN 98086/INTERSCOPE	27
28	25	18	9	VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") EVERYDAY & EVERYNIGHT FUNKMASTER FLEX (M. BRYANT)	◆ SHAWN STOCKMAN (C) (D) (X) POLYDOR 580962/A&M	18
29	23	23	6	WIND BENEATH MY WINGS G. LEVERT, E. NICHOLAS (L. HENLEY, J. SILBAR)	◆ YVETTE MICHELLE (C) (D) (T) LOUD 64489/RCA	23
30	30	—	2	WIND BENEATH MY WINGS G. LEVERT, E. NICHOLAS (L. HENLEY, J. SILBAR)	◆ GERALD LEVERT & EDDIE LEVERT, SR. (C) (D) EASTWEST 64306/EEG	30
31	32	39	3	5 O'CLOCK BAM, LONNIE, KAPIN (NONCHALANT, D. STATEN, SR., A. SIMMONS, JR., K. L. FERGUSON, JR., R. DILL, A. HARRISON)	◆ NONCHALANT (C) (T) MCA 55075	31
32	35	35	4	EVER SINCE YOU WENT AWAY T. C. RILEY (T. C. RILEY, TRACY, LATTREL)	◆ ART N' SOUL (C) (D) NATURE BOY/BIG BEAT 98112/ATLANTIC	32
33	31	28	19	WHERE EVER YOU ARE DENZIL FOSTER, T. MCELROY (DENZIL FOSTER, T. MCELROY)	◆ TERRY ELLIS (C) (D) (X) EASTWEST 64361/EEG	10
34	29	29	16	YOU WANT THIS PARTY STARTED SOMETHIN' FOR THE PEOPLE, M. LOMAX, A. MCCLINTON, J. YOUNG, R. HOLIDAY, C. WILSON III, A. MCCLINTON, M. LOMAX	◆ SOMETHIN' FOR THE PEOPLE (C) (D) WARNER BROS. 17753	29
35	28	22	3	JESUS TO A CHILD G. MICHAEL (G. MICHAEL)	◆ GEORGE MICHAEL (C) (D) (V) DREAMWORKS 59000/GEFFEN	22
36	NEW	—	1	KEEP ON, KEEPIN' ON J. DUPRI (J. DUPRI, MC LYTE, M. JACKSON)	◆ MC LYTE FEATURING XSCAPE (C) (T) FLAVOR UNIT/EASTWEST 64302/EEG	36
37	NEW	—	1	WOO-HAH!! GOT YOU ALL IN CHECK R. SMITH (T. SMITH, R. SMITH)	◆ BUSTA RHYMES (C) (M) (T) (X) ELEKTRA 64335/EEG	37
38	33	25	33	TELL ME B. P. WILSON (B. WILSON, A. LARRIEUX, D. BROWN)	◆ GROOVE THEORY (C) (D) (T) (X) EPIC 77961	3
39	34	27	22	WHO CAN I RUN TO J. DUPRI (ROEBUCK, SIMMONS, ALSTIN, JR.)	◆ XSCAPE (C) (D) SO SO DEF 78056/COLUMBIA	1
40	36	30	21	YOU PUT A MOVE ON MY HEART QUINCY JONES (R. TEMPERTON)	◆ QUINCY JONES INTRODUCING TAMIA (C) (D) (V) QWEST 1775-1/WARNER BROS.	16
41	38	32	24	FANTASY M. CAREY, D. HALL, S. COMBS (M. CAREY, C. FRANZ, T. WEYMOUTH, D. HALL, A. BELEW, S. STANLEY)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78043	1
42	42	45	3	DON'T WASTE MY TIME D. MCCLARY, M. ALLEN, THE MECCA DON BROS. (P. P. LOUIS, J. ABERCROMBIE, T. NASH, O. MCCLARY, M. ALLEN)	◆ SA-DEUCE (C) (T) (X) MECCA DOWNEASTWEST 64389/EEG	42
43	40	34	17	DIGGIN' ON YOU BABYFACE (BABYFACE)	◆ TLC (C) (D) (M) (T) (X) LAFACE 2-4119/ARISTA	7
44	44	50	5	ALL I NEED DR. FREEZE (P. L. STEWART, S. SALTER, T. NKHEREANYE)	◆ JESSE POWELL (C) (T) (X) SILAS 55136/MCA	44
45	37	33	10	LET'S PLAY HOUSE DAT NIGGA DAZ (MICHELLE, SNOOP DOGGY DOGG, KURUPT, DAT NIGGA DAZ, NATE DOGG)	◆ THA DOGG POUND FEATURING MICHEL'LE (C) (D) DEATH ROW 53230/INTERSCOPE	21
46	39	31	12	DON'T GIVE UP (FROM "DON'T BE A MENACE...") S. BROWN, D. LAWRENCE (S. BROWN, D. LAWRENCE)	◆ ISLAND INSPIRATIONAL ALL STARS (C) (T) (X) ISLAND 854478	28
47	47	47	6	GIVE ME THE NIGHT R. DROESEMEYER (R. TEMPERTON)	◆ RANDY CRAWFORD (C) (T) (X) BLUEMOON 98090/ATLANTIC	47
48	41	42	23	ANYTHING 3T (T. JACKSON, T. JACKSON, T. JACKSON)	◆ 3T (C) (D) (T) MJJ 77913/550 MUSIC	22
49	49	56	4	PHYSICAL FUNK DOMINO (DOMINO)	◆ DOMINO (C) (D) (M) (T) OUTBURST/RAL 57794/ISLAND	49
50	43	36	17	STILL IN LOVE B. MCKNIGHT (B. MCKNIGHT, B. BARNES)	◆ BRIAN MCKNIGHT (C) (D) MERCURY 856896	24

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
51	51	12	12	LEFLAUR LEFLAH ESHKUSHKA T. MOORE, BABY PAUL (P. HENDRICKS, J. MCNAIR, J. BUSH, B. POWELL, S. PRICE, D. YATES)	◆ HELTAH SKELTAH AND O.G.C. AS THE FAB 5 (C) (T) DUCK DOWN 53223/PRIORITY	51
52	62	71	4	FEELS LIKE THE FIRST TIME N. HODGE (K. GREENE, N. HODGE)	◆ INTRO (C) (T) ATLANTIC B70B0	52
53	46	38	17	YOU REMIND ME OF SOMETHING R. KELLY (R. KELLY)	◆ R. KELLY (C) (D) JIVE 42344	1
54	68	75	5	★★★ Greatest Gainer/Airplay ★★★ UKNOWHOWWEDU SKI (A. REED, A. WILLIS)	◆ BAHAMADIA (C) (M) (T) (X) CHRYSALIS 58517/EMI	54
55	56	49	19	HOOKED ON YOU SOULSHOCK, KARLIN (SOULSHOCK, A. MARTIN, K. JONES, K. KARLIN)	◆ SILK (C) (D) (T) (X) ELEKTRA 64359/EEG	12
56	60	—	2	AIN'T NO PLAYA S. KEITH (A. FORTE, S. KEITH, S. LACY)	◆ RAPPIN' 4-TAY (M) (T) (X) CHRYSALIS 58527/EMI	56
57	93	96	3	★★★ Greatest Gainer/Sales ★★★ SET U FREE G. ACOSTA (N. RENEE)	◆ PLANET SOUL (C) (T) (X) STRICTLY RHYTHM 12362	57
58	58	58	4	SPACE AGE SMOKE ONE (P. SMITH, M. GOODWIN)	◆ EIGHTBALL & MJG (C) (D) (T) SUAVE 1545/RELATIVITY	58
59	59	59	10	FUNKORAMA R. NOBLE (R. NOBLE, J. DAVIS, A. MUHAMMAD, M. TAYLOR, M. MORALES, D. ROBINSON, D. WIMBLEY)	◆ REDMAN (M) (T) INTERSCOPE 95691/AG	59
60	53	44	5	WELCOME ROCKWILDER, E. SERMON (E. SERMON, D. STINSON)	◆ ERICK SERMON (C) (D) (T) DEF JAM/RAL 57790/ISLAND	41
61	52	52	13	BEWARE OF MY CREW (FROM "A THIN LINE BETWEEN LOVE AND HATE") SNOOP DOGGY DOGG, L. HUTTON (R. OLLOW, J. STAMPS, T. DAVIS, S. CONERLY, D. WILLIAMS, L. HUTTON, C. BRADOU, L. TROUTMAN)	◆ L.B.C. CREW FEAT. TRAY D & SOUTH SENTRELL (C) (D) (T) JAC-MAC 17722/WARNER BROS.	51
62	55	48	13	GOIN' UP YONDER C. TORRELL, M. C. HAMMER (W. HAWKINS, M. C. HAMMER)	◆ M.C. HAMMER FEAT. ANGEL BURGESS & THE SAN JOSE COMMUNITY CHOIR (C) (D) GIANT 17717/WARNER BROS.	38
63	63	66	4	AIN'T NOBODY H. TUCKER (H. WOLINSKI)	◆ DIANA KING (C) (T) (X) WORK 78228	63
64	NEW	—	1	1,2,3,4 (SUMPIN' NEW) J. CARTER (A. IVEY, JR., A. SEAR)	◆ COOLIO (C) (D) (T) TOMMY BOY 7721	64
65	NEW	—	1	SOUL FOOD ORGANIZED NOIZE (ORGANIZED NOIZE, R. BARNETT, T. BURTON, C. GIPP, W. KNIGHTON, B. BENNETT)	◆ GOODIE MOB (C) (D) (T) LAFACE 2-4145/ARISTA	65
66	61	53	5	MICROPHONE MASTER EASY MO BEE (A. WESTON, W. HINES, O. HARVEY, JR.)	◆ DAS EFX (FEATURING MOBB DEEP) (C) (T) (X) EASTWEST 64309/EEG	39
67	67	73	5	WHITE HORSE/NASTY DANCER KILO DJ TAZ, C. DORSEY (A. ROGERS, S. MCINTOSH, T. STAHL, J. GULDBERG)	◆ KILO (C) (T) WRAP 349/ICHIBAN	67
68	70	76	3	GAMERS M. MOSLEY (K. SMITH, G. GREEN)	◆ THE CONSCIOUS DAUGHTERS (C) (T) PRIORITY 53216	68
69	57	57	13	COLD WORLD RZA (R. DIGGS, G. GRICE, J. HUNTER, S. WONDER, E. DEBARGE)	◆ GENIUS/GZA FEATURING INSPEKTAH DECK (C) (T) GEFEN 19391	57
70	NEW	—	1	MISSING B. WATT, T. THORN, J. COXON (T. THORN, B. WATT)	◆ EVERYTHING BUT THE GIRL (C) (T) ATLANTIC 87124	70
71	82	55	18	HURRICANE STUDIO TON (M. WHITEMORE, E. STEVENS, B. JONES, D. STEVENS, T. STEVENS)	◆ THE CLICK (C) (T) (X) SICK WID' IT 42335/JIVE	31
72	72	72	3	REAL LIVE SH*T K-DEF (K. HANSFORD, L. WRIGHT)	◆ REAL LIVE FEATURING K-DEF & LARRY-O (C) (T) (X) PIRATE/BIG BEAT 98113/ATLANTIC	72
73	NEW	—	1	IF YOU'RE NOT GONNA LOVE ME RIGHT N. M. WALDEN (M. SEWARD)	◆ DIANA ROSS (C) (D) (T) MOTOWN B60498	73
74	66	68	4	EASTSIDE LB WARREN G. (D. WILLIAMS, N. WATTS, S. GREENE, H. REDD)	◆ TWINZ (C) (D) (T) G FUNK/RAL 57792/ISLAND	58
75	80	—	2	C'MON 'N RIDE IT (THE TRAIN) C. C. LEMONHEAD, J. MCGOWAN (C. C. LEMONHEAD, J. MCGOWAN, B. WHITE)	◆ QUAD CITY DJ'S (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/ATLANTIC	75
76	78	82	4	BABY, BABY, BABY S. GRISSETTE, T. CHAPMAN (S. GRISSETTE, J. CAMPBELL, T. CHAPMAN, KENDRICK)	◆ JESSE (C) UNDERWORLD 58448/CAPITOL	76
77	69	69	20	WINGS OF THE MORNING J. SMITH, P. LEWIS (C. BAILEY, A. JONES, A. ISBELL, O. REDDING)	◆ CAPLETON (C) (D) (M) (T) AFRICAN STAR/RAL 57719/ISLAND	54
78	65	61	14	TOO HOT B. DOBBS (A. IVEY, JR., B. DOBBS, G. BROWN)	◆ COOLIO (C) (D) (T) (V) TOMMY BOY 7718	31
79	71	63	12	JUST TAH LET U KNOW E. WRIGHT (E. WRIGHT, A. TROTTER IV, R. PACE)	◆ EAZY-E (C) (D) (T) RUTHLESS 5332/RELATIVITY	30
80	64	67	20	SORRY, I W. DOWNING, R. RIDEOUT (W. DOWNING, R. RIDEOUT, A. CHRISTIAN)	◆ WILL DOWNING (C) MERCURY 852410	45
81	77	79	15	I REMEMBER TIM & BOB (N. MORRIS, W. MORRIS, S. STOCKMAN, T. KELLY, B. ROBINSON)	◆ BOYZ II MEN (C) (D) (T) MOTOWN 860480	30
82	76	—	2	KEEP IT REAL E. SERMON (J. PHILLIPS, E. SERMON)	◆ JAMAL (C) (M) (T) (X) ROWDY 3-5066/ARISTA	76
83	87	81	16	I REFUSE TO BE LONELY N. MARTINELLI, J. FRIEDMAN (J. FRIEDMAN, A. RICH, N. MARTINELLI, P. HYMAN)	◆ PHYLLIS HYMAN (C) (D) PIR 14238/200	59
84	89	89	19	FUNNY HOW TIME FLIES D. HALL (K. GREENE, D. HALL)	◆ INTRO (C) (T) ATLANTIC 87093	25
85	88	95	7	MOVE YA BODY DJ CLARK KENT (D. LEWIS, C. KENT, B. EASTWOOD, J. OSBORNE)	◆ MAD SKILLZ (C) (T) BIG BEAT 98100/ATLANTIC	85
86	84	78	14	EAST 1999 D. J. U-NEEK (BONE D, J. U-NEEK, TONY C)	◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6332/RELATIVITY	39
87	75	65	9	BROKEN LANGUAGE/HUSTLIN' DR. (D. SMITH, T. PITTMAN, T. SMITH)	◆ SMOOTHIE DA HUSTLER (C) (T) (X) PROFILE 5440	65
88	NEW	—	1	ILLUSIONS MUGGS (MUGGS, FREESE)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA	88
89	73	74	14	YOUR HEART'S IN GOOD HANDS N. M. WALDEN (D. WARREN)	◆ AL GREEN (C) MCA 55142	47
90	97	80	12	GIMME YOURS P. ROCK (AZ)	◆ AZ (C) (T) (X) EMI 58512	51
91	81	60	18	THROW YOUR HANDS UP M. THOMPSON, J. WILLIAMS, D. RASHEED, J. WILLIAMS, K. BLUE, A. EDWARDS, A. CRISS, L. SANDERS, S. WONDER	◆ L.V. (C) (T) (X) TOMMY BOY 7699	42
92	74	62	5	COOLIE HIGH JOCKO, SKI (S. WALLACE, S. WILDS, A. ROBERTS)	◆ CAMP LO (C) (T) PROFILE 5445	62
93	86	86	12	RIDIN' LOW R. PREUSS (R. "RIKKO" PREUSS, D. WILSON)	◆ L.A.D. FEATURING DARVY TRAYLOR (C) (D) (T) HOLLYWOOD 64004	70
94	85	85	14	HOW WE ROLL M. SASS ORDER (M. VALENTINE, L. HILL, K. VENEY, E. HANES, M. DENNE, K. GOLD)	◆ THE BARRIO BOYZ (C) SBK 58498/EMI	48
95	83	83	5	SEXY R. NEVIL, S. DUBIN (S. DUBIN, R. NEVIL, S. GARRETT)	◆ MAYSA (C) (T) (X) BLUE THUMB 3071/GRP	83
96	79	64	11	LIKE MARVIN GAYE SAID (WHAT'S GOING ON) SPEECH (M. GAYE, A. CLEVELAND, R. BENSON, SPEECH)	◆ SPEECH (C) (T) (V) (X) CHRYSALIS 58494/EMI	59
97	91	93	15	I NEED YOU TONIGHT DJ CLARK KENT (TRITE, LITTLE KIM, KLEPTO, C. KENT, P. RUSHEN, B. GEORGE, C. BEDEAU)	◆ JUNIOR M.A.F.I.A. FEATURING AALIYAH (C) (T) UNO&S/BIG BEAT 98097/ATLANTIC	43
98	96	92	15	FAST LIFE BUCKWILD (N. WILSON, A. BEST, N. JONES)	◆ KOOL G RAP (C) (T) COLD CHILLIN'/EPIC STREET 78081/EPIC	42
99	95	100	15	WHAT'S UP STAR? (FROM "THE SHOW") R. LAWRENCE, D. ANGELI (T.		

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

Table of R&B singles A-Z. Columns include chart position, week, title, and artist. Includes entries like 'SITTIN' UP IN MY ROOM' by Brandy and 'DOWN LOW (NOBODY HAS TO KNOW)' by R. Kelly.

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

HOT R&B RECURRENT AIRPLAY

Table of Hot R&B recurrent airplay. Columns include chart position, week, title, and artist. Includes entries like 'ONE MORE CHANCE/STAY WITH ME' and 'ALREADY MISSING YOU'.

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

Hot R&B Singles Sales

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



Table of Hot R&B singles sales. Columns include chart position, week, title, and artist. Includes entries like 'LET'S PLAY HOUSE' and 'GANGSTA'S PARADISE'.

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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING MARCH 9, 1996

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	68	3	2PAC	DEATH ROW/INTERSCOPE 524204/ISLAND (19.98/24.98) 2 weeks at No. 1	ALL EYEZ ON ME 1
★★★ GREATEST GAINER ★★★						
2	2	—	2	FUGEES	RUFFHOUSE 67147*/COLUMBIA (10.98/15.98)	SCORE 2
3	3	1	15	SOUNDTRACK	ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE 1
4	5	3	15	R. KELLY	JIVE 41579* (10.98/16.98)	R. KELLY 1
5	6	4	34	D'ANGELO	EMI 32629 (10.98/15.98)	BROWN SUGAR 4
6	4	—	2	TOTAL	BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL 4
7	8	8	21	MARIAH CAREY	COLUMBIA 66700 (10.98/16.98)	DAYDREAM 1
8	9	7	14	LL COOL J	DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH 4
9	12	10	24	SOLO	PERSPECTIVE 54901*/A&M (10.98/16.98)	SOLO 9
10	11	6	7	SOUNDTRACK	ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL... 3
11	10	5	7	KRIS KROSS	RUFFHOUSE 67441*/COLUMBIA (9.98/15.98)	YOUNG, RICH AND DANGEROUS 2
12	7	2	4	EAZY-E	RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON 1
13	14	9	18	THA DOGG POUND	DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD 1
14	16	12	32	MONICA	ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG 7
15	15	—	2	SOUNDTRACK	JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE 15
16	13	11	16	QUINCY JONES	QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT 6
17	17	15	32	XSCAPE	SO SO DEF 67022*/COLUMBIA (10.98/15.98)	OFF THE HOOK 3
18	20	13	16	GOODIE MOB	LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD 8
19	21	17	27	JUNIOR M.A.F.I.A.	UNDEAS/BEAT 92614*/AG (10.98/15.98)	CONSPIRACY 2
20	19	16	26	FAITH EVANS	BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH 2
21	22	19	22	GERALD LEVERT & EDDIE LEVERT, SR.	EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON 2
22	23	24	6	THE TONY RICH PROJECT	LAFACE 26022/ARISTA (10.98/15.98)	WORDS 22
23	24	23	16	VARIOUS ARTISTS	LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK 15
24	28	18	17	EIGHTBALL & MJG	SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD 2
25	18	—	2	MAD SKILLZ	BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98) HS	FROM WHERE???
26	26	22	67	TLC	LAFACE 26009/ARISTA (10.98/15.98)	CRAZYSEXYCOOL 2
27	30	31	16	COOLIO	TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE 15
28	25	20	32	BONE THUGS-N-HARMONY	RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL 1
29	27	14	5	THE D.O.C.	GIANI 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER 5
30	31	30	18	GROOVE THEORY	EPIC 57421* (10.98/15.98)	GROOVE THEORY 14
31	29	25	12	IMMATURE	MCA 11385* (9.98/15.98)	WE GOT IT 14
★★★ HOT SHOT DEBUT ★★★						
32	NEW	1	1	GANKSTA N-I-P	RAP-A-LOT 41335/VIRGIN (9.98/15.98) HS	PSYCHOTIC GENIUS 32
33	34	27	17	GENIUS/GZA	GEFFEN 24813* (10.98/15.98)	LIQUID SWORDS 2
34	33	21	16	THE CLICK	SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED 3
35	35	26	51	MYSTIKAL	BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL 14
36	32	28	32	JODECI	UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL 1
37	38	29	15	SILK	ELEKTRA 61849/EEG (10.98/16.98)	SILK 10
38	40	38	9	JERALD DAEMYON	GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU 35
39	NEW	1	1	LORD FINESSE	PINALTY 3035*/TOMMY BOY (9.98/13.98) HS	THE AWAKENING 39
40	36	35	17	CYPRESS HILL	RUFFHOUSE 6699*/COLUMBIA (10.98/16.98)	CYPRESS HILL III (TEMPLE OF BOOM) 3
41	41	39	74	BRANDY	ATLANTIC 82610/AG (9.98/15.98)	BRANDY 6
42	50	65	64	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY 6
43	39	37	16	WILL DOWNING	MERCURY 528755 (10.98/16.98)	MOODS 23
44	43	45	65	MARY J. BLIGE	UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE 1
45	37	34	29	BRIAN MCKNIGHT	MERCURY 528280 (10.98/16.98)	I REMEMBER YOU 4
46	42	41	30	AL GREEN	THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS 34
47	45	32	20	JANET JACKSON	A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996 4

★★★ PACESETTER ★★★						
48	62	80	20	DEBORAH COX	ARISTA 18781 (10.98/15.98) HS	DEBORAH COX 25
49	47	36	16	PHYLLIS HYMAN	PIR 11040/200 (10.98/16.98)	I REFUSE TO BE LONELY 12
50	65	75	31	SOUNDTRACK	MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS 2
51	46	53	68	SADE	EPIC 66686* (10.98/16.98)	THE BEST OF SADE 7
52	49	44	17	ERICK SERMON	DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING 6
53	53	42	30	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)	LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINK... 2
54	52	40	17	VARIOUS ARTISTS	NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS 13
55	44	63	78	BOYZ II MEN	MOTOWN 530323 (10.98/16.98)	II 1
56	48	46	19	S.O.S. BAND	TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND 27
57	64	69	7	KILO	WRAP 8147/HIBAN (10.98/15.98) HS	GET THIS PARTY STARTED 57
58	58	52	50	2PAC	INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD 1
59	66	82	37	WILLIAM BECTON & FRIENDS	WEB 9145/INTERSOND (9.98/13.98) HS	BROKEN 25
60	69	59	46	SOUNDTRACK	PRIORITY 53994*/PRIORITY (10.98/15.98)	FRIDAY 1
61	54	49	15	TERRY ELLIS	EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL 27
62	55	64	19	PURE SOUL	STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL 33
63	60	55	15	THE PHARCYDE	DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABINCALIFORNIA 17
64	51	47	5	VARIOUS ARTISTS	RHINO 71863 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 5 45
65	71	48	14	VARIOUS ARTISTS	DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME 23
66	56	33	12	SPICE 1	JIVE 41583 (10.98/15.98)	1990 SICK 3
67	59	50	18	FAT JOE	VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY 7
68	57	43	5	VARIOUS ARTISTS	RHINO 71865 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 7 43
69	79	70	109	WU-TANG CLAN	LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS) 8
70	NEW	1	1	THE BRAND NEW HEAVIES	DELICIOUS VINYL 35535/CAPITOL (9.98/15.98)	EXCURSIONS: REMIXES & RARE GROOVES 70
71	76	62	14	GROUP HOME	PAYDAY/FFRR 124079*/ISLAND (10.98/16.98) HS	LIVIN' PROOF 34
72	82	99	6	GHETTO TWINZ	BIG BOY 20 (9.98/14.98)	SURROUNDED BY CRIMINALS 66
73	74	67	5	MAZE FEATURING FRANKIE BEVERLY	THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY 57
74	88	98	65	METHOD MAN	DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL 1
75	67	51	16	TOP AUTHORITY	TRAK 72668/SOLAR (10.98/16.98)	RATED G 16
76	77	57	3	RICHIE RICH	SHOT 8000 (9.98/14.98)	HALF THANG 57
77	75	58	22	SOUNDTRACK	UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS 1
78	63	56	17	INTRO	ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE 16
79	73	66	76	THE NOTORIOUS B.I.G.	BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE 3
80	61	61	16	BOYZ II MEN	MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION 15
81	72	78	14	VARIOUS ARTISTS	TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8 46
82	90	95	29	VARIOUS ARTISTS	TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1 33
83	78	60	13	EAZY-E	RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E 19
84	80	71	5	VARIOUS ARTISTS	RHINO 71864 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 6 71
85	94	54	15	5TH WARD BOYZ	RAP-A-LOT 40758/VIRGIN (9.98/15.98)	RATED G 35
86	70	83	16	3T	MJJ/550 MUSIC 57450/EPIC (10.98/16.98) HS	BROTHERHOOD 65
87	85	—	31	SHAGGY	VIRGIN 40158* (10.98/15.98)	BOOMBASTIC 11
88	100	72	18	ONYX	JMJ/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US 2
89	81	85	41	VARIOUS ARTISTS	RHINO 71859 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1 33
90	93	77	36	MICHAEL JACKSON	EPIC 59000* (23.98/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1 1
91	87	84	34	LUNIZ	NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA 1
92	68	88	171	KENNY G	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
93	RE-ENTRY	96	96	SNOOP DOGGY DOGG	DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE 1
94	89	74	29	SOUNDTRACK	DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW 1
95	RE-ENTRY	30	30	TRU	NO LIMIT 53983*/PRIORITY (10.98/14.98) HS	TRUE 25
96	98	94	31	BUJU BANTON	LOOSE CANNON 524119*/ISLAND (10.98/14.98) HS	TIL SHILOH 27
97	RE-ENTRY	19	19	KRS-ONE	JIVE 41570* (10.98/15.98)	KRS-ONE 2
98	91	—	92	ZAPP & ROGER	REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS 9
99	83	96	53	BARRY WHITE	MERCURY 522459 (10.98/16.98)	ALL TIME GREATEST HITS 70
100	RE-ENTRY	9	9	CAPLETON	AFRICAN STAR/RAL 529264*/ISLAND (10.98/16.98) HS	PROPHECY 65

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 albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

TLC, Jackson, D'Angelo, Monica Top Noms For Soul Train Music Awards

LOS ANGELES—LaFace trio TLC leads all recording acts with four nominations for the 10 annual Soul Train Music Awards. Winners will be announced March 29 during the two-hour syndicated telecast from the Shrine Auditorium.

Scoring three nominations each are Epic's Michael Jackson, EMI debut artist D'Angelo, and new Rowdy vocalist Monica.

MCA artist Patti LaBelle will be honored with the show's most prestigious distinction, the Heritage Award, for career achievement. Platinum-selling Motown group Boyz II Men will receive the Sammy

Davis Jr. Award as entertainers of the year. The awards show will be co-hosted by Anita Baker, Brandy, and L.L. Cool J.

Following is a complete list of nominees:
R&B/soul single—female: Mary J. Blige, "I'm Goin' Down"; Brandy, "Brokenhearted"; Whitney Houston, "Exhale (Shoop Shoop)"; Monica, "Like This And Like That"; "Before You Walk Out Of My Life."
R&B/soul single—male: D'Angelo, "Brown Sugar"; Michael Jackson, "You Are Not Alone"; Montell Jordan, "This Is How We Do It"; Seal, "Kiss From A Rose."

R&B/soul single—group, band, or duo: Boyz II Men, "Water Runs Dry";

Groove Theory, "Tell Me"; Jodeci, "Love U 4 Life"; TLC, "Waterfalls."

R&B/soul album of the year—female: Mary J. Blige, "My Life"; Mariah Carey, "Daydream"; Faith Evans, "Faith"; Monica, "Miss Thang."
R&B/soul album of the year—male: D'Angelo, "Brown Sugar"; Michael Jackson, "HIStory: Past, Present and Future—Book I"; Quincy Jones, "Q's Jook Joint"; Brian McKnight, "I Remember You."

R&B/soul album of the year—group, band, or duo: Jodeci, "The Show, The After Party, The Hotel"; Solo, "Solo"; TLC, "CrazySexyCool"; Xscape, "Off The Hook."

Rap album: 2Pac, "Me Against The World"; Bone Thugs-N-Harmony, "E. 1999 Eternal"; Coolio, "Gangsta's Paradise"; Method Man, "Tical."

R&B/soul or rap song of the year: Whitney Houston, "Exhale (Shoop Shoop)"; Method Man Featuring Mary J. Blige, "I'll Be There For You"; "You're All I Need To Get By"; The Notorious B.I.G., "One More Chance"; TLC, "Waterfalls."

R&B/soul or rap new artist: D'Angelo, "Brown Sugar"; Faith, "You Used To Love Me"; Junior M.A.F.I.A., "Player's Anthem"; Monica, "Don't Take It Personal (Just One Of Dem Days)."

R&B/soul or rap music video: Coolio Featuring L.V., "Gangsta's Paradise"; Dr. Dre, "Keep Their Heads Ringin'"; Michael Jackson and Janet Jackson, "Scream"; TLC, "Waterfalls."

Jazz album: Fourplay, "Elixir"; Boney James, "Seduction"; Keiko Matsui, "Sapphire"; Pat Metheny Group, "We Live Here."

Gospel album: Yolanda Adams, "More Than A Melody"; Shirley Caesar, "He Will Come"; Kirk Franklin & The Family, "Kirk Franklin And The Family Christmas"; The New Life Community Choir Featuring John P. Kee, "Show Up!"

LOUD RECORDS CONGRATULATES THE WU-TANG CLAN

ON **2** GRAMMY AWARD NOMINATIONS



METHOD MAN - BEST RAP DUO OR GROUP W/VOCAL



OL' DIRTY BASTARD - BEST RAP ALBUM



THE WU SAGA CONTINUES... NEW ALBUM JULY 2, 1996



World Wide Message Tribe Spreads 'Rhythm'n'Ministry'

DANCEFLOOR DELIVERANCE: Are you ready for it? Quite frankly, we were not sure that we were upon our introduction to "We Don't Get What We Deserve" by World Wide Message Tribe, a Christian club act offering a self-described blend of "rhythm'n'ministry." Sure, we have always warmly welcomed the occasional spiritual revelation during a late-night twirl, but were we really interested in being "saved" by a group with a diva and a drum machine? Probably not.

Well, the good news is that World Wide Message Tribe's lyrical ministry is largely rooted in elevating levels of internal positivity and promoting a sense of spirituality that allows ample room for personal interpretation. Carefully constructed songs, such as "Revival," "Revolution," and "Sweet Salvation," the album's slammin' first single, can be ingested on literal Christian terms or simply serve as a source of optimism and forward-reaching energy—two things we certainly can use in large quantities.

Musically speaking, this Warner Alliance collection is as club-credible and stylistically diverse as it is lyrically earnest. Primary Tribe-men **Andy Hawthorne**, **Zarc Porter**, and **Mark Pennells** proudly wear the influence of their native Manchester, England, as they infuse their house, funk, and reggae production with a pointed Anglo-pop perspective.

"Revolution" stokes with Euro-NRG vibrancy and a hook that is as potent as anything you have heard rattling on top 40 airwaves in recent months, while "Sweet Salvation" begs for mass consumption with plush house foundation and a chorus that permanently sticks to the brain upon impact. On both cuts, singer **Elaine Hanley** is an extremely charismatic presence, driving the words home with a soulful urgency that is mildly reminiscent of **Robin S.** and **CeCe Peniston**. She also smokes during "I'll Always Believe In You," another single-worthy anthem that is built with a synopated groove that would make Giorgio



by Larry Flick

Moroder grin with pride.

So, are we now "saved"? Hardly. But we are certainly uplifted by such warm vibes. Try it and see if you agree.

HOUSE CLEANING: Given the No. 1 club success of "If I Were You," it is little wonder the folks at Warner Bros. have invested in a virtual barrel of dance remixes for **k.d. lang's** new single, "Sexuality." Actually, lang has such an ardent following in clubland, we cannot help but wonder if the chameleon-like artist has given any thought to cutting a jam for the street from scratch. 'T'would be a nice li'l nod to this loyal sector.

Fantasizing aside, the post-production lineup for this single consists of **Angel Moraes**, **DJ Krush**, **Tony Maserati**, and **Teri Bristol**—each of whom reinvents the song from a radically different musical point of view. There isn't a dud in the bunch, though some mixes are far more durable than others. Moraes comes from a strictly underground angle, with a bumpin' tribal mix that will likely draw comparisons to **Junior Vasquez**, while **DJ Krush** effectively thickens the track with trip-hop density, and **Maserati** lays lang's voice over a jazz-tinged jeep beat.

Bristol scores the highest marks with a gloriously textured and romantic version of "Sexuality" that will sweep you off your feet with its ginger disco pace and rushes of strings, horns, and other assorted sound effects. Her work here indicates that her evolution from solid DJ to formidable producer is complete. Her work in recent months has rarely been less than an utter joy.

Bristol's handiwork is also evident on "I Want To Love," a yummy, sugar-coated confection by Euro-NRG act **Whig-**

field. With this single, the Curb group is wisely aiming to broaden its groove horizon to include the house underground. Bristol and **Johnny Fiasco**, her collaborator for this track, had a field day with **Larry Pignagnoli** and **Davide Riva's** original creation (an arrangement pleasantly rife with disco-conscious bells and whistles) by injecting tribalistic conga rolls and earthy, minor-keyed organ lines. The result is a single that is now equally accessible to pastel-shaded tea dances and hardcore house parties.

For those of you who are ready to finally file the **Nightcrawlers'** perpetually reissued "Push The Feeling" in the past, there is "Should I Ever (Fall In Love)," minted in an essential **Arista U.K.** double pack that overflows with sturdy and instantly recognizable remixes by **David Morales** and **Uno Clio**. Throughout the track, singer **John Reid** carefully walks the line between white-knuckled soul-boy posturing and smooth pop preening. The song has a vintage disco feel (a definite plus these days), which both **Morales** and the **Uno Clio** lads exploit to maximum and positive effect.

Todd Terry adds his golden touch to "I'll Take You There" by **Naked City NYC** featuring **Catherine Russell**, lacing the house-lined invitation to horizontal bliss with galloping percussion and plush keyboards that underline the melody and keep it as prominent as upstart belter **Russell's** saucy vamps. Festive times will be had by all who are wise enough to investigate this **Ton-A-Records** release.

SEASON OF THE SIREN: Wondering who will be this season's strapping new diva? The smart money is on Miami's **Gladezz**, who storms into club consciousness with the wildly contagious "When You Need Somebody" on **Mushroom Records**.

Under the studio guidance of **Allen George**, **Fred McFarlane**, and **Darryl James**, she unleashes ear-piercing notes and saucy vamps that transcend the track's familiar pop/house tone. You can hear the two years of schooling this skilled vocalist (who is quite personable and photogenic—major labels, please take note) received touring the States as one of the youngest members of **Ray Charles'** backing group, the **Rabettes**. We're grateful that she is not the victim of dub-happy remixes, which are provided by **Serial Diva** (crisp and poppy), **Stonebridge** (lush and disco-conscious), and **Vasquez** (reliably dramatic and forceful). Pick a version and spin it until you drop.

Speaking of sirens, we are tickled and heartened by the news that **RuPaul** will soon be back on the boards with a new recording. The drag superstar has teamed up with punk icon **Henry Rollins** for a cover of the **Lipps, Inc.** disco bauble "Funky Town," to be included on "Wonderama," Elektra's forthcoming compilation of one-hit-wonder covers that is due in June.

Good ol' Ru is at his playful best here and sparks a downright giddy performance from the normally angst-ridden **Rollins**. We are still choking with laughter over a chat exchange between the two during which **Rollins** exclaims, "Wrap your long legs around my fine frame," while **Ru** calls for his "pussy-cat wig" on



Don't Stop The Jam. Orbik artist Karel, right, bonds backstage with Bronski Beat leader Steve Bronski after a gig in San Diego. The two recently completed recording a cover of the Sylvester hi-NRG classic "Don't Stop," planned for release on Orbik in March. The cut will also be featured on Los Angeles-based Karel's still-to-be-titled sophomore collection, which features vocal appearances by Jeannie Tracey and former Snap siren Thea Austin.

their motorbike ride to "funky town." Talk about your chemical pairings! Remixes of this future novelty smash are in the works. We can hardly wait.

Other dance input into "Wonderama" has **Moby** bravely revisiting **Devo's** "Whip It." Should be fierce.

NICE'N'EASY: After a long and deservedly successful run with "One Sweet Day," pop princess **Mariah Carey** revs up the pace to a charming funk level with "Always Be My Baby," yet another mad-catchy cut from her current "Daydream" opus. Produced by **La C** with **Jermaine Dupri**, the track crackles with sing-along refrains and a finger-poppin' beat. The two remix the song to chilled jeep effect, adding harmonies by **Xscape** and a rap by **Da Brat**. The end result is a languid groove that will wash over radio airwaves and urbanized dancefloors like a cool, fresh breeze.

There is no word yet on when (or if) there will be uptempo mixes of "Always Be My Baby," but we just know that the savvy folks at **Columbia Records** will listen closely to this cutie and agree that it

will slam over a soaring house beat. Nothing like a little positive projection, eh?

After you are done chillin' with Carey, bathe in the bliss of "The New Groove," a **Blue Note Records** compilation that pairs acid-jazz and hip-hop renegades with classic recordings from the jazz label's catalog. Brilliantly inspired in its execution, the album's brighter moments include the **Angel's** interpretation of "Kofi" by **Donald Byrd**, the **Large Professor's** take on "Hummin'" by **Cannonball Adderley**, and **Diamond D's** version of "Summer Song" by **Ronnie Foster**. If there was ever a project that could bond audiences from hip-hop, acid-jazz, and old-school jazz cultures, this is it.

BACKING BILLIE: While Elektra Records continues the push behind **Billie Ray Martin's** sterling "Imitation Of Life" at the club level, **EastWest U.K.** is starting to throw promotional energy behind a 12-inch of the deliciously ethereal "Space Oasis"—deftly reconstructed into epic, spine-crawling anthems in separate mixes by **Brian "B.T." Transeau** and **Vasquez**. We certainly urge DJs to seek out this nifty jam, but to *not* transfer overall support from the stateside single onto this jam. Try to make room for 'em both.

On the whole, this project needs as much domestic action as possible. With Elektra recently shifting the stunning "Deadline For My Memories" album from its previously planned March release into limbo, we as a community must rally behind **Martin**. Clubland desperately requires the prominence of such a well-rounded artist.

Of course, it boggles the brain that Elektra is apparently so apprehensive about issuing this set. It has been shown time and again that there is a pop audience for dance music with the substance of such **Martin** tunes as "Imitation Of Life" and "Your Loving Arms." All that is needed is a little vision and commitment from the label in question. For proof of that point, ask the folks at **Atlantic**. The time and **TLC** they gave to "Missing" by **Everything But The Girl**, a single first released last summer, eventually pushed it into the top five of **Billboard's** Hot 100. Something for the power players at Elektra to ponder.



Honors At MIDEM. Italy's **DWA Records** was among the labels honored at **MIDEM** in Cannes. Thanks to a roster from which originated such top international club acts as **Corona**, **Double You**, and **Ice MC**, **DWA** was cited as Italy's No. 1 single sales label for 1995 and collected 16 gold and platinum record awards. **Corona** was recognized at **MIDEM** as best female artist. Pictured, from left, are **Steve Allen**, **WEA Records U.K.**; **Roberto Zanetti**, president, **DWA**; and **Francesco Bontempi**, producer of **Corona**.

Billboard Dance HOT Breakouts

FOR WEEK ENDING MARCH 9, 1996

CLUB PLAY

1. SWEET DREAMS LA BOUCHE RCA
2. SUNDAY AFTERNOONS VANESSA DAOU MCA
3. VICIOSA SUENO LATINO FEATURING VALERIA VIX ZYX
4. A BOY LIKE THAT SELE'NA RCA VICTOR
5. I WILL SURVIVE DIANA ROSS EMI IMPORT

MAXI-SINGLES SALES

1. THINK TWICE HEARTBEAT FEATURING LAURINE GPM
2. FREAKY FLOW SPECIAL ED PROFILE
3. KEEP ON, KEEPIN' ON MC LYTE FEATURING XScape FLAVOR UNIT
4. YOU DON'T HAVE TO WORRY RHYTHMCENTRIC METROPOLITAN
5. WONDERWALL MIKE FLOWERS POPS LONDON

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

2

BY LARRY FLICK

UNLIMITED'S 5th Anniversary

The world's best-known duo is America's "best unknown pop group." But all that is about to change...

In the space of five short years, 2 Unlimited have climbed some of the highest mountains there are in the music business. Arguably the best-known pop duo in the world, 2 Unlimited has racked up a staggering 14 consecutive Top 10 international hit singles—a feat that has propelled the act into an exalted league that includes such pop royalty as Michael Jackson, Abba and Madonna.

The recent release of the greatest-hits package "Hits Unlimited" has a two-fold purpose: celebrating the past, while bracing fans for an exciting new career phase. Part of that new career phase will see the charismatic team of vocalists Ray Slijngaard and Anita Doth and producers/group masterminds Jean Paul de Coster and Phil Wilde conquering the few mountains left to climb—starting with attaining a higher level of visibility in the U.S.

Continued on page 26



2

U

N

L

I

M

I

T

ED

A BILLBOARD
ADVERTISING
SUPPLEMENT

2 UNLIMITED

port this new record with a massive advertising campaign, as well as a large television-advertising blitz. The great thing is we have an incredible story to tell."

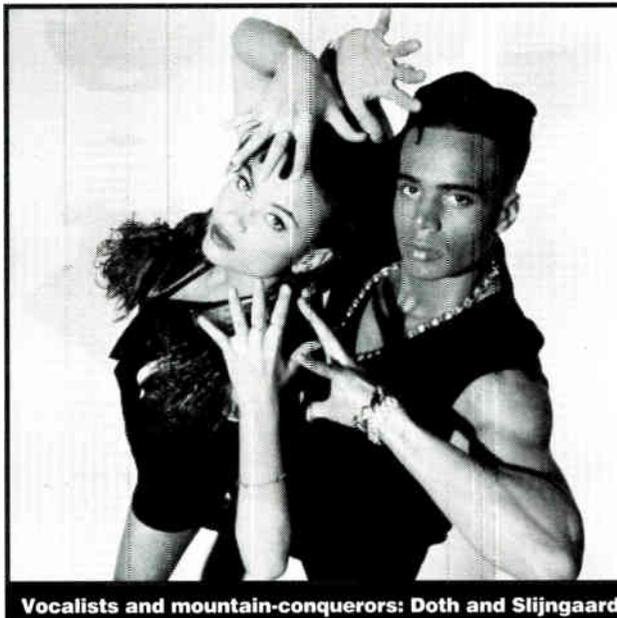
They certainly do. 2 Unlimited's resume reads like a music-business fairy tale. Over the last three years, the act

5TH ANNIVERSARY Continued from page 25

In no way should that imply that 2 Unlimited has been unsuccessful in the States—quite the opposite, actually. In fact, industry pundits have dubbed the act as the country's "best unknown pop group" because the music is certainly unavoidably prominent here. Tracks like the now-classic "Get Ready For This" and "Twilight Zone" have received saturating airplay in nightclubs, television sports programs, malls, boutiques, even aerobic workout sessions. Several chords into nearly any 2 Unlimited jam will draw an impassioned "I love this song!" from even the most casual pop-music listener.

The next obvious step is translating that energy into chart positions and visual recognition that is fully reflective of this country's connection with the music.

"Teamwork is the key," says Jurgen Kordeletsch, president of Radikal Records, the act's label in the U.S. "We've got the material. And we have a track record that proves 2 Unlimited's previous success and influence on pop music in America. It's been a somewhat slow build in this country—but it has been steady and always forward-moving."



Vocalists and mountain-conquerors: Doth and Slijngaard

MUSIC-BUSINESS FAIRY TALE

Carl Strube, president of Critique/BMG Records, which distributes Radikal and 2 Unlimited in the U.S., wholeheartedly agrees. "Our focus is going to be on making the consumer aware that this is the group that familiar songs like 'Get Ready For This' come from," he says. "We plan to sup-

has been presented with over 150 gold and platinum record awards at MIDEM. Their three albums, "No Limits," "Get Ready" and "Real Things," have sold in excess of 1 million units in the U.S. alone. In fact, "Real Things" entered the Billboard Hits Of The World Chart at No. 1 in 1995.

"I must admit that all of this success has been really unexpected," says Doth. "We came to this group with a completely open mind. To be at a stage where we are releasing a greatest-hits album seems inconceivable."

Slijngaard adds that the group has always maintained such an active pace that there was never time to calculate the number of hits racked up, or monitor sales and chart positions. "For us, the thrill has always been in performing and solidifying the connection you can experience with an audience that enjoys your work," he says. "There is no greater joy than when you are onstage and the audience has an energy that lifts you to a higher level. It's the greatest reward for all of the hard work."

DEFINING PERSONALITIES

2 Unlimited formed during the 1991 techno-dance music movement that saw numerous successful partnerships between Belgian producers and Dutch rappers. That year, such acts as Quadrophonia, T99 and L.A.

Continued on page 28



unlimited

Anita



Ray

Our deepest thanks to  **unlimited**
for so many **Gold** and **Platinum** years!

From your friends at 

SCORPIO MUSIC S.A. • 12, Avenue George V • 75008 PARIS • FRANCE
Thanks to TOCO INTERNATIONAL, BYTE RECORDS, DECOS PUBLISHING



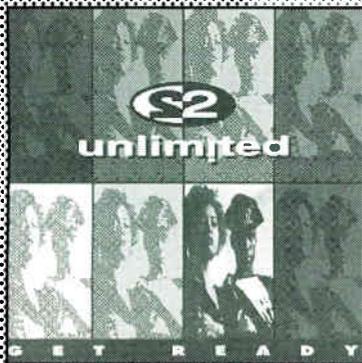
avex • critique



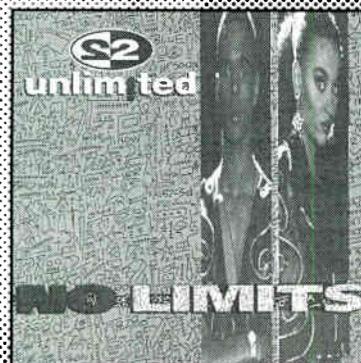
congratulate



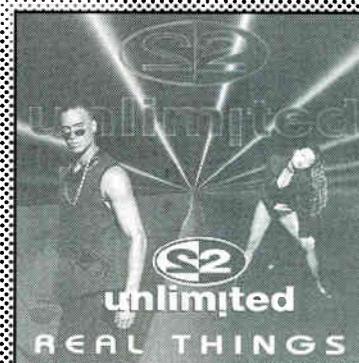
unlimited
on 5 years of
phenomenal success!



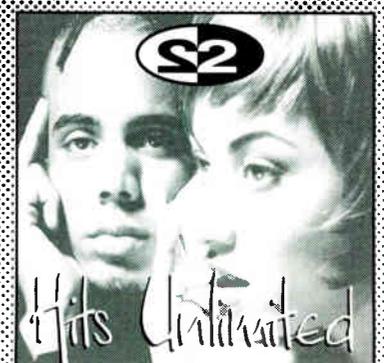
**get
ready**



**no
limits**



**real
things**



**hits
unlimited**

Con gratula tions



unlimited

*On Your
5th Anniversary
And Totally
Unlimited
Success!*

*We Are Proud
To Represent You
In Scandinavia.*

FAZER RECORDS
a division of Warner Music Finland Oy
A Warner Music Group Company

CNR MUSIC
S W E D E N
a division of the Arcade Music Company

SCANDINAVIAN records
Denmark - Norway

Tracks like the now-classic "Get Ready For This" and "Twilight Zone" have received saturating airplay in NIGHTCLUBS, TELEVISION SPORTS PROGRAMS, MALLS, BOUTIQUES, EVEN AEROBIC WORKOUT SESSIONS.



"For us, says Ray Slijngaard, "the thrill has been in performing and solidifying the connection you can experience with an audience that enjoys your work."

5TH ANNIVERSARY Continued from page 26

Style enjoyed massive international club and radio hits. This musical movement, however, was not fully defined with a tangible personality until de Coster and Wilde gave birth to 2 Unlimited.

Previously, the two had scored a Top 10 U.K. and European smash with "Don't Miss The Party Line" by Bizz Nizz. "We were looking to expand to the next level and put together an act," says de Coster.

Prior to their union under the 2 Unlimited banner, Slijngaard was a chef at Schiphol Airport in the Netherlands and Doth was in the traffic-wardens division of the Amsterdam police. Slijngaard's previous experience as a breakdancer and rapper, and Doth's past as a rapper/singer with her group the Trouble Sisters, brought them to the attention of de Coster and Wilde.

"In Ray and Anita, we not only found the perfect faces and voices of 2 Unlimited; we also found collaborators with a fine talent in songwriting," de Coster says. Unlike their many of their contemporaries, Slijngaard and Doth have never been puppets at the mercy of Svengali-like masters. They have co-penned most of the material on their albums.

"Having that kind of input has been key," Slijngaard says. "I could never be a part of a situation that didn't allow for my creative expression and growth."

That growth has included an eventual transition into a more diverse creative realm for the team. Although the hard-edged synth sound that countless other acts have duplicated remains 2 Unlimited's primary signature, each album has seen injections of R&B, funk and garage-house sounds—adding miles to its longevity.

"It's always been a matter of not merely keeping up with the changing times and trends, but to aim to stay ahead of them," de Coster says. "You cannot sustain a career of any weight or length on a singular sound or concept."

UNLIMITED INTERACTION

The breadth of 2 Unlimited's music is nicely captured on "Hits Unlimited," which is bolstered by a spree of fun hi-tech goodies. Among the items complementing the disc is "New Limits—One Night With 2 Unlimited," a CD-i (or interactive-CD) that is being released by home-audio equipment manufacturer Philips in conjunction with the act's Belgian label, Byte Records.

"New Limits" is a primary element of a broad campaign by Philips Interactive Media (PIM) to increase sales of its CDi players. On "New Limits," Slijngaard and Doth serve as hosts of an exploration of eight audio tracks and five video clips, as well as a documentary segment that features live-performance footage, interviews with the act and an international accounting of 2 Unlimited's success, merchandise and a prize quiz.

"This is the perfect act to do a project like this with," says Kordeletsch. "2 Unlimited has always been at the forefront of innovation in music and media. This is the next logical step."

On a more traditional promotional level, "Unlimited Hits" features several new cuts, including the single "Do What's Good For Me"—as well as a home-video compilation of the duo's videos. A clip of the new single, directed by Nigel Simpkins, will be included in the lineup.

"Part of the huge appeal of 2 Unlimited is its striking visual style," says



unlimited

**Ray & Anita-you sure
Do What's Good
For US**

**150,000+ albums
200,000+ singles
in Australia**

**congratulations on
Hits Unlimited**

**with Liberation Records and the
Mushroom Group Of Companies.**
(with thanks to Marc de Raaf at Toco,
Jurgen Kordeletsch at Radikal,
Jean Paul de Coster at Byte)



Liberation Records 9 Dundas Lane Albert Park, Vic Australia 3206
fax: 61 3 9696 7460

2 UNLIMITED

Strube. "The home video captures that quite well. Like the album itself, the video perfectly introduces the best elements of this act to people, while giving something fresh and interesting to the many who are already plugged in."

In approaching the new era of 2 Unlimited, all parties involved maintain a good balance of positivity, philosophy and exhausting energy.

"It's difficult to guess what comes next," says de Coster. "So much of it is left to chance and luck. But we're always working hard and seeking to create a higher standard for pop and dance music."

Doth says she is happy just for the opportunity to survey all that has happened over the past five years. "When I listen to the greatest-hits album, it's like a diary unfolding for me," she says. "Everything has happened so fast and furious. And I wouldn't change that for anything in the world. It has been pure bliss—and I can feel that things are only going to get better in the future." ■

Hits Unlimited

Discography & Selected Highlights

SINGLES

◆ GET READY FOR THIS (1991)

No. 1 in the U.K.
Worldwide sales: 540,000 units

◆ NO LIMITS (1993)

No. 1 in the U.K., Norway, Holland, Ireland, Sweden and on Eurochart Hot 100
Worldwide sales: 2.3 million units

◆ TRIBAL DANCE (1993)

No. 1 in Portugal, Finland and on Eurochart Hot 100
Worldwide sales: 734,000 units

◆ THE REAL THING (1994)

No. 1 in Finland, Holland and on Eurochart Hot 100
Worldwide sales: 633,000 units



ALBUMS

◆ GET READY! (1992)

Worldwide sales: 2 million-plus units

◆ NO LIMITS (1993)

No. 1 in Holland and on European Top 100 Albums
Worldwide sales: 3 million-plus units

◆ REAL THINGS (1994)

No. 2 on European Top 100 Albums chart
Worldwide sales: 1.7 million units

◆ HITS UNLIMITED (1995)



◆ Other compilation albums, which have been issued exclusively in certain international markets, have sold in excess of a quarter million units total.

(Compiled by Robert Tilli)

COMMON-MARKET CHARTBUSTERS

In five short years, the *Dutch duo* has racked up 14 international hits and has utilized its telegenic presence to give *techno* an appealing face the world over.

BY ROBERT TILLI

The Dutch like to claim the incredible success of Euro dance act 2 Unlimited as their own, but that is only half the story. True, the act is fronted by two Netherlands artists—rapper Ray Slijngaard and singer Anita Doth. But the concept of 2 Unlimited has been master-minded by two Belgians, producers/composers Jean-Paul de Coster and Phil Wilde. Together, they see "No Limits" in conquering the world.

Their combined efforts have made a multi-million-selling act out of 2 Unlimited, a five-year career highlighted by the 1993 hit single "No Limits," which sold 2.3 million copies worldwide, almost half of their total amount of single sales.

The "No Limits" album, their second of four, has surpassed the 3-million sales mark. The current "Hits Unlimited" compilation album should add a few more to their total of more than 8 million album units sold worldwide.

"It all grew out of a project I oversaw before with my partner Phil Wilde," recalls Byte records managing director Jean-Paul de Coster. "With 'Don't Miss The Party Line' by Bizz Nizz, we enjoyed a Top 10 U.K. hit in 1990. We then decided to work on productions together."

In May 1991, the two finished an instrumental techno track that they christened "Get Ready For This."

"That 12-inch single became a club hit, and we invited rapper Ray Slijngaard to have a go at it. We had worked with him before on 'Money Money,' an unreleased single by Bizz Nizz. By September, he returned the tape to us. To our surprise, he had also added the female vocals of a certain Anita Doth, a traffic warden from Amsterdam. He told us she was a good friend of his out of the city's nightlife. Ray discussed the possibility of forming a duo to front the project."

GIVE THEM SOMETHING VISUAL

As 2 Unlimited was about to break in the U.K.—"Get Ready For This" eventually peaked at No. 2—de Coster didn't hesitate and accepted the proposal. "If you want continuity for your projects, you better give them

something visual too," he says. "That way, the kids out there can easily relate to it. For reasons of constant development, you also need to release a single every three months, followed by a new album every one and a half years. If you break that sequence, you'll run into serious problems."

A string of hits across the world followed, now compiled on the new sampler "Hits Unlimited." While the skeptics labeled them "one hit wonders," 2 Unlimited became proper career artists, with album sales to match.

Unarguably their biggest hit was 1993's "No Limit" off their second album, "No Limits." The single reached No. 1 in 35 countries and topped the Eurochart Hot 100 Singles chart published weekly by Billboard's sister trade weekly *Music & Media*. It also topped the M&M year-end singles chart in the same year.

On the prestigious U.K. chart, the record spent six weeks in the top slot. The "No Limits" album reached No. 1 on *Music & Media's* European Top 100 Albums chart as well.

INTERNATIONAL SIGNAGE

2 Unlimited is a household name everywhere you go, or more precisely, wherever Toco International managing director Ton Van Den Bremer goes. His firm is responsible for the web of deals Byte Records has spun around the world.

Apart from the Benelux, where Byte itself is taking care of business, 2 Unlimited is signed to: Radical Records in the U.S.; PWL in the U.K.; ZYX in Germany, Switzerland and Austria; Scorpio in France; Alabianca in Italy; Blanco Y Negro in Spain; Mushroom in Australia; and Quality in Canada, among others.

Van Den Bremer, who lives "out of the suitcase" and is in airplanes about 300 times a year, remembers his first contacts with Byte very well.

"I was at the MIDEM trade fair in France in 1990 when Peter

Continued on page 30

2 UNLIMITED

It's good to see how Ray and Anita have grown from kids to world stars." The same words of praise are echoed by 2 Unlimited manager Michel Maartens of CBA Artists, based in the Dutch music-industry city of Hilversum. "When they surfaced, many parents feared that house and techno could

CHARTBUSTERS Continued from page 29

Robinson—at the time with PWL, now MD at Dome Records—asked me something about 'Don't Miss The Party Line,' that single by Bizz Nizz. Reportedly, it was a big buzz in British clubland," Van Den Bremer recalls.

I dealt with. Little did we know that it was signed to *Byte*, which sounded exactly the same. On the spot, I found out de Coster's phone number, and we closed a deal over the phone. Back home, we turned it into a five-year deal.

"He presumed it was signed to Bite, which was one of the CNR labels

"I feel privileged to have been with 2 Unlimited from the 'cradle stage.'

damage their children," Maartens recalls. "It was associated with pills and nightly escapades. But Ray and Anita proved to be the acceptable faces of techno. When mom and dad saw they were harmless pop stars—which is essentially what they still are—all mistrust was over. In my opinion, their popularity is still increasing, because they're very telegenic. Growing up in the MTV era, they understand the power of TV like no one else. I've read, in a British magazine, that the camera is in love with them as well."

PRINT OVER RADIO

Another element in the ongoing popularity of 2 Unlimited is the duo's state of independence.

"They're not your average puppets on a string like you see with so many other dance acts," stresses Maartens. "They are as career-driven as all the rock bands I used to work with in the past. They write and devise their own lyrics and videos. These people are really involved in what they do."

Apart from Holland, radio airplay didn't play an important role in breaking 2 Unlimited. "At home, radio just dug those sing-along

Continued on page 34

XAVIER CLAYTON
Songwriter/Producer/Artist
Dance/R&B/Pop
POSTBUS 44
2600 BERCHEM 2
BELGIUM
TEL / FAX 32-(0)3-218 55 05
or contact
Geert Byttebier at
White Bull Management
TEL 32-(0)2-452 47 42
FAX 32-(0)2-452 49 43



"CONGRATULATIONS RAY, ANITA,
JEAN-PAUL AND PHIL
ON YOUR FIFTH YEAR ANNIVERSARY !
IT'S ALWAYS A PLEASURE
WRITING HITS WITH YOU !!"
WISHING YOU MUCH CONTINUED SUCCESS,
XAVIER



© HUBBARD BUCHHEIM TEL 32-089-224 36 37 FAX 32-089-224 45 28



unlimited
congratulations
on your
anniversary!



Hits Unlimited



CONGRATULATIONS
2 UNLIMITED
FROM YOUR FRIENDS
AT TOMMY BOY





unlimited

UNLIMITED CONGRATULATIONS
TO 2 UNLIMITED
FOR DELIGHTING US
WITH THEIR RECORDS
DURING THE LAST
5 YEARS

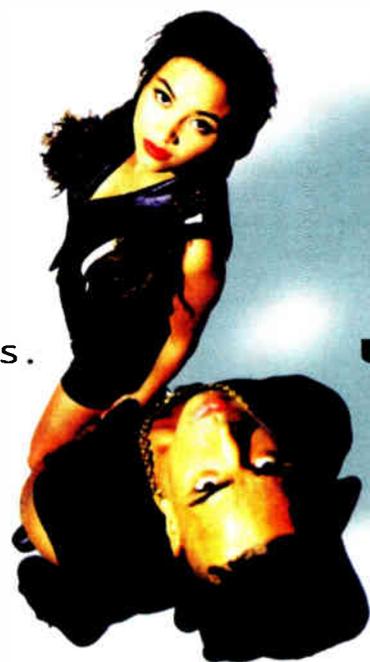


A HIGH POINT FOR THE LOWLANDS



Including their latest success

"Hits Unlimited." Here's to Even Greater Heights.

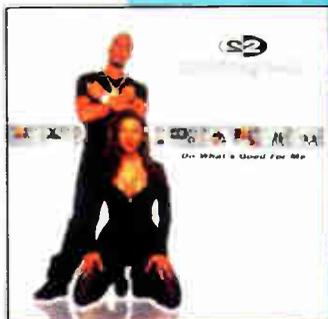


unlimited





2 Unlimited + Hits Unlimited = Unlimited Success!!



Hits Unlimited includes: Get Ready For This, Twilight Zone, Tribal Dance, No Limits, The Real Thing, and many others.

Also available and included is the brand new Hitsingle:

Do What's Good For Me.

Distributed in the United States by BMG Distribution

2

**Congratulations,
we're proud to be a part of your
winning team.**



avex • critique

Distributed in Canada by WEA.

2 UNLIMITED

CHARTBUSTERS Continued from page 30

choruses, which are vital elements in our songwriting," comments de Coster. The country's leading afternoon radio program on national pop outlet Radio 3 FM/Hilversum renamed itself "The Magic Friends," after one of the singles off the 1991 debut album "Get Ready!"

In the U.K., 2 Unlimited became two-time winners of the most-craved popularity polls in teen magazine *Smash Hits*—for best newcomer in 1992 and best dance act in 1993. In November 1994, the duo was nominated best dance act at the inaugural MTV Europe Music Awards.

MTV Europe championed them from the very beginning, ultimately climaxing in a three-hour MTV special upon the launch of the third album, "The Real Things," at Disneyland Paris in 1994.

Originally, the U.K. and the Benelux proved to be the strongest markets for 2 Unlimited, but these territories have since been equalled—if not overtaken—by France and the German-speaking countries.

The single "No Limits" has sold more than 655,000 copies in the GSA territories, 557,000 copies in the U.K., 352,000 in France and 156,000 in the Benelux markets. Sales figures for the "No Limits" album have



Cover stories: 2 Unlimited's official fan-club publication

exceeded 592,000 units in the GSA markets, 294,000 in the Benelux markets, 254,000 in the U.K. and 268,000 in France.

TESTING THE FANS

To remain consistent chartbusters, de Coster and Wilde understand the necessity of changing, but within the restrictions of the Euro-dance concept—the male rapper and the female singer.

"We have included three new songs on the compilation album, which we first thoroughly tested with selected members of the fan club," says de Coster.

"Whereas we thought we'd come up with something profoundly different—possibly even too much—they reminded us it was still very much 2 Unlimited. But, at the time, we hadn't even included the vocals. Apparently, there's a typical 2 Unlimited sound."

That sound is best described by a good chorus from the female singer, a male rap and a strong synth hook, although they don't shy away from the occasional ballad. De Coster, the uncrowned king of the so-called Euro-dance concept, acknowledges that the style has been copied by other acts—many of whom have by now all but disappeared from the scene.

"Yeah, we've had 14 hits in a row," says de Coster. "If you're five years going strong, you're hardly a one-hit wonder anymore. But mind you, success is more than just the sum of good songs, productions and live performances."

In 1994, 2 Unlimited appeared before its biggest audience ever: half a million people at the Parkpop festival in The Hague.

"Through Toco, we had our international exploitation right," adds de Coster. "I prefer to carry on with independent labels, as we've got more artists on our roster who they can break in a bigger way than a major ever could. I've got nothing against majors, though—in Holland, for instance, Sony Music is handling our distribution—but for them, it's harder to build up a band from scratch."

Asked which direction the Euro-dance genre will take, de Coster predicts a slight retreat from a poppy to a more clubby sound. "The chorus from their last single, 'Do What's Good For Me,' he notes, "was less of a sing-along. A quotable one-liner was more like it. But, then again, the new single, 'Jump For Joy,' is again vintage 2 Unlimited." ■



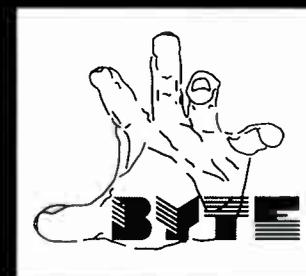
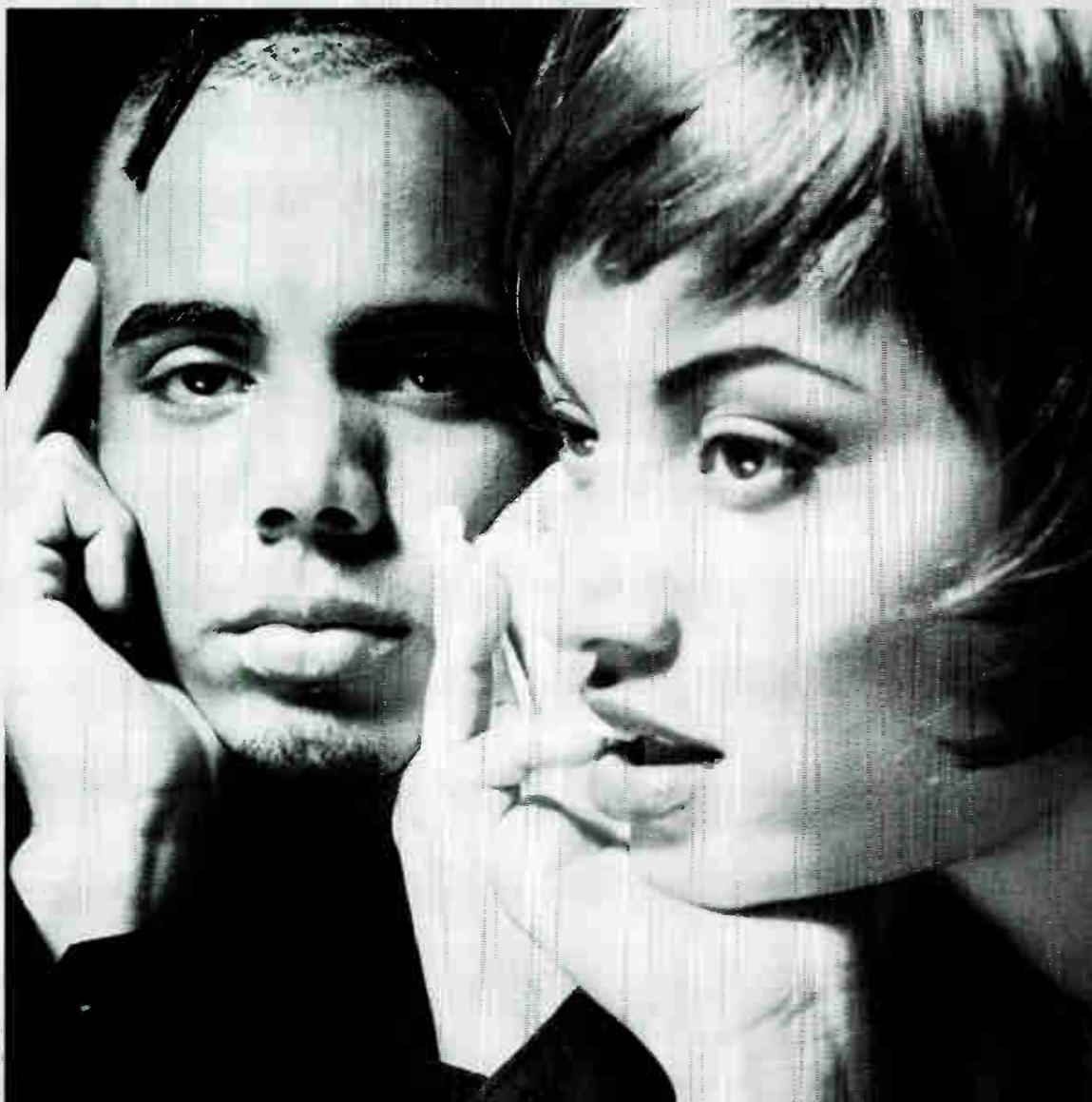
S A L U T E S



unlimited

O N T H E I R 5 T H A N N I V E R S A R Y !

HERE'S TO A FUTURE OF UNLIMITED HITS!



The Creators had a Masterplan
But we couldn't have done
it without you.

Thanks Anita & Ray for
a fabulous five years

Byte Records



ToCo International

Koninginnelaan 38
3762 DE - SOEST
The Netherlands

P.O. BOX 3303
3760 DH - SOEST
The Netherlands

Tel : +31 - 35 - 609 79 99
Fax : +31 - 35 - 602 99 99

5 YEARS OF UNLIMITED HITS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	2	4	7	THE NEW ANTHEM LOGIC 59034 1 week at No. 1 N-JOI FEAT. MARK FRANKLIN AND NIGEL CHAMPION	
2	1	3	7	WHO DO U LOVE ARISTA 1-2943	◆ DEBORAH COX
3	3	2	9	ENERGY AQUA BOOGIE/WING 852637/MERCURY	DEVONE
4	5	8	7	THE WINDING SONG SIRE 66D19/EEG	DOUBLEPLUSGOOD
5	11	21	4	LUCKY LOVE ARISTA 1-2980	◆ ACE OF BASE
6	4	5	12	FREEDOM (MAKE IT FUNKY) STRICTLY RHYTHM 12420	BLACK MAGIC
7	10	18	5	TRES DESEOS (THREE WISHES) EPIC PROMO	◆ GLORIA ESTEFAN
8	9	12	6	MUSICA ES MI VIDA (ROBI-ROB'S BORIQUA ANTHEM PT.II) MCA IMPORT	C+C MUSIC FACTORY
9	15	19	6	SET ME FREE (HIBAN 24880)	MIISA
10	19	28	4	SALVA MEA (SAVE ME) CHEEKY 008/CHAMPION	◆ FAITHLESS
11	16	24	6	GIV ME LUV YOSHITOSHI 005	ALCATRAZ
12	18	23	5	AIN'T NOBODY WORK 78729/COLUMBIA	◆ DIANA KING
13	14	13	8	DREAM COME TRUE GROOVILICIOUS 006/STRICTLY RHYTHM	ANGELA LEWIS
14	6	1	13	DAY BY DAY CAJUAL 234	DAJAE
15	8	6	13	THE LOVER THAT YOU ARE JELLYBEAN 2506 PULSE FEATURING ANTOINETTE ROBERSON	
16	20	26	5	IMITATION OF LIFE SIRE 66049/EEG	BILLIE RAY MARTIN
17	7	7	10	CATERPILLAR MOONSHINE MUSIC 88419	KEOKI
18	25	34	4	RUMOUR LAVA 95649/ATLANTIC	◆ BEL CANTO
19	24	30	5	LIGHT YEARS WORK 78777/COLUMBIA	◆ JAMIROQUAI
20	17	10	12	TREAT ME RIGHT ONE PLANET 10302	TEMPLE OF THE GROOVE
21	22	27	6	LET THERE BE LIGHT REPRISE 43561	◆ MIKE OLDFIELD
22	12	11	9	UNLEARN WAX TRAX! 8728/TVT	PSYKOSONIK
23	21	16	12	TOMA DIGITAL DUNGEON 1208	EL CANTOR
24	28	35	4	CARNIVAL CUTTING 364	◆ 2 IN A ROOM
25	13	9	13	WHEN COLUMBIA IMPORT	SUNSCREAM
26	30	40	4	GEORGY PORGY TRISTAR 36771	3*D
27	26	20	9	THIS TIME AROUND EPIC PROMO	MICHAEL JACKSON
★★★ Power Pick ★★★					
28	44	—	2	FEELS SO GOOD (SHOW ME YOUR LOVE) UNIVERSAL 56004	LINA SANTIAGO
29	37	43	3	THIS IS THE WAY STOCKHOLM IMPORT	E-TYPE
30	32	39	4	MOVIN' UP RCA 64479	DREAMWORLD
31	36	45	3	UNTIL WE MEET AGAIN KING STREET 1036	URBAN SOUL
32	42	49	3	DON'T STOP (WIGGLE WIGGLE) AUREUS 1200	◆ THE OUTHERE BROTHERS
33	46	—	2	JUSTIFY STRICTLY RHYTHM 12407	THE GIRL NEXT DOOR
★★★ Hot Shot Debut ★★★					
34	NEW ▶	1	1	HYPER-BALLAD ELEKTRA 66043/EEG	◆ BJORK
35	23	15	14	SHOOT ME WITH YOUR LOVE SIRE 66085/EEG	◆ D.REAM
36	27	22	10	CHILDREN OF THE WORLD LIGHTYEAR 54166	SOUNDS OF BLACKNESS
37	NEW ▶	1	1	WHAT A SENSATION MAW 0005/STRICTLY RHYTHM	KENLOU
38	38	38	5	TAKE A LOOK HOLLYWOOD 66002	◆ J'SON
39	45	44	3	BIG YELLOW TAXI REPRISE 43600	JONI MITCHELL
40	34	29	8	LOVE IN C MINOR PURE 2251	CERRONE
41	43	47	3	DON'T FALL IN LOVE NERVOUS 20146	BYRON STINGILY
42	49	—	2	GIVE ME THE NIGHT BLUEMOON 95660/ATLANTIC	◆ RANDY CRAWFORD
43	48	—	2	I DON'T WANT TO TALK ABOUT IT HANDS ON IMPORT	GEOFFREY WILLIAMS
44	47	—	2	LIFT ME UP EIGHT BALL 79	CONNIE & JUNIOR
45	NEW ▶	1	1	STRANGE WORLD RCA 64371	◆ KE
46	NEW ▶	1	1	INSIDE OUT 550 MUSIC 78233/EPIC	◆ CULTURE BEAT
47	33	31	8	SHUT UP (AND SLEEP WITH ME) LOGIC 59033	◆ SIN WITH SEBASTIAN
48	39	37	8	HAPPY MAXI 2032	JUDY ALBANESE
49	NEW ▶	1	1	REACHIN' JELLYBEAN 2508	INSTINCT
50	29	14	15	I FOUND IT MAXI 2030	DAPHNE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan					
★★★ No. 1/Greatest Gainer ★★★					
1	1	—	2	ODWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372 2 weeks at No. 1	◆ R. KELLY FEAT. RONALD ISLEY
★★★ Hot Shot Debut ★★★					
2	NEW ▶	1	1	WOO-HAH!! GOT YOU ALL IN CHECK (M) (T) (X) ELEKTRA 66050/EEG	◆ BUSTA RHYMES
3	NEW ▶	1	1	DO YOU WANT TO (T) (X) SO SO DEF 78052/COLUMBIA	◆ XSCAPE
4	4	—	2	LUCKY LOVE (M) (T) (X) ARISTA 1-2980	◆ ACE OF BASE
5	3	4	24	SET U FREE (T) (X) STRICTLY RHYTHM 12428	PLANET SOUL
6	2	1	14	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9049/ARISTA	◆ FAITH EVANS
7	7	5	26	MISSING (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIRL
8	5	3	11	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	◆ FUGEES
9	6	2	4	SITTIN' UP IN MY ROOM (M) (T) (X) ARISTA 1-2974	◆ BRANDY
10	9	7	18	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
11	15	15	6	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	◆ DEBORAH COX
12	21	—	2	I WILL SURVIVE (T) (X) RCA 64491	◆ CHANTAY SAVAGE
13	22	18	23	EVERYBODY BE SOMEBODY (T) (X) MAW 0007/STRICTLY RHYTHM	◆ RUFFNECK FEAT. YAVAHN
14	NEW ▶	1	1	ILLUSIONS (M) (T) (X) RUFFHOUSE 78223/COLUMBIA	◆ CYPRESS HILL
15	16	10	7	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) UNIVERSAL 56004	LINA SANTIAGO
16	17	33	3	PHYSICAL FUNK (M) (T) OUTBURST/RAL 577795/ISLAND	◆ DOMINO
17	8	11	11	COLD WORLD (T) GEFEN 22210	◆ GENIUS/GZA FEATURING INSPEKTAH DECK
18	12	14	4	CAN'T BE WASTING MY TIME (T) ISLAND 854539	◆ MONA LISA FEATURING LOST BOYZ
19	10	6	4	MICROPHONE MASTER (T) (X) EASTWEST 66020/EEG	◆ DAS EFX (FEATURING MOBB DEEP)
20	24	—	2	5 O'CLOCK (T) MCA 85076	◆ NONCHALANT
21	13	12	10	FUNKORAMA (M) (T) INTERSCOPE 95691/AG	◆ REDMAN
22	20	13	23	DANGER (T) (X) FADER 120081/MERCURY	◆ BLAHZAY BLAHZAY
23	11	9	11	STAYIN' ALIVE (T) (X) RADIKAL 15562/AVEX CRITIQUE	◆ N-TRANCE
24	18	17	3	OOH BOY/SLEEPING WITH AN ANGEL (M) (T) (X) ARISTA 1-2983	REAL MCCOY
25	26	19	20	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (M) (T) (X) ROWDY 3-5057/ARISTA	◆ MONICA
26	19	8	6	EVERYDAY & EVERYNIGHT (T) LOUD 64450/RCA	◆ YVETTE MICHELLE
27	25	20	13	GET MONEY/I NEED YOU TONIGHT (T) UNDEAS/BIG BEAT 95694/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
28	NEW ▶	1	1	1,2,3,4 (SUMPIN' NEW) (T) TOMMY BOY 721	◆ COOLIO
29	14	31	3	NO LOVE WITHOUT HATE (M) (T) (X) WU-TANG 008	SUNZ OF MAN
30	31	32	19	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	◆ MONIFAH
31	43	—	2	NOT GON' CRY (T) ARISTA 1-2989	◆ MARY J. BLIGE
32	34	23	10	ENERGY (T) AQUA BOOGIE/WING 852637/MERCURY	DEVONE
33	28	29	15	ONE SWEET DAY (M) (T) (X) COLUMBIA 78075	◆ MARIAH CAREY & BOYZ II MEN
34	41	39	23	TELL ME (T) (X) EPIC 78068	◆ GROOVE THEORY
35	36	24	17	WREKONIZE/SOUND BWOY BUREILL (M) (T) (X) WRECK 20161/NERVOUS	◆ SMIF-N-WESSUN
36	46	30	14	TONITE'S THA NIGHT (M) (T) RUFFHOUSE 78093/COLUMBIA	◆ KRIS KROSS
37	35	36	18	HEY LOVER (M) (T) DEF JAM/RAL 577495/ISLAND	◆ LL COOL J
38	45	27	15	LEFLAUR LEFLAH ESHKUSHKABLAH (T) QUICK DOWN 53223/PRIORITY	◆ HELTAH SKELTAH AND O.G.C. AS THE FAB 5
39	23	35	24	FANTASY (M) (T) (X) COLUMBIA 78044	◆ MARIAH CAREY
40	32	37	5	WELCOME (T) DEF JAM/RAL 577791/ISLAND	◆ ERICK SERMON
41	44	44	7	WONDERWALL (X) EPIC 78204	◆ OASIS
42	RE-ENTRY	3	3	GIV ME LUV (T) YOSHITOSHI 005	ALCATRAZ
43	29	38	16	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	◆ ACE OF BASE
44	30	26	13	NO ONE ELSE (M) (T) (X) BAD BOY 7-9052/ARISTA	◆ TOTAL
45	NEW ▶	1	1	HYPNOTIZIN' (T) (X) SORTED 20190/NERVOUS	◆ WINX
46	NEW ▶	1	1	TO THE TOP (T) (X) STRICTLY RHYTHM 12431	DJ BOOM
47	37	16	4	WHAT A SENSATION (T) MAW 0005/STRICTLY RHYTHM	KENLOU
48	39	—	3	GEORGY PORGY (T) TRISTAR 36771	3*D
49	42	—	2	MUST STAY PAID (T) WRECK 20168/NERVOUS	◆ BROADWAY
50	27	25	3	CATERPILLAR (T) (X) MOONSHINE MUSIC 88419	KEOKI

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

Lesson # 1 ZYX= The best in dance music.



ZYX-MUSIC DISTRIBUTION LTD.
72 Otis Street - West Babylon
New York 11704

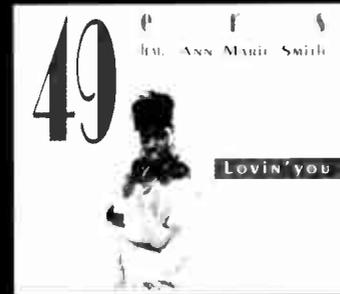
Phone: 516-253-0800
Fax: 516-253-0128



"BECAUSE I'M LOVING YOU" by DOUBLE YOU
ZYX B043



"EL TIBURON" by LOS LOCOS
ZYX B019



"LOVIN' YOU" by 49ers
ZYX B059





From The Heart. Garth Brooks and Trisha Yearwood performed a duet together for the first time when they appeared on the syndicated program "Crook & Chase" Feb. 12. They sang "Like We've Never Had A Broken Heart." Shown, from left, are Brooks, Yearwood, Lorianne Crook, and Charlie Chase.

RCA's Gattis Is Keeping It Country

Promo Strategy: No Gimmicks, Just The Music

■ BY DEBORAH EVANS PRICE

NASHVILLE—While performing at a Music City nightclub, paying his dues before he inked a deal with RCA, Keith Gattis encountered an audience member claiming to be a psychic. She told Gattis he was the reincarnation of a legendary country artist. She wasn't sure which one, but said he was definitely a throwback to an earlier era in country music.

With the April 16 release of Gattis' self-titled debut release, country radio programmers and listeners may wholeheartedly agree with her assessment.

Gattis' style is an energized amalgam

of sounds reminiscent of Del Reeves, Buck Owens, and George Jones, but with a definite '90s kick. RCA is so sure Gattis will win over radio that the label is taking a less-is-more approach in introducing the new act.

"We're just going out with the music and an 8-by-10 photo," says Mike



GATTIS

Wilson, VP of national promotion for RCA. "We've done a couple of ads, and basically the ads are stating, 'No promo tour. No showcases. No hype. Just great music.'

"It's pretty simple. That's our whole approach . . . That's how excited we are about the music. We think the music is strong enough to stand on its own, and the feedback so far is just that."

Wilson says RCA has heard from radio that there are too many artists out on promo tours and that the stations don't always have time for numerous visits by artists. In order to respect radio's time limitations—and believing that the music stands on its own without gimmicks or excessive pushing—the label is having its regional radio promotion people take the music to stations, priming them for the March 11 release of Gattis' debut single, "Little Drops Of My Heart."

"Everything I write is traditional," says Gattis, who wrote eight of the album's 10 cuts. "I don't say I'm going to write a pop song, and then we'll try to make it country. I'm a country guy at heart and soul. The main thing we tried to do is produce a sound [focusing on] me and my guitar and the songs. Then we tried to add, as [producer Norro Wilson] puts it, a real kick-in-the-butt, '90s kind of attitude.

"So on the songs where it might have a little laid-back feel—slower two-four

shuffle kinds of songs, like a George Jones kind of thing—we would get a backbeat of a drum that is really ripping and powerful. We did some really old [style] country music, drove it as hard as we could, and kept it country at the same time."

Keeping it country comes naturally to Gattis. A native of Austin, Texas, he began playing guitar at 16 and put together a band that played locally. "We played at a little restaurant across the street from our school. They had a Valentine's dance, and that was our first gig," Gattis recalls. "We all made \$50, and we thought we were pretty hot stuff.

"A lady was there and offered us a job that night. So the next weekend, we went and played in a honky-tonk, against my mother's wishes, made some more money, and I decided this was what I wanted to do."

Gattis and his band entered a competition sponsored by the Future Farmers of America and won the state finals, performing before a crowd of 8,000 in San Antonio, Texas. At the nationals in Kansas City, Mo., attendance was 26,000, and by then, the performing bug had bitten Gattis pretty hard. He stayed in Texas, however, and went to college, graduating with a degree in performing arts technology. He spent a summer break honing his stage skills touring with Mason Dixon.

Then it was on to Nashville to pursue a deal. "The first day I was in town, I got a job at a steel guitar shop," Gattis says. "I really wasn't doing what I wanted to do, but I was still in the business. That's where I met Marty Stuart and steel guitar player Hal Rugg." (Stuart and Rugg contributed to Gattis' album.)

Before long, Gattis found himself playing in clubs around Nashville. "I got a job down at Barbara's in Printers Alley working as a guitar player and singer there, working six nights a week

(Continued on page 39)

Smokin' Armadillos Gather No Moss; More Companies Flock To Music Row

ON THE ROW: Smokin' Armadillos have an interesting history. Their self-titled MCG Curb debut album, which ships March 12, is not their first work. The band members—who range in age from 18 to 26—developed playing clubs in their home state of California.

The group started about two years ago, when Armadillos founder Josh Graham wrote a country rap song called "I'm A Cowboy" and began performing it at talent shows and banquets. The band coalesced around him and recorded a homegrown CD titled "Out Of The Burrow," which has sold nearly 200,000 units, according to MCG Curb. The record was released by the band through independent distribution and sales at shows. The Armadillos will debut on TNN's "Prime Time Country" April 9.

Can it be? Another new record company in town? Say hello to Avex-Critique Records. Its first Nashville release is "Straight To You" by MC Potts. Marty Haggard is also on the label.

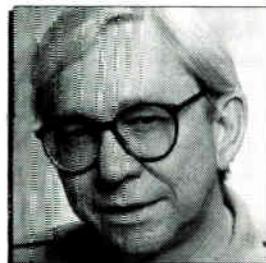
Another Music Row newcomer is Arnholt-Fox Advertising, a division of Los Angeles-based entertainment advertising agency B.D. Fox & Friends. Heading the office here is Tom Arnholt. Another new company in town is Stephen Yake Productions. The film and video production company relocated here from Tulsa, Okla.

Hot weekend shows continue at the original Ernest Tubbs Record Shop on lower Broadway. On Feb. 23, Travis Tritt rocked the joint for a capacity crowd. The show was broadcast live on local WSM-AM . . . Just up the street from E.T.'s, the Ryman Auditorium has a crowded concert schedule: Alison Krauss & Union Station, March 16; Hal Ketchum, Waylon Jennings, Mark Collie, and John Jarrod, March 12 (benefit for the American Diabetes Foundation); Lari White, March 20 (benefit for YMCA); John Prine, March 30; and the Mavericks and Junior Brown, April 6 . . . Collin Raye, Toby Keith, Neal McCoy, and Joe Diffie will perform at a benefit for Texas Special Olympics May 23 at Cowboys Stadium in Dallas.

Steve Hauser exits Pace Concerts Southeast and the Starwood Amphitheater to be senior agent at the William Morris Agency here . . . Trisha Walker International is sending four country acts on a six-country European tour in April. Travis Tritt, Confederate Railroad, Victoria Shaw, and Charlie Daniels will play together and separately in London; Paris; Rotterdam, the Netherlands; Dublin; Interlaken, Switzerland; and Stuttgart, Germany. Highway 101 will join them for the final show, April 20 in Stuttgart.



by Chet Flippo



JOHNNY CASH has signed with Bug Music. His publishing companies—House of Cash, Song of Cash, and Family of Man—hold 260 song titles. Bug senior VP Garry Velletri says, "This came about in an interesting way. In meetings with John, we learned that his songs had never really been exploited with TV and film and old-fashioned

song-plugging. The 'Dead Man Walking' people came to him to commission that song. But there had been no active campaign to work his stuff. He's one of the great American songwriters of the 20th century, but he's always been regarded as more of an icon, a TV star, and a performer."

Velletri says his first move will be a Cash compilation for an aggressive film placement campaign. Cash celebrated his 64th birthday Feb. 25 with a packed show at the House of Blues in Los Angeles. He was joined on-stage by Tom Petty, Heartbreakers Mike Campbell and Howie Epstein, daughter Carlene Carter, and wife June Carter Cash . . . Scott Hendricks tells us that he's just signed his first new artist since taking the helm of Capitol/Nashville: a Louisiana native named Trace Adkins. "To say I'm excited is an understatement," Hendricks says. "I met him at the Nashville airport about six months ago through a friend. He's 6 feet 6 [inches], 240 pounds, and his voice is bigger than his body. His voice is an octave lower than anybody else's. The last time anything like this hit me between the eyes was when I first heard Ronnie Dunn sing. When Buck Owens heard [Adkins], Buck said, 'Finally, they sent us a singer who can really sing.' Trace has a big, round voice, but he's also got an edge to it." Hendricks is producing Adkins' debut album, which is set for a May release.

(Continued on page 39)



Five Million Sold. On Feb. 7, exactly one year to the day that Shania Twain's album "The Woman In Me" was released, she celebrated its quintuple-platinum certification with a party at Nashville's Trilogy restaurant. Joining her were Mercury/Nashville president Luke Lewis, left, and Recording Industry Assn. of America chairman/CEO Jay Berman.

Billboard **HOT COUNTRY** SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 149 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER-DISTRIBUTING LABEL	PEAK POSITION
*** No. 1 ***						
1	2	4	11	I'LL TRY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2941	1
2	1	2	15	WILD ANGELS M. MCBRIDE, P. WORLEY, E. SEAY (M. BERG, G. HARRISON, H. STINSON)	MARTINA MCBRIDE (C) (V) RCA 64437	1
3	3	6	14	THE BEACHES OF CHEYENNE A. REYNOLDS (D. ROBERTS, B. KENNEDY, G. BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 19022	3
4	8	9	11	YOU CAN FEEL BAD E. GORDY, JR. (M. BERG, F. KREKEL)	PATTY LOVELESS (C) (V) EPIC 78209	4
5	7	8	12	I KNOW SHE STILL LOVES ME T. BROWN, G. STRAIT (A. BARKER, M. HOLMES)	GEORGE STRAIT (V) MCA 55163	5
6	9	12	13	IF YOU LOVED ME D. COOK (P. NELSON, T. SHAPIRO)	TRACY LAWRENCE ATLANTIC ALBUM CUT	6
7	10	11	10	TO BE LOVED BY YOU T. BROWN (D. BURR, R. REID)	WYNONNA (C) (V) CURB 55084/MCA	7
8	12	15	13	WALKIN' AWAY M. H. CLUTT, T. CARVER (DIAMOND RIO (A. ROBOFF, C. WISEMAN))	DIAMOND RIO (C) (V) ARISTA 1-2934	8
9	11	13	9	HYPNOTIZE THE MOON J. STROUD (S. HOFF, F. L. HAY)	CLAY WALKER (C) (V) GIANT 17704/REPRISE	9
10	4	3	17	NOT THAT DIFFERENT P. WORLEY, E. SEAY, J. HOBBS (K. GOOD, J. SCOTT)	COLLIN RAYE (C) (V) EPIC 78189	3
11	14	20	14	TOO MUCH FUN J. STROUD, R. TRAVIS, D. MALLOY (C. WRIGHT, T. J. KNIGHT)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	11
12	5	5	20	WHAT I MEANT TO SAY D. COOK (D. COOK, S. HOGIN, M. MCBRIDE)	WADE HAYES (C) (V) COLUMBIA 78087	5
13	19	24	9	NO NEWS D. COOK, W. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	LONESTAR (C) (V) BNA 64386	13
14	17	17	15	SOME THINGS ARE MEANT TO BE J. GUESS (M. GARVIN, G. PANYE)	LINDA DAVIS (C) (V) ARISTA 1-2836	14
15	18	21	10	YOU GOTTA LOVE THAT B. BECKETT (J. BROWN, B. JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	15
16	6	1	15	BIGGER THAN THE BEATLES J. SLATE, J. DIFFIE (J. S. ANDERSON, S. DUKES)	JOE DIFFIE (C) (V) EPIC 78202	1
17	13	14	16	OUT WITH A BANG T. BROWN (M. L. MURPHY, K. TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	13
18	20	22	21	SHE SAID YES M. WRIGHT (J. DOTY, R. AKINS)	RHETT AKINS (V) DECCA 55085	18
*** AIRPOWER ***						
19	21	23	11	IT WOULDN'T HURT TO HAVE WINGS T. BROWN (J. FOSTER, R. LAVOIE, J. MORRIS)	MARK CHESNUTT (V) DECCA 55164	19
*** AIRPOWER ***						
20	23	28	8	HEART'S DESIRE S. HENDRICKS (C. MOORE, L. R. PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	20
*** AIRPOWER ***						
21	24	29	14	WHAT DO I KNOW R. CHANCEY, E. SEAY (S. RUSS, C. MAJESKI, S. SMITH)	RICOCHE (C) (V) COLUMBIA 78088	21
22	31	47	3	YOU WIN MY LOVE R. J. LANGE (R. J. LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	22
23	16	7	17	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852206	1
24	25	30	9	IT WORKS E. GORDY, JR. (ALABAMA (M. CATES, A. SPRINGER))	ALABAMA (C) (V) RCA 64473	24
25	32	39	6	HEAVEN IN MY WOMAN'S EYES T. BROWN (M. FISLER)	TRACY BYRD (V) MCA 55155	25
26	30	38	6	WITHOUT YOUR LOVE S. GIBSON (A. ANDERSON, E. WISEMAN)	AARON TIPPIN (C) (V) RCA 64471	26
27	28	33	13	READY, WILLING AND ABLE J. LEO, E. WHITE (J. LEARY, J. A. SWEET)	LARI WHITE (C) (V) RCA 64455	27
28	22	18	18	IT MATTERS TO ME S. HENDRICKS (J. HILL, M. D. SANDERS, E. HILL)	FAITH HILL (C) (V) WARNER BROS. 17718	1
29	36	41	7	THE RIVER AND THE HIGHWAY P. TILL (S. HOFF, E. D. SCHLITZ)	PAM TILLIS (V) ARISTA 1-2958	29
30	33	37	8	ALL YOU EVER DO IS BRING ME DOWN D. COOK, R. MALO (R. MALO, A. ANDERSON)	THE MAVERICKS (FEAT. FLACO JIMENEZ) (V) MCA 55154	30
31	38	43	6	IT'S WHAT I DO T. SHAPIRO (C. JONES, T. SHAPIRO)	BILLY DEAN (C) CAPITOL NASHVILLE 58526	31
32	37	36	12	STANDING TALL J. STROUD (L. BUTLER, B. PETERS)	LORRIE MORGAN (C) (V) BNA 64354	32
33	35	31	20	WHEN BOY MEETS GIRL K. STEGALL, C. WATERS (T. SHAPIRO, J. CLARK, C. WATERS)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852388	3
34	40	42	13	SHE'S GOT A MIND OF HER OWN D. HARRISON (B. LIVSEY, D. SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	34
35	29	26	17	COWBOY LOVE S. HENDRICKS (R. DOUGLAS, J. WOOD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
36	41	45	7	HEADS CAROLINA, TAILS CALIFORNIA B. GALLIMORE (T. MCGRAW, T. NICHOLS, M. D. SANDERS)	JODEE MESSINA (C) (D) (V) CURB 76982	36
37	49	66	3	SOMEONE ELSE'S DREAM S. HENDRICKS, F. HILL (C. WISEMAN, T. BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER-DISTRIBUTING LABEL	PEAK POSITION
38	27	16	18	LIKE THERE AIN'T NO YESTERDAY M. BRIGHT (W. ALDRIDGE, M. NARMORE)	BLACKHAWK (C) (V) ARISTA 1-2897	3
39	43	49	4	EVERY TIME MY HEART CALLS YOUR NAME J. BOWEN, C. HOWARD (G. HEYDE, J. B. RUDD)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	39
40	57	—	2	LONG AS I LIVE S. HENDRICKS (R. BOWLES, W. ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	40
41	53	56	9	ALL I WANT IS A LIFE J. STROUD, B. GALLIMORE (T. MULLINS, S. MUNSEY, D. PFRUMMER)	TIM MCGRAW CURB ALBUM CUT	41
42	47	61	3	ALMOST A MEMORY NOW M. BRIGHT (D. OLIVER, D. ROBBINS, V. STEPHENSON)	BLACKHAWK (C) (V) ARISTA 1-2975	42
43	45	46	8	EVEN IF I TRIED B. BECKETT (C. FAULK, N. MUSICK, B. REGAN)	EMILIO (C) CAPITOL NASHVILLE 58507	43
44	26	27	14	PARADISE J. STROUD, J. ANDERSON (B. MCDILL, R. MURRAH)	JOHN ANDERSON (C) (V) BNA 64466	26
45	39	19	18	RING ON HER FINGER, TIME ON HER HANDS T. BROWN, R. MCENTIRE (D. GOODMAN, P. HOGE, M. KENNEDY)	REBA MCKENZIE (V) MCA 55161	9
46	48	50	9	NOW THAT'S ALL RIGHT WITH ME B. SCHNEE, K. LEHNING (KOSTAS, T. PEREZ)	MANDY BARNETT (C) (V) ASYLUM 64308	46
47	50	54	7	1969 K. STEGALL, J. FELTON, C. CHAMBERLAIN, K. STEGALL, G. HARRISON, D. HENSON	KEITH STEGALL (C) (V) MERCURY NASHVILLE 85118	47
48	54	58	6	TEN THOUSAND ANGELS D. MALLOY, N. WILSON (S. D. JONES, B. HENDERSON)	MINDY MCCREARY (C) (V) BNA 64470	48
49	51	55	6	WHO'S THAT GIRL T. WILKES, P. WDRLEY (S. BENTLEY, G. TERE, D. PFRIMMER)	STEPHANIE BENTLEY (C) (V) EPIC 78234	49
50	44	35	18	GRANDPA TOLD ME SO B. BECKETT (M. A. SPRINGER, J. D. HICKS)	KENNY CHESNEY (C) (V) BNA 64352	23
51	42	25	16	'ROUND HERE M. A. MILLER, M. MCANALLY (M. A. MILLER, S. EMERICK, G. HUBBARD)	SAWYER BROWN (C) (D) (V) CURB 76975	19
52	52	51	6	GONE (THAT'LL BE ME) P. ANDERSON (E. YORKAW)	DWIGHT YOAKAM (V) REPRISE 17734	51
53	61	—	2	I'M NOT SUPPOSED TO LOVE YOU ANYMORE B. J. WALKER (R. K. L. HENNING, S. E. WING, D. KEES)	BRYAN WHITE (C) (V) ASYLUM 64313	53
54	67	71	3	ALL OVER BUT THE SHOUTIN' D. COOK (M. SMOTHERMAN, R. FAGAN)	SHENANDOAH (C) CAPITOL NASHVILLE 58545	54
55	46	44	11	COUNTRY CRAZY C. DINWIDDIE, D. GRAU, LITTLE TEXAS (P. HOWELL, C. JONES)	LITTLE TEXAS (V) WARNER BROS. 17770	44
56	60	59	5	THE LOVE THAT WE LOST E. SEAY, H. SHEDD (G. BURR, M. POWELL)	CHELY WRIGHT (C) (V) POLYDOR NASHVILLE 577936	56
57	68	—	2	C-O-U-N-T-R-Y J. SLATE, J. DIFFIE (T. HILL, R. HARBIN, D. DRAKE)	JOE DIFFIE (V) EPIC 78246	57
*** Hot Shot Debut ***						
58	NEW	—	1	IF I WERE YOU K. STEGALL, C. WATERS (T. CLARK)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	58
59	59	60	7	HANGIN' ON B. D. HARRISON (M. MCCREARY, B. D. MAHER, K. HURLEY, D. INGRAM)	RICH MCCREARY (C) MAGNATONE 1104	59
60	66	69	4	REMEMBER THE RIDE C. BROOKS (A. WILSON, J. L. JAMES, R. HARKELL)	PERFECT STRANGER (C) (D) (V) CURB 76978	60
61	64	64	3	REDNECK SON G. FUNDLER (R. THOMAS, B. CARLISLE)	TY ENGLAND (V) RCA 64476	61
62	62	62	5	SHE GOT WHAT SHE DESERVES M. WRIGHT (Y. YATES, J. FISHER, C. BLACK)	FRAZIER RIVER (V) DECCA 55173	62
63	63	67	5	YEARS FROM HERE N. LARKIN, M. HOLLAND (WORTH (G. BAKER, F. MYERS, J. WILSON))	BAKER & MYERS (C) (V) MCG CURB 76967	63
64	55	53	9	LET YOUR HEART LEAD YOUR MIND C. HOWARD (S. MEEKS)	SMOKIN' ARMADILLOS (C) (D) (V) MCG CURB 76976	53
65	NEW	—	1	DOES THAT BLUE MOON EVER SHINE ON YOU N. LARKIN, T. KEITH (T. KEITH)	TOBY KEITH (C) (V) POLYDOR NASHVILLE 576140	65
66	71	—	2	HOLDIN' ON TO SOMETHING C. HOWARD (T. MCGRAW, T. SHAPIRO)	JEFF CARSON (C) (D) (V) MCG CURB 76970	66
67	NEW	—	1	I THINK ABOUT YOU S. HENDRICKS, E. SEAY, P. WORLEY, D. SCHLITZ, S. SESKIN)	COLLIN RAYE (V) EPIC 78236	67
68	58	57	8	RIPPLES B. CANNON, L. SHELL (T. HASELDEN)	4 RUNNER (C) (V) POLYDOR NASHVILLE 57730	57
69	65	63	19	ALWAYS HAVE, ALWAYS WILL D. COOK (P. NELSON, L. BOONE, W. LEE)	SHENANDOAH (V) CAPITOL NASHVILLE 18993	40
70	69	—	2	YOU'D THINK HE'D KNOW ME BETTER B. BECKETT, J. BROWN (B. CRYNER)	BOBBIE CRYNER (V) MCA 55154	69
71	NEW	—	1	LONG HARD LESSON LEARNED J. STROUD, J. ANDERSON (J. D. ANDERSON, D. ANDERSON, M. A. ANDERSON)	JOHN ANDERSON (V) BNA 64465	71
72	56	52	8	ONLY YOU (AND YOU ALONE) G. BROWN, T. TRITT (B. RAM, A. RAM)	TRAVIS TRITT (V) WARNER BROS. 17792	51
73	70	73	7	IT'S MIDNIGHT CINDERELLA A. REYNOLDS (K. WILLIAMS, K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	69
74	NEW	—	1	MY HEART HAS A HISTORY J. LEO (M. D. SANDERS, P. BRANDT)	PAUL BRANDT (C) (V) REPRISE 17683	74
75	NEW	—	1	SHE NEVER LOOKS BACK R. L. HITCH (J. LAUDERDALE, F. DUCUS)	DOUG SUPERNAW (C) (V) GIANT 17867/REPRISE	75

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

Billboard **Top Country Singles Sales**

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

FOR WEEK ENDING MARCH 9, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER-DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	15	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
2	2	2	29	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
3	3	4	7	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
4	4	6	15	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
5	13	—	2	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
6	5	5	13	NOT THAT DIFFERENT EPIC 78189/SONY	COLLIN RAYE
7	7	7	16	WHAT I MEANT TO SAY COLUMBIA 78087/SONY	WADE HAYES
8	8	8	19	TEQUILA TALKIN' BNA 64386/RCA	LONESTAR
9	6	3	22	I'M OUTTA HERE!/THE WOMAN IN ME MERCURY NASHVILLE 852206	SHANIA TWAIN
10	9	9	17	REBECCA LYNN ASYLUM 64360/EEG	BRYAN WHITE
11	11	12	37	ANGELS AMONG US RCA 62643	ALABAMA
12	17	16	5	EVEN IF I TRIED CAPITOL NASHVILLE 58507	EMILIO
13	10	15	37	WHEN YOU SAY NOTHING AT ALL BNA 64329/RCA	ALISON KRAUSS & UNION STATION

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER-DISTRIBUTING LABEL	ARTIST
14	12	11	10	BIGGER THAN THE BEATLES EPIC 78202/SONY	JOE DIFFIE
15	16	14	16	THE CAR MCG CURB 76970/CURB	JEFF CARSON
16	21	22	4	WILD ANGELS RCA 64437	MARTINA MCBRIDE
17	20	21	5	YOU CAN FEEL BAD EPIC 78209/SONY	PATTY LOVELESS
18	14	10	12	HEART HALF EMPTY EPIC 78073/SONY	TY HERNDON FEATURING STEPHANIE BENTLEY
19	18	19	4	SOME THINGS ARE MEANT TO BE ARISTA 1-2836	LINDA DAVIS
20	19	18	37	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
21	15	13	7	NOT ENOUGH HOURS IN THE NIGHT GIANT 17764/WARNER BROS.	DOUG SUPERNAW
22	23	20	30	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
23	25	23	25	NO MAN'S LAND ATLANTIC 87105/AG	JOHN MICHAEL MONTGOMERY
24	RE-ENTRY	2	WALKIN' AWAY ARISTA 1-2934	DIAMOND RIO	
25	RE-ENTRY	34	SOMEONE ELSE'S STAR ASYLUM 64435/EEG	BRYAN WHITE	

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

RCA'S GATTIS IS KEEPING IT COUNTRY

(Continued from page 37)

from 9 p.m. till 3 a.m. for \$25 a night, no tips, and the whole band made that."

Gattis graduated to touring and spent time on the road, first in Marty Haggard's band and later touring with Johnny Paycheck. "I've been real fortunate to play music with different people," Gattis says. "I learned a lot from Mason Dixon about road life, getting along with others, things to do and not to do, the ways to handle people, and ways to handle your band. I'm probably always going to be good to my band, because I've always been a band member. So I'll treat my guys as good as I can. I have a lot of respect for good musicians."

"With Marty I learned the dos and don'ts about talking to the crowd, addressing certain issues on stage. And with Paycheck, he is just a legend and a really good guy. I learned how to sing standing beside Paycheck, because when you get somebody that is really talented, it just rubs off, and he's got it."

Gattis' career picked up steam when he met manager Jim Dowell. He introduced the young artist to producer Wilson, whose credits include Tammy Wynette, George Jones, Charley Pride, and Sammy Kershaw. Wilson took Gattis to RCA and helped him land a deal with the label.

Gattis says the folks at RCA and Wilson gave him a lot of free reign in working on the album, and he's satis-

fied with the finished product. "They've all taken a big chance on me and let me do the sound and the things that I do," he says. "I really can't thank those guys enough for letting me do my thing. They've been really good to me."

In addition to the regional radio promotion team, RCA executives are traveling by bus to make promotional stops across the country and push Gattis' album, among others. Tommy Daniel, VP of RCA Records, says the label may take him to a few retail accounts to perform brief acoustic sets, and they have plans to secure listening posts and shelf space at retail.

But their main thrust is at radio. "The bottom line is radio," Daniel says.

NASHVILLE SCENE

(Continued from page 37)

Nashville just keeps getting wackier. How's this for an act at 328 Performance Hall: a band comprising Steve Cropper, Billy Preston, Mark Farnier, and Felix Cavaliere. That's about 200 years of the most diverse music you can imagine on one stage and represents the legacies of Booker T. & the MG's, the Beatles, the Rolling Stones, Grand Funk Railroad, and the Young Rascals. This happens Thursday (7) . . . Emmylou Harris received a lifetime achievement award at the 1996 Orville H. Gibson Guitar Awards Feb. 2. The last time the award was given, it went to B.B. King in 1991 . . . Due to a computer error, last week's Brooks & Dunn article did not include the following: Their management is Titley/Spaulding & Associates, they are booked by Rick Shipp at the William Morris Agency, and their pub-

"If radio gets buzzed and juiced about it, we've got a winner. We can chase anything and make it happen."

With an act as hardcore as Gattis, is RCA getting feedback that says he's too country? "No, we really haven't," Wilson says. "Even stations in the Northeast say, 'Wow, that's really cool. It reminds me of Dwight Yoakam or Dwight Yoakam meets George Jones.' It is country, but it's got that edge to it. It just jumps out."

Carson James, operations manager at WLWI Montgomery, Ala., agrees. "I've heard a few cuts and was really impressed," says James. "I thought it was good. I think we need that more baritone feel back in there, kind of like

Wade Hayes and Daryle Singletary. I think those are the ones that are going to be around longer. I thought there was a lot of richness in his delivery."

To whet radio listeners' appetites for the new single, RCA released Gattis' "Little Drops Of My Heart" video the last week in February. The clip was filmed in a cave outside Austin.

"I had the idea for a couple of years that it would be a cool place to do a photo shoot," Gattis says. "When we were discussing the first video, I got to thinking about the cave and thought it would be perfect. So they let me do my thing in the cave, and it worked out great. It wasn't an easy task. I'm very proud of it."

Plans call for Gattis to perform at South by Southwest and at the Houston Livestock Show and Rodeo. Tour plans for the spring and summer are still uncertain. "I'm holding out for a little while," Gattis says. "I don't want to go out until there is demand for me. I don't want to go out just to go out. I'd rather wait until I have a couple of good singles."

Daniel feels confident that good times are just ahead for Gattis. "For us it's about a unique sound and a unique voice breaking through the clutter," he says. "That's what we believe Keith Gattis is. We think he is going to break through [with] his uniqueness. There is nothing out there like it."

lisher is Sony/ATV Songs LLC doing business as Tree Publishing Co. . . . Reprise artist Bill Miller and Warner Western artist Robert Mirabal are both nominated for a First Americans in the Arts award for Outstanding Musical Achievement. Miller was nominated for his 1995 album, "Raven In The Snow" (produced by Richard Bennett), and Mirabal for his 1995 album, "Land" (produced by Mike Wanchic).

GARTH BROOKS has done it again: 88,000 tickets sold for dates at Landover, Md.'s U.S. Air Arena April 2-6. He broke his own sell-out record at the venue . . . Shania Twain drew a record-breaking crowd estimated from 10,000 to 20,000 fans for an autograph session at the Mall of America in Minneapolis Feb. 10. The event was spon-

sored by the mall and Sam Goody . . . Tom T. Hall's first new studio album in eight years has an April 2 release date. The Mercury album will be titled "Songs From Sopchoppy."

BlackHawk's Henry Paul was honored with Henry Paul Day in his native Tampa, Fla., Feb. 2. On Feb. 10, the band made its Grand Ole Opry debut . . . Doc Watson's Merle Fest '96 is scheduled for April 25-28 in Wilkesboro, N.C. Events will include guitar and banjo championships, a mandolin contest, the Learning Stage, the Dance Stage, a songwriting seminar, a coffeehouse showcase, activities for "little pickers," creekside workshops, and artist visits to all Wilkes County schools. Performers will include Watson, Alison Krauss & Union Station, Sam Bush, Béla Fleck & the Flecktones, the Nashville Bluegrass Band, Bill Monroe, Hal Ketchum, Blue Highway, Jerry Douglas, John Hartford, Peter Rowan, Bill Keith, Mike Seeger, Tony Rice, the Rankin Family, the New Lost City Ramblers, and Leftover Salmon. Event

sponsors include Burger King, Gibson U.S.A., and Tyson Foods Inc.

Watson will also be a headliner at RockyGrass: the 24th annual Rocky Mountain Bluegrass Festival set for Aug. 9-11 in Lyons, Colo. He'll be joined by Laurie Lewis & Grant Street, the Seldom Scene, the Del McCoury Band, and the Bluegrass Patriots.

Leftover Salmon will also perform at the 23rd annual Telluride (Colo.) Bluegrass Festival June 20-23. The band will be joined by Steve Earle, Michelle Shocked, Maura O'Connell, the Osbourne Brothers, Norman Blake, and the David Grisman Quintet.

Minnie Pearl has been hospitalized in Nashville's Centennial Medical Center following a stroke . . . Doug Stone was hospitalized in Louisiana due to recurrent chest pains. He had a heart attack last December and a quadruple heart bypass three years ago . . . The dress that Mavericks guitarist Nick Kane's wife, Kim, wore at the Grammys was fashioned entirely from guitar picks.

TO OUR READERS

To our readers, Country Corner will return next week.

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

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

- 47 1969 (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM
- 41 ALL I WANT IS A LIFE (G.I.D., ASCAP/Royalhaven, BMI) WBM
- 54 ALL OVER BUT THE SHOUTIN' (EMI, ASCAP/Princeton Street, ASCAP/EMI April, ASCAP/Of Music, ASCAP) WBM
- 30 ALL YOU EVER DO IS BRING ME DOWN (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/Al Andersongs, BMI) HL
- 42 ALMOST A MEMORY NOW (WB, ASCAP/EMI April, ASCAP/Joe David, ASCAP/Stroudcaster, BMI)
- 69 ALWAYS HAVE, ALWAYS WILL (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/WB, ASCAP) HL/WB
- 3 THE BEACHES OF CHEYENNE (Old Boots, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM/HL
- 16 BIGGER THAN THE BEATLES (Timbuk One, ASCAP/MRBI, ASCAP/Chickasaw Roan, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP) WBM
- 55 COUNTRY CRAZY (Square West, ASCAP/Howlin' Hits, ASCAP/Longest Day, ASCAP/Great Cumberland, BMI/Fugue, BMI) WBM
- 57 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP)
- 35 COWBOY LOVE (EMI Tower Street, BMI/EMI Blackwood, BMI) HL
- 65 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Tokeco, BMI/Bill Green, BMI)
- 43 EVEN IF I TRIED (Tom Collins, BMI/AMR, ASCAP/Sieria Home, ASCAP) WBM
- 39 EVERY TIME MY HEART CALLS YOUR NAME (EMI Tower Street, BMI/EMI Blackwood, BMI) HL
- 52 GONE (THAT'LL BE ME) (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
- 50 GRANDPA TOLD ME SO (Murray, BMI/Tom Collins, BMI) WBM
- 59 HANGIN' ON (Magnatone, ASCAP/Moraine, ASCAP)
- 36 HEADS CAROLINA, TAILS CALIFORNIA (EMI Blackwood, BMI/Iy Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 20 HEART'S DESIRE (Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Parnell, BMI) HL
- 25 HEAVEN IN MY WOMAN'S EYES (Gitterfish, BMI/Carpad, BMI)
- 66 HOLDIN' ON TO SOMETHING (Kickin' Bird, BMI/Thomashawk, BMI/Hamstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM
- 9 HYPNOTIZE THE MOON (Galewood, BMI/Ensign, BMI/Zena, ASCAP) WBM/HL
- 58 IF I WERE YOU (Sony/ATV Tree, BMI)
- 6 IF YOU LOVED ME (Sony/ATV Tree, BMI/Terilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM/HL

- 23 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (Loon Echo, BMI/Zomba, ASCAP) WBM
- 5 I KNOW SHE STILL LOVES ME (O-Tex, BMI/Hit Street, BMI/Malaco, BMI) HL
- 1 I'LL TRY (WB, ASCAP/Yee Haw, ASCAP) WBM
- 53 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acuff-Rose, BMI) WBM
- 67 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP)
- 28 IT MATTERS TO ME (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WBM/HL
- 73 IT'S MIDNIGHT CINCOERELLA (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, BMI/A Hard Day's Write, BMI) WBM/HL
- 31 IT'S WHAT I DO (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) WBM
- 24 IT WORKS (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM/HL
- 19 IT WOULDN'T HURT TO HAVE WINGS (Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WBM
- 64 LET YOUR HEART LEAD YOUR MIND (Smokin' Armadillo, BMI)
- 38 LIKE THERE AIN'T NO YESTERDAY (Rick Hall, ASCAP/Walertown, ASCAP/Fame, BMI) WBM
- 40 LONG AS I LIVE (Maypop, BMI/Wildcountry, BMI/Makin' Cheyvs, BMI/Wonderland, BMI/Will Robinsons, BMI)
- 71 LONG HARD LESSON LEARNED (Almo, ASCAP/Holmes Creek, ASCAP/Bienville, BMI)
- 56 THE LOVE THAT WE LOST (MCA, ASCAP/Gary Burr, ASCAP/Heart-Rose, BMI) WBM/HL
- 74 MY HEART HAS A HISTORY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI)
- 13 NO NEWS (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 10 NOT THAT DIFFERENT (W.B.M., SESAC/K.T. Good, SESAC/Spofer, BMI) WBM
- 46 NOW THAT'S ALL RIGHT WITH ME (Songs Of PolyGram, BMI/Seven Angels, BMI) HL
- 72 ONLY YOU (AND YOU ALONE) (Tro-Hollis, BMI)
- 17 OUT WITH A BANG (N2 D., ASCAP/Brian's Dream, ASCAP)
- 44 PARADISE (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Murray, BMI) WBM/HL
- 27 READY, WILLING AND ABLE (DreamCatcher, ASCAP/Little Gila Monster, ASCAP/Moon Catcher, BMI/Son Of Gila Monster, BMI)
- 61 REDNECK SON (PolyGram Int'l, ASCAP/Jacque

- Remembers, ASCAP)
- 60 REMEMBER THE RIDE (Sony/ATV Cross Keys, ASCAP/Major Bob, ASCAP) WBM/HL
- 45 RING ON HER FINGER, TIME ON HER HANDS (Sony/ATV Tree, BMI/Egypt Hollow, BMI/My Choy, BMI/Copyright Management, ASCAP) HL
- 68 RIPPLES (Millhouse, BMI/Ashwords, BMI/Songs Of PolyGram, BMI) HL
- 29 THE RIVER AND THE HIGHWAY (Housenoles, BMI/New Don, ASCAP/New Hayes, ASCAP)
- 51 'ROUND HERE (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Club Zoo, BMI) CLM
- 62 SHE GOT WHAT SHE DESERVES (Criterion, ASCAP/Escodilla, BMI/Bobby Fischer, ASCAP/Songs In Black Ink, SESAC/EMI, SESAC)
- 75 SHE NEVER LOOKS BACK (Mighty Nice, BMI/Laudersongs, BMI/Warner Source, SESAC/Dyinda Jant, SESAC)
- 18 SHE SAID YES (BMG, ASCAP/Sony/ATV Tree, BMI) HL
- 34 SHE'S GOT A MIND OF HER OWN (Irving, BMI/New Hayes, ASCAP/New Don, ASCAP) WBM
- 37 SOMEONE ELSE'S DREAM (Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM
- 14 SOME THINGS ARE MEANT TO BE (Nocturnal Eclipse, BMI/Michael Garvin, BMI/Ensign, BMI/BMG-Careers, BMI) HL
- 32 STANDING TALL (EMI Blackwood, BMI/Ben Peters, BMI) HL
- 48 TEN THOUSAND ANGELS (Island Bound, ASCAP/Famous, ASCAP/Pier Five, BMI) HL
- 7 TO BE LOVED BY YOU (MCA, ASCAP/Gary Burr, ASCAP/Almo, ASCAP/Brio Blues, ASCAP) WBM/HL
- 11 TOO MUCH FUN (Hamstein Stroudavarious, ASCAP/Curtis Wright, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM
- 8 WALKIN' AWAY (Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WBM
- 21 WHAT DO I KNOW (Starstruck Angel, BMI/EMI Blackwood, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) WBM/HL
- 12 WHAT I MEANT TO SAY (Sony/ATV Tree, BMI/Don Cook, BMI/Katy's Rainbow, BMI/Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP) HL
- 33 WHEN BOY MEETS GIRL (Great Cumberland, BMI/Diamond Struck, BMI/Sony/ATV Tree, BMI/Tom Shapiro, BMI) WBM/HL
- 49 WHO'S THAT GIRL (Careers-BMG, BMI/Zomba, BMI/G.I.D., ASCAP) WBM/HL
- 2 WILD ANGELS (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Sony/ATV Tree, BMI) WBM/HL
- 26 WITHOUT YOUR LOVE (Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Almo, ASCAP) WBM
- 63 YEARS FROM HERE (Zomba, ASCAP/Dixie Stars, ASCAP/Zomba, BMI/Tuneover, BMI) WBM/HL
- 4 YOU CAN FEEL BAD (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Mighty Nice, BMI/Blue Water, BMI) WBM/HL
- 70 YOU'D THINK HE'D KNOW ME BETTER (Lonesome Dove, BMI/Ensign, BMI)
- 15 YOU GOTTA LOVE THAT (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybama, BMI) WBM
- 22 YOU WIN MY LOVE (Zomba, ASCAP) WBM

Billboard's definitive dual-directory to the Nashville (615) region and the Country Music business nationwide!

Nashville 615/Country Music Sourcebook 1995

Nashville 615 gives you 25 categories of non-country entertainment contacts all prefixed by the (615) area code: • Record Labels • Distributors • Manufacturers • Instrument Rental • Hotels • Charter services and much more!

Country Music Sourcebook provides vital information for people, products & services involved in the U.S. & Canadian Country Music scene:

- Personal Managers • Booking Agents • Country Artists • Music Publishers • Radio Stations • Concert Promoters • Tour Venues
- Record Producers • Plus Canadian Country Radio & Venues.

If you are on the way to Nashville or need a country music contact, this is the directory for you!

To order your copy today for just \$50 plus \$5 shipping and handling (\$12 for international orders) call toll-free 1-800-223-7524 or 1-800-344-7119. In NY call (212) 536-5174. In NJ call (908) 363-4156. Or mail this ad with your payment to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final.

BDCM3055

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	55	SHANIA TWAIN ▲ ⁵ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS 18 weeks at No. 1	THE WOMAN IN ME	1
2	2	—	2	WYONNNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
3	3	2	18	ALAN JACKSON ▲ ¹ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
4	5	4	3	NEIL DIAMOND COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	4
5	4	3	14	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
6	6	6	14	VINCE GILL ▲ ³ MCA 11394 (10.98/16.98)	SOUVENIRS	3
7	7	5	26	FAITH HILL ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
8	8	8	63	GARTH BROOKS ▲ ⁵ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
9	9	7	5	TRACY LAWRENCE ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	5
10	10	10	23	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
11	12	11	19	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	11
12	11	9	21	REBA MCENTIRE ▲ ¹ MCA 11264 (10.98/16.98)	STARTING OVER	1
13	16	15	48	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
14	13	12	27	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
15	19	18	41	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
16	18	16	24	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
17	15	13	5	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
18	17	14	32	JEFF FOXWORTHY ▲ ¹ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
19	21	23	22	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
20	24	21	36	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
21	22	20	90	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
22	14	17	24	GEORGE STRAIT ▲ ¹ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
23	20	22	29	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	20
24	23	24	55	ALISON KRAUSS ▲ ¹ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
25	25	27	22	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
26	26	29	18	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	12
27	30	31	35	LORRIE MORGAN ● BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
28	28	30	101	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
★★★ PACESETTER ★★★						
29	35	39	6	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	29
30	29	28	60	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
31	32	26	4	LINDA DAVIS ARISTA 18804 (9.98/15.98) HS	SOME THINGS ARE MEANT TO BE	26
32	27	25	24	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
33	34	32	180	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
34	31	33	12	JOE DIFFIE EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28
35	37	36	22	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
36	36	37	90	TRACY BYRD ▲ ¹ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
37	33	19	7	VARIOUS ARTISTS DECCA 11260/MCA (10.98/16.98)	NOT FADE AWAY (REMEMBERING BUDDY HOLLY)	19

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★★★ GREATEST GAINER ★★★						
38	67	—	2	VARIOUS ARTISTS COLUMBIA 67510/SONY (10.98 EQ/15.98)	NASCAR: HOTTER THAN ASPHALT	38
39	40	43	32	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
40	38	34	74	ALABAMA ▲ ¹ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
41	42	42	22	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
42	39	35	17	DWIGHT YOAKAM ● REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
43	50	56	20	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	43
44	41	38	111	JEFF FOXWORTHY ▲ ¹ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
45	45	44	126	REBA MCENTIRE ▲ ¹ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
46	43	41	28	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
47	47	45	52	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	45
48	49	53	16	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
49	52	47	96	REBA MCENTIRE ▲ ¹ MCA 10994 (10.98/15.98)	READ MY MIND	2
50	55	51	22	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	50
51	48	48	74	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
52	44	40	4	JOHN ANDERSON BNA 66810/RCA (10.98/16.98)	PARADISE	40
53	53	—	2	LARI WHITE RCA 66742 (10.98/15.98) HS	DON'T FENCE ME IN	53
54	58	52	108	THE MAVERICKS ▲ ¹ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
55	54	54	51	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
56	59	58	109	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 92559/AG (10.98/15.98)	KICKIN' IT UP	1
57	57	55	108	BLACKHAWK ▲ ¹ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
58	61	—	2	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	58
59	60	57	84	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
60	56	50	110	FAITH HILL ▲ ¹ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
61	63	59	17	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	54
62	46	46	9	DOUG SUPERNOW GIANT 24639/WARNER BROS. (10.98/15.98) HS	YOU STILL GOT ME	42
63	69	64	67	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
64	64	62	237	BROOKS & DUNN ▲ ¹ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
65	65	66	79	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
66	68	61	190	MARY CHAPIN CARPENTER ▲ ¹ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	6
67	51	60	23	THE MOFFATTS POLYDOR NASHVILLE 527373 (10.98/14.98) HS	THE MOFFATTS	44
68	71	74	50	NEAL MCCOY ● ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
69	72	71	80	THE TRACTORS ▲ ² ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
70	62	65	68	GEORGE STRAIT ▲ ¹ MCA 11092 (10.98/15.98)	LEAD ON	1
71	66	63	35	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) HS	JEFF CARSON	22
72	RE-ENTRY	23	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS/CHAPTER 1	19	
73	73	70	75	TRACY LAWRENCE ▲ ¹ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
74	74	69	20	VARIOUS ARTISTS SPARROW 51445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
75	75	73	146	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2

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 9, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98)	211 weeks at No. 1 GREATEST HITS	251
2	2	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	32
3	3	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	249
4	5	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	63
5	7	HANK WILLIAMS ▲ ¹ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	50
6	4	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	249
7	6	GEORGE JONES ▲ ¹ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	230
8	10	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	245
9	8	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	247
10	9	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	13
11	11	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	76
12	13	BILLY RAY CYRUS ▲ ⁴ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	41
13	12	KEITH WHITLEY ▲ ¹ RCA 2277 (9.98/13.98)	GREATEST HITS	97

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	MARTINA MCBRIDE ▲ ¹ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	15
15	16	WYONNNA ▲ ⁴ CURB 10529/MCA (10.98/15.98)	WYONNNA	27
16	14	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	16
17	18	WAYLON JENNINGS ▲ ¹³ RCA 8506* (8.98)	GREATEST HITS	114
18	19	ALABAMA ▲ ¹ RCA 6825 (7.98/11.98)	ALABAMA LIVE	112
19	22	DWIGHT YOAKAM ▲ ² REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	7
20	17	GARTH BROOKS ▲ ¹ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	13
21	25	GARTH BROOKS ▲ ⁵ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	9
22	23	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	49
23	21	ALABAMA ▲ ¹ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. II	62
24	—	KENNY ROGERS ▲ ¹ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	107
25	—	COLLIN RAYE ▲ ¹ EPIC 47469/SONY (9.98 EQ/13.98)	ALL I CAN BE	30

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

Eddie Daniels, Dave Douglas Harness Crossover Power Of The 'Third Stream'

MIXOLOGY: The blend of classical and jazz is usually deemed "third-stream" music, and the nature of that hybrid has become quite pliable. Remember when the Modern Jazz Quartet straddled the two styles with "Blues On Bach" in the '70s? Clarinetist Eddie Daniels is aware of kindred elements between the genres as well.

His new recital, "The Five Seasons: A New Vision Of Vivaldi's Four Seasons For Chamber Orchestra And Jazz Quartet," attempts to bridge the gap. Shanachie released it Feb. 20 and has utilized its genre-stretching breadth in order to double the sales impact. "The press reaction tells us that this is definitely going to fall in both areas," says director of publicity Cindy Byram. "Reviews will appear in both classical and jazz magazines. Our distributor is Koch, and it is making sure the record is filed in both sections [at retail]." Shanachie has also hired an independent PR



by Jim Macnie

firm to work the release in the classical realm, including radio.

For an even more extravagant piece of work, jazz trumpeter/composer Hannibal has united with the Chicago Symphony Orchestra for a live recording of his oratorio "African Portraits" on Teldec. It's a narrative that assesses the African-American experience from the slave markets to the jazz clubs on New York's 52nd Street. And it's getting mucho raves. CNN's "Showbiz Today" aired a feature about "African Portraits" Feb. 20, and critics have been effusive. The Boston Phoenix deemed it "a masterpiece."

A month ago, New York's Knitting Factory hosted an evening of improvisers interpreting Euro chestnuts dubbed "TuTTi's Knit Classical Mutations." Guitarist Gary Lucas disassembled Wagner's "Das Rheingold," and trumpet buzz of the moment Dave Douglas played Stravinsky and Kurt Weill.

Adapting classical pieces to his own aesthetic is a sizable part of Douglas' career. The title of his 1993 Soul Note disc, "Parallel Worlds," referred to the confluence of jazz and classical, and the disc opened with a Webern piece. And "Constellations," a hatART record by Douglas' Tiny Bell Ensemble contains a great teasing of Schumann's "Vanitatus Vanitatum." ("Constellations" is a surprisingly brisk mover for such retail shops as Cambridge, Mass.' HMV, according to jazz staffer Ethan Gould, who says, "We've been running out of it constantly.") Douglas' upcoming "Five" on Soul Note continues the trend.

While we're on the subject of Douglas, those who are interested in learning more about the inspiration for his well-received "In Our Lifetime" (NewWorld) can turn to "Booker Little And Friend," reissued earlier this year on Bethlehem. Trumpeter Little died in 1961 at the age of 23, but he had already made an impact with Max Roach, Eric Dolphy, and others. On "Lifetime," Douglas interprets some Little tunes and crafts originals inspired by the trumpeter's bittersweet sound.

More aspects of these parallel worlds will reveal themselves June 11, when Sony Classical and Columbia Jazz, respectively, release two discs by Marcus Roberts, "Portraits In Blue" (which includes Gershwin's "Rhapsody In Blue") and "Time And Circumstance" (performed by the pianist's touring jazz trio).

TEAMWORK: The Jazz Foundation of America, a not-for-profit concern, was founded to help aging artists unable to cope with "medical, financial, and career-development needs." The funds that the organization collects go out with lots of heart. To wit: "An Evening Of Cool Jazz, Bop & Swing," which took place Feb. 23 at New York's Town Hall. The retrospective package of '50s tunes, arranged and conceived by musical director Don Sickler, was a fundraiser for the foundation.

The band included Eddie Bert, Jerry Dodgion, Cecil Payne, Benny Powell, Jerome Richardson, and Frank Wess. The foundation honored jazz vets Payne, Marian McPartland, Jonah Jones, and Bruce Lundvall with the annual Lifetime Achievement Award at a post-show party. The first three are extraordinary musicians; the fourth is president/CEO of Blue Note Records. All are heroes.

The fete raised \$20,000. Donations can be sent to 1200 Broadway, Suite 7D, New York, N.Y. 10001.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	2	16	SOUNDTRACK PANGAEA 36071/I.R.S.	1 week at No. 1 LEAVING LAS VEGAS
2	1	7	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
3	3	18	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
4	4	87	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
5	5	3	ELLIS & BRANFORD MARSALIS COLUMBIA 67369	LOVED ONES
6	6	3	JOHN MCLAUGHLIN VERVE 529828	THE PROMISE
7	7	48	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
8	9	115	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
9	10	45	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
10	13	4	ROSEMARY CLOONEY CONCORD 4685	DEDICATED TO NELSON
11	8	39	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
12	12	3	GEORGE DUKE WARNER BROS. 46132	MUIR WOODS SUITE
13	NEW ▶		JACKY TERRASSON BLUE NOTE 35739/CAPITOL	REACH
14	15	25	GERALD ALBRIGHT ATLANTIC JAZZ 82829/AG	GIVING MYSELF TO YOU
15	NEW ▶		JOE LOVANO BLUE NOTE 29125/CAPITOL	QUARTETS LIVE AT THE VILLAGE VANGUARD
16	19	125	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
17	14	20	KEITH JARRETT ECM 21577	AT THE BLUE NOTE: SATURDAY, JUNE 4TH 1994 1ST SET
18	17	4	JOHN PIZZARELLI NOVUS 63191/RCA	AFTER HOURS
19	23	28	ANTONIO CARLOS JOBIM VERVE 525472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
20	20	105	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
21	18	47	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL [HS]	FIRST INSTRUMENT
22	11	27	CHET BAKER BLUE NOTE 28262/CAPITOL	MY FUNNY VALENTINE
23	16	141	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
24	NEW ▶		CHET BAKER BLUE NOTE 35739/CAPITOL	YOUNG CHET
25	22	117	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	11	QUINCY JONES ● QWEST 45875/WARNER BROS.	11 week at No. 1 Q'S JOOK JOINT
2	2	169	KENNY G ▲ ¹⁰ ARISTA 18646	BREATHLESS
3	3	12	JERALD DAEMYON GRP 9829 [HS]	THINKING ABOUT YOU
4	5	16	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
5	4	16	WILL DOWNING MERCURY 528755	MOODS
6	7	20	BONEY JAMES WARNER BROS. 45913 [HS]	SEDUCTION
7	6	27	FOURPLAY WARNER BROS. 45922	ELIXIR
8	8	16	NAJEE EMI 35704 NAJEE PLAYS SONGS FROM THE KEY OF LIFE - A TRIBUTE TO STEVIE WONDER	
9	10	34	THE JAZZMASTERS JVC 2049 [HS]	THE JAZZMASTERS II
10	14	7	BOBBY MCFERRIN BLUE NOTE 31677/CAPITOL	BANG! ZOOM
11	11	19	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
12	9	57	JOHN TESH PROJECT GTS 528753	SAX ON THE BEACH
13	12	95	JOHN TESH PROJECT GTS 528751	SAX BY THE FIRE
14	15	8	GEORGE BENSON WARNER BROS. 46050	THE BEST OF GEORGE BENSON
15	13	15	DAVID SANBORN WARNER BROS. 46002	LOVE SONGS
16	19	16	BOBBY CALDWELL SIN-DROME 8910	SOUL SURVIVOR
17	22	26	KEIKO MATSUI WHITE CAT 7727/JUNITY	SAPPHIRE
18	24	17	MAYSA BLUE THUMB 7001/GRP	MAYSA
19	16	5	AVENUE BLUE BLUEMOON 92658/AG	NAKED CITY
20	20	37	INCOGNITO VERVE FORECAST/TALKIN LOUD 528000/VERVE	100 DEGREES AND RISING
21	18	66	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
22	21	11	PAUL TAYLOR COUNTDOWN 77725	ON THE HORN
23	17	21	VARIOUS ARTISTS GRP 9827 A GRP ARTISTS' CELEBRATION OF THE SONGS OF THE BEATLES	
24	RE-ENTRY		ALEX BUGNON RCA 66665	TALES FROM THE BRIGHT SIDE
25	RE-ENTRY		NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM

Top New Age Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			*** No. 1 ***	
1	1	12	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	ENYA 8 weeks at No. 1
2	2	222	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
3	3	102	LIVE AT THE ACROPOLIS ▲ ³ PRIVATE MUSIC 82116	YANNI
4	4	44	BY HEART WINDHAM HILL 11164 [HS]	JIM BRICKMAN
5	5	52	LIVE AT RED ROCKS ● GTS 528754	JOHN TESH
6	6	150	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
7	7	70	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
8	8	300	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
9	9	6	VOICES ATLANTIC 82853/AG	VANGELIS
10	10	33	AN ENCHANTED EVENING DOMO 71005 [HS]	KITARO
11	11	20	TEMPEST NARADA 63035	JESSE COOK
12	12	26	BELOVED NARADA 64009	DAVID LANZ
13	NEW ▶		A THOUSAND PICTURES HIGHER OCTAVE 7084	CRAIG CHAQUICO
14	15	38	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
15	14	20	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
16	20	2	HIDDEN BEAUTY: THE EVOLUTION OF SOUND NARADA 63922	VARIOUS ARTISTS
17	19	111	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
18	18	96	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
19	13	37	I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI
20	16	18	THE MUSIC OF THE GRAND CANYON REAL MUSIC 1422	NICHOLAS GUNN
21	17	90	MONTEREY NIGHTS GTS 528748	JOHN TESH
22	RE-ENTRY		GYPSY FLAME BAJA 526/TSR	ARMIK
23	22	128	HOURS BETWEEN NIGHT + DAY OTTMAR LIEBERT + LUNA NEGRA EPIC 53804	
24	NEW ▶		HINTERLAND DISCOVERY 77033	STRANGE CARGO
25	24	70	ACOUSTIC PLANET HIGHER OCTAVE 7070 [HS]	CRAIG CHAQUICO

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

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

A Brazilian Balladeer Makes Two For The Nipper

NIPPER TO NELSON: BMG Brasil's press corps is trumpeting the fact that only two artists in the history of RCA have received the Nipper, a trophy portraying the company's famous canine symbol that is given as a lifetime-achievement award.

The first recipient was Elvis Presley. The second is Brazilian veteran balladeer Nelson Gonçalves, who picked up the prized statuette 55 years after debuting with RCA. To commemorate the event, BMG has just dropped "Nelson Gonçalves—O Mito," a three-CD retrospective containing 71 tracks recorded between 1941 and 1990.

With his creamy baritone and Latin-lover persona, the 76-year-old Gonçalves maintained a steady career despite a troubled personal life and mercurial music climate. In 1945, Gonçalves' biggest hit was "Maria Bethânia," which so touched a Bahian housewife that she named her daughter

after the song. More than 40 years later, Gonçalves performed "Maria Bethânia" with Caetano Veloso, brother of the famous singer whose name was inspired by the tune.

Gonçalves cut duets with many other Brazilian stars, among them Bethânia herself, Chico Buarque de Hollanda, Milton Nascimento, Fagner, Joanna, Elizeth Cardoso, and even rock singer Lobão. Gonçalves was accompanied by the best musicians, ranging from Dino Sete Cordas in the '40s to Raphael Rabello in 1990.

CONFERENCE UPDATE: Confirmed to perform showcases at Billboard's seventh annual International Latin Music Conference are EMI Latin Tejano upstart Bobby Pulido, PolyGram/Island singer/songwriter Soraya, fast-rising Sony star Shakira, and Sir George/Sony urban Latino act D.L.G. The three-day confab is slated



by John Lannert

for April 29-May 1 at the Hotel Intercontinental in Miami.

Billboard's April 29 showcase will be sponsored by CD/cassette manufacturer AmericDisc. Sponsoring the April 30 showcase is U.S. performing right society ASCAP. The "Writers In The Round" songwriters set will be sponsored by Warner/Chappell Music Inc. Warner/Chappell's new Latin division, by the way, has inked exclusive songwriter deals with Fernando Osorio and Adrián Possé, plus a worldwide (except for Argentina) administration deal with Sony Argentina star act Los Fabulosos Cadillacs.

Participants confirmed for the panel "The State Of Tejano" are Manolo Gonzalez, VP, Southwest operations, EMI Latin; Bob Prado, PD, KXTN-FM San Antonio, Texas; Cameron Randle, VP/GM Arista Texas; and Gil Romero, PD, KQQK-FM Houston.

BMI LATIN GETS AFFILIATED: BMI Latin has announced the following signings of composers and publishers: mega-star singer/songwriter Juan Luis Guerra, renewal agreement; Ramón Orlando, composer of the recent merengue smash "El Venao";

Elida Reyna, lead singer of Tejano act Elida Y Avante; Yudith Oviedo, composer of El Gran Combo's recent hits "No Digas Que No" and "La Chica De Mis Sueños"; Bohemia Suburbana, a fine Guatemalan rock act signed to Radio Vox; Ricardo Osorio, composer of Wilkins' 1994 hit "Que Me Pasa Contigo"; Demetrio Fariás, film score composer of "Un Mexicano En El Norte"; Alex Sánchez, film score composer of "Tierra Caletano"; AAG Music Co., which is owned by actor Andy García; and Cachaco, a composer signed to Fonovisa.

GETTING CAUGHT UP: Colombian record label Sonolux has opened an office in Coral Gables, Fla., as Sonolux USA. The label is being distributed by Sony... "Vamo' A Pambicha," a festive record from Canadian-based merengue crew Papo Ross & Orquesta Pambiche, has received a Juno nomination for best global album. The Juno Awards show, Canada's annual music awards ceremony, is set to take place March 10 at Copp's Coliseum in Hamilton, Ontario. Papo Ross records for Montreal imprint Cross Current/

rolling at the beginning," he adds.

JACKSON SPIKES RIO: Always in need of controversial publicity, Michael Jackson winged into Rio de Janeiro Feb. 9 to film a video for his upcoming single "They Don't Care About Us." The production took place despite objections from Rio's municipal authorities, who feared that the clip would produce negative images of a city angling to host a future Olympic Games.

Film director Spike Lee, who helmed the video, said in a press conference that "the world won't find out about Rio's condition through Michael Jackson—it's never been a secret."

The intrigue surrounding Jackson's trip intensified Feb. 12, when Rio's biggest newspapers contended that Rio's drug lords "co-produced" the video. Lee's crew was filming in Dona Marta, a poverty-stricken "morro" or "favela," as the hillside slums overlooking Rio are called, which is the fief of a drug kingpin known only as "Marcinho VP."

Jackson's dressing room in Dona Marta was at the home of one of Marcinho's imprisoned associates, Ronaldinho. Lee, director of the film "Do The Right Thing," said he "did the right thing" by paying off Marcinho VP. "The police have very little power here," said Lee. "Even in New York, sometimes we have to pay to film in some places."

"Nonsense," countered Rio's security secretary Hélio Luz, who added, "Lee was a sucker if he paid the drug dealers." Luz said that the local police were able to guarantee security for the film crew and its paler-than-ever superstar.

Skylight, the Brazilian production company assisting in the video shoot, denied payments to drug dealers, affirming only that the Dona Marta residents' association was connected to the filming.

To complicate matters, Marcinho VP began giving interviews that suggested that he was somehow involved in the video project. But Luz said that the person identifying himself as Marcinho VP was an imposter.

Mysteriously, the real Marcinho VP showed up, confirming himself as authentic. While affirming that he "knew what was going on" with the film project, Marcinho VP said that he had been given no money. He noted that the residents' association had received \$5,000.

Meanwhile, Jackson embarked on a blissful helicopter tour of Rio, saying that it was "a beautiful city." He later went to a shopping mall, gave presents to children, and waved to a crowd outside of his hotel. Jackson's latest trip to Rio was a far cry from his 1991 visit, when he would not leave his hotel. During that stay in Rio, a car in which he was riding struck and severely injured two students. (They still hope to receive compensation from Jackson, since Brazilian law contains no reparations for this kind of accident.)

When Jackson exited his hotel to leave Rio on Feb. 12, people in the streets applauded. Local politicians were likely doing the same.

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

Billboard Entertainment Marketing Announces Deal To Produce Spanish Radio Countdown Shows.

See "Homefront," page 101.

FUSION III.

Country Music Television and TVA Brazil have formed an equity partnership in CMT Brazil, a new Portuguese-language network dedicated to American and Brazilian rural sounds. Under the terms of the agreement, TVA Brazil will have 75% equity in the network; the CMT partnership (Gaylord Entertainment and Group W Satellite Communications) will have 25% equity. TVA is a joint venture owned by Abril Group, Falcon International Communications, Cap Cities/ABC/Hearst, and Chase Manhattan Bank.

On March 26, metal/punk label Epitaph Records is scheduled to release "Firme," a Latino counterpart to the label debut by Mexican-American ska/punk act **Voodoo Glow Skulls**... El Dorado Spanish rock act **Héroes Del Silencio** launched an extensive U.S. tour Feb. 23 at Fandango's in Oakland, Calif. . . . Heart On-RTP/Sony has signed Puerto Rican rapstress **Lisa M.**

RMM ROLLIN': RMM salsa siren India is cutting a Latin jazz album with **Tito Puente** and the **Count Basie Orchestra** titled "Jazzin'." The record is set to drop in May . . . Elsewhere, RMM has inked multitalented **Isidro Infante** as a recording artist and A&R director.

RMM president **Ralph Mercado** is hinting that **Marc Anthony** might be cutting an English-language record as part of a joint release with RMM and MCA. Mercado is particularly pleased with Anthony's role in the upcoming film "The Substitute," which stars **Tom Berenger**, because, as Mercado relates with a chuckle, Anthony's character "is killed late in the movie."

"I remember that when [salsa idol] **Willie Colón** was making movies, he got killed before the credits started

MANHATTAN LATIN MUSIC CENTER

◆ HABLAMOS SU IDIOMA ◆

Distribuidora one Stop

TIENE LOS MEJORES PRECIOS EN EL MERCADO SI LO CONSIGUE A MENOS NOSOTROS SE LO IGUALAMOS

VENGAN Y COMPAREN

Member of **NARIP**

DOS CENTRICOS LOCALES PARA SERVIRLE A USTED.....	New York Tel: (212) 563-4508 Fax: (212) 563-4847	Miami Tel: (305) 591-7684 Fax: (305) 477-0789
---	--	---

Toll Free 1-800-748-4809

TODO EN MUSICA LATINA

TANGO - FOLKLORE - ROCK ARGENTINO

MERENGUE - CUMBIA - SALSA

Catálogo gratis.
Ofertas todos los meses.
Envíos a todas partes del mundo.

distribuidora belgrano norte s.r.l.
Zabala 3941. Capital Federal (1427). Buenos Aires. Argentina.
Teléfonos: (54-1) 555-6100/6200 Fax: 555-6400.

H.L. DISTRIBUTORS, INC.

LA DISTRIBUIDORA MAS GRANDE Y MAS COMPLETA EN MUSICA LATINA EN EL MUNDO SIN DUDA, SIMPLEMENTE LA MEJOR!

Discos Compactos • Videolaser • Cassettes • Accesorios Y MUCHO MAS!

LLAMENOS HOY!
1-800-780-7712

6940 S.W. 12 Street Miami, FL 33144 • Local: (305) 262-7711 • Fax: (305) 261-6143

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 10 AMANECI EN TUS BRAZOS (BMG Songs, ASCAP)
 - 1 AMOR (Fonometric, SESAC)
 - 7 ANIMAL (Vander, ASCAP)
 - 8 COMO TE EXTRANO (A.Q.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
 - 39 COMO VOY A OLVIDARLA (Edimonsa, ASCAP)
 - 22 COQUETA (Copyright Control)
 - 32 CUANDO EL DESTINO SE COBRA (Copyright Control)
 - 15 DESVELADO (Copyright Control)
 - 11 ENAMORADO DE UN FANTASMA (Edimonsa, ASCAP)
 - 30 ERES ASI (Famous, ASCAP/Insignia, ASCAP)
 - 13 ESO ME GUSTA (Vander, ASCAP)
 - 14 ES POR TI (FIPP, BMI)
 - 3 EXPERIENCIA RELIGIOSA (Unimúsica, ASCAP/Fonometric, SESAC)
 - 9 HAY QUE PONER EL ALMA (EMOA, ASCAP)
 - 4 JUAN SABOR (J Faries, BMI)
 - 18 LA CARRETERA (Copyright Control)
 - 33 LAGRIMAS DE ALEGRIA (Sony Latin, BMI)
 - 16 LA ZAMBITA (Fonometric, SESAC)
 - 21 MALA MUJER (Solmar Music, SESAC)
 - 29 MANDAME FLORES (AY, AY, AY) (Striking, BMI)
 - 37 MAS Y MAS (Zomba Golden Sands, ASCAP)
 - 6 ME ASUSTERA PERO ME GUSTA (Fonometric, SESAC)
 - 35 MI BENDITA TIERRA (BMG Songs, ASCAP)
 - 31 MI FORMA DE SENTIR (Fonometric, SESAC)
 - 12 MUNDO DE AMOR (Zomba Golden Sands, ASCAP)
 - 17 NADA CONTIGO (LA BANQUETA) (Vander, ASCAP)
 - 24 NO LLORARE POR TI (Solmar, SESAC)
 - 20 NO PUDE DETENER MI LLANTO (Edimonsa, ASCAP)
 - 23 NO PUEDO MAS (Jam Entertainment, BMI)
 - 5 POR AMOR A MI PUEBLO (Mas Latin, SESAC)
 - 28 QUIEN (Copyright Control)
 - 19 QUIERO Y NECESITO (Vander, ASCAP)
 - 36 SE VA SE VA (Firstper, ASCAP)
 - 34 SI TU TE VAS (Fonovisa, SESAC/Unimúsica, ASCAP)
 - 25 TE AMARE (Rhinestone Jacket, ASCAP/Ramirez C.A.R., ASCAP/Ethiense Music, ASCAP/Schosh, ASCAP)
 - 26 TU COMO ESTAS (Copyright Control)
 - 40 TU NO TIENES CORAZON (720, BMI/Tohui, ASCAP)
 - 2 UN MILLON DE ROSAS (Mafiola, ASCAP/Larrinaga, ASCAP)
 - 27 VAMOS AMARLA LOS DOS (Vander, ASCAP)
 - 38 YA SE QUE ES EL FINAL (FOREVER BY YOUR SIDE) (Copyright Control)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
No. 1					
1	1	1	8	CRISTIAN MELODY/FONOVISIA	AMOR D.FREIBERG (C.CASTRO)
2	2	2	8	LA MAFIA SONY	UN MILLON DE ROSAS M.LICHTENBERGER JR. (A.LARRINAGA,B.LARRINAGA)
3	4	10	5	ENRIQUE IGLESIAS FONOVISIA	EXPERIENCIA RELIGIOSA R.PEREZ-BOTIJA (C.GARCIA ALONSO)
4	5	6	6	LA TROPA F EMI LATIN	JUAN SABOR J.FARIAS,J.FARIAS (J.FARIAS)
5	9	8	7	M. A. SOLIS Y LOS BUKIS FONOVISIA	POR AMOR A MI PUEBLO M.A.SOLIS (M.A.SOLIS,M.MARROQUIN)
6	7	9	5	ANA BARBARA FONOVISIA	ME ASUSTA PERO ME GUSTA A.PASTOR (J.NAZARI)
7	14	31	3	BRONCO FONOVISIA	ANIMAL BRONCO (J.GUADALUPE ESPARZA)
8	3	4	21	PETE ASTUDILLO EMI LATIN	COMO TE EXTRANO A.B.QUINTANI LA III (A.B.QUINTANI LA III,P.ASTUDILLO,J.OJEDA)
9	10	24	4	VICTOR MANUELLE SONY	HAY QUE PONER EL ALMA S.GEORGE (O.ALFANNO)
10	6	3	13	LUIS MIGUEL WEA LATINA	AMANECI EN TUS BRAZOS L.MIGUEL,K.CIBRIAN (I.A.JIMENEZ)
11	8	5	13	LIBERACION FONOVISIA	ENAMORADO DE UN FANTASMA LIBERACION (H.PONY GONZALEZ)
12	11	14	5	LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN	MUNDO DE AMOR G.FELIX (M.QUINTERO LARA)
13	15	18	7	PESADO FONOVISIA	ESO ME GUSTA J.ALFARO (J.GUADALUPE ESPARZA)
14	12	12	6	JON SECADA SBK/EMI LATIN	ES POR TI E.ESTEFAN JR.,J.SECADA,J.CASAS (K.SANTANDER)
15	18	28	6	BOBBY PULIDO EMI LATIN	DESVELADO E.FIZONDO (J.AVENA)
AIRPOWER					
16	NEW ▶		1	FITO OLIVARES FONOVISIA	LA ZAMBITA F.OLIVARES (R.OLIVARES)
AIRPOWER					
17	38		2	LOS TIRANOS DEL NORTE FONOVISIA	NADA CONTIGO (LA BANQUETA) J.MARTINEZ (F.CORCHADO,P.BRAMBILA)
AIRPOWER					
18	39		2	JULIO IGLESIAS SONY	LA CARRETERA R.ARCUSA (R.LIVI R.FERRO)
AIRPOWER					
19	23	26	5	JOSE MANUEL FIGUEROA FONOVISIA	QUIERO Y NECESITO J.SEBASTIAN (J.SEBASTIAN)
AIRPOWER					
20	26	33	5	LOS REHENES FONOVISIA	NO PUDE DETENER MI LLANTO NOT LISTED (J.TORRES,S.GUZMAN)
21	16	20	5	INDUSTRIA DEL AMOR FONOVISIA	MALA MUJER A.MITCHELL (A.RAMIREZ,R.VERDUZCO)
22	20	21	10	INTOCABLE EMI LATIN	COQUETA J.L.AYALA (L.PADILLA)
23	24	23	14	LOS TIGRES DEL NORTE FONOVISIA	NO PUEDO MAS IN INC. (I.BELLO)
24	NEW ▶		1	LOS DINNOS FONOVISIA	NO LLORARE POR TI A.MITCHELL (A.SOLIS)
25	22	15	6	MARC ANTHONY RMM	TE AMARE S.GEORGE,M.ANTHONY (A.RAMIREZ JR.,E.STAWTICH)
26	40		2	DOMINGO QUINONES RMM	TU COMO ESTAS C.SOTO,D.QUINONES (G.MARQUEZ)
27	29		2	MANDINGO FONOVISIA	VAMOS AMARLA LOS DOS J.GUADALUPE ESPARZA (J.GUADALUPE ESPARZA)
28	13	7	12	PEDRO FERNANDEZ POLYGRAM LATINO	QUIEN H.PATRON (E.MOGUEL)
29	27	25	6	SPARX FONOVISIA	MANDAME FLORES (AY, AY, AY) T.MORRIE (I.ANTONIO)
30	21	19	7	THE BARRIO BOYZZ SBK/EMI LATIN	ERES ASI K.C.PORTER (M.FLORES)
31	17	13	8	GIRO SDI/SONY	MI FORMA DE SENTIR C.SOTO (J.M.DEL CAMPO)
32	35	32	5	EZEQUIEL PENA FONOVISIA	CUANDO EL DESTINO SE COBRA M.A.SOLIS (M.E.CASTRO)
33	30	35	12	FAMA SONY	LAGRIMAS DE ALEGRIA C.GALVAN,J.GALVAN (J.GALVAN)
34	19	11	22	ENRIQUE IGLESIAS FONOVISIA	SI TU TE VAS R.PEREZ-BOTIJA (E.IGLESIAS,R.MORALES)
35	32	27	7	JUAN GABRIEL ARIOLA/BMG	MI BENDITA TIERRA JUAN GABRIEL (JUAN GABRIEL)
36	34	16	5	PIMPINELA POLYGRAM LATINO	SE VA SE VA J.GALAN (J.GALAN),GALAN
37	28	17	5	MAZZ EMI LATIN	MAS Y MAS J.GONZALEZ (J.LOPPEZ)
38	33		2	GISSELLE RCA/BMG	YA SE QUE ES EL FINAL B.CEPEDA (M.BLATTE (L.GOTTLIEB))
39	NEW ▶		1	LOS CARDENALES DE NUEVO LEON FONOVISIA	COMO VOY A OLVIDARLA D.CHAVEZ MORENO (G.ABREGO)
40	RE-ENTRY		2	LA DIFERENCIA ARISTA TEXAS/BMG	TU NO TIENES CORAZON R.MORALES,M.MORALES (R.CASTILLON,M.C.SPINDOLA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
21 STATIONS	20 STATIONS	59 STATIONS
1 CRISTIAN MELODY/FONOVISIA AMOR	1 VICTOR MANUELLE SONY HAY QUE PONER EL ALMA	1 LA MAFIA SONY UN MILLON DE ROSAS
2 JON SECADA SBK/EMI LATIN ES POR TI	2 DOMINGO QUINONES RMM TU COMO ESTAS	2 CRISTIAN MELODY/FONOVISIA AMOR
3 ENRIQUE IGLESIAS FONO-VISA EXPERIENCIA...	3 MARC ANTHONY RMM TE AMARE	3 LA TROPA F EMI LATIN JUAN SABOR
4 THE BARRIO BOYZZ SBK/EMI LATIN ERES ASI	4 GIRO SDI/SONY MI FORMA DE SENTIR	4 BRONCO FONOVISIA ANIMAL
5 DONATO & ESTEFANO SONY ESTOY ENAMORADO	5 GISSELLE RCA/BMG YA SE QUE ES EL FINAL	5 PETE ASTUDILLO EMI LATIN COMO TE EXTRANO
6 RICARDO MONTANER EMI LATIN SOY TUYO	6 ALEX D'CASTRO POLYGRAM ROOVEN DISCULPAME	6 ANA BARBARA FONOVISIA ME ASUSTA PERO ME...
7 JOSE JOSE ARIOLA/BMG NO VALIO LA PENA	7 HECTOR TRICOCHÉ POLY-GRAM ROOVEN DIME SI...	7 M. A. SOLIS Y LOS BUKIS FONOVISIA POR AMOR A...
8 JULIO IGLESIAS SONY LA CARRETERA	8 CRISTIAN MELODY/FONOVISIA AMOR	8 LIBERACION FONOVISIA ENAMORADO DE UN...
9 MILLIE EMI LATIN CON LOS BRAZOS ABIERTOS	9 MANNY MANUEL MERENGA-ZO/RMM MI PROBLEMA	9 LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN MUNDO...
10 MANA WEA LATINA EL RELOJ CUCU	10 KAOS SDI/SONY ME HACES FALTA	10 PESADO FONOVISIA ESO ME GUSTA
11 ROCIO DURCAL ARIOLA/BMG QUE DE MI	11 EDGAR JOEL POLYGRAM ROOVEN NO JUEGES MAS...	11 BOBBY PULIDO EMI LATIN DESVELADO
12 RICKY MARTIN SONY A MEDIO VIVIR	12 LOS ILEGALES ARIOLA/BMG LA MORENA	12 FITO OLIVARES FONOVISIA LA ZAMBITA
13 DI BLASIO ARIOLA/BMG PENELOPE	13 TITO NIEVES RMM MI PRIMER AMOR	13 LOS TIRANOS DEL NORTE FONOVISIA NADA CONTIGO
14 YOLANDITA MONGE WEA LATINA ANTES DE TI	14 JOHNNY RIVERA RMM TE ME PERDISTE	14 LOS REHENES FONOVISIA NO PUDE DETENER MI...
15 SHAKIRA SONY ESTOY AQUÍ	15 RIKARENA A/N/EMI LATIN ME HICIERON OLVIDAR	15 INTOCABLE EMI LATIN COQUETA

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 6500 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.

FONOVISIA
El Sonido Mágico de los 90's

CRISTIAN
EL DESEO DE OÍR TU VOZ

SP-0510
COMPACT DISC AND CASSETTE

FONOVISIA
CORPORATE HEADQUARTERS: 7710 HASKELL AVENUE, VAN NUYS, CA 91406 • 818/782-6100 FAX 818/782-6162

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan™	
			★ ★ NO. 1 ★ ★	
1	1	63	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED 36 weeks at No. 1
2	2	103	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
3	6	23	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98) HS	A PORTRAIT
4	3	19	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
5	4	78	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
6	5	285	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430423 (10.98 EQ/16.98)	IN CONCERT
7	9	32	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC
8	7	8	YO-YO MA SONY CLASSICAL 67173 (9.98 EQ/15.98)	DVORAK: CELLO CONCERTO
9	10	2	EMANUEL AX, YO-YO MA & FRIENDS SONY CLASSICAL 61964 (9.98 EQ/15.98)	SCHUBERT: TROUT QUINTET
10	8	16	ANTHONY WAY/STANISLAS SYREWICZ LONDON 448165 (10.98 EQ/16.98)	THE CHOIR
11	11	40	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/16.98)	ADAGIO
12	15	2	JULIAN LLOYD WEBBER PHILIPS 442426 (10.98 EQ/16.98)	LULLABY
13	RE-ENTRY		CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
14	12	5	ANONYMOUS 4 SONY CLASSICAL 62006 (9.98 EQ/15.98)	EINHORN: VOICES OF LIGHT
15	RE-ENTRY		SEQUENTIA DEUTSCHE HARMONIA MUNDI 77346 (9.98/15.98)	VOICE OF THE BLOOD

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	20	LONDON PHILHARMONIC (SCHOLLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD 16 weeks at No. 1
2	2	5	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
3	3	14	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
4	6	44	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
5	7	40	VANESSA-MAE ANGEL 55089 (10.98/15.98) HS	THE VIOLIN PLAYER
6	5	38	VARIOUS ARTISTS LONDON 444460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2
7	10	13	BOSTON POPS (WILLIAMS) SONY CLASSICAL 68419 (9.98 EQ/15.98)	WILLIAMS ON WILLIAMS
8	9	109	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
9	8	25	KATHLEEN BATTLE SONY CLASSICAL 68473 (9.98 EQ/15.98) HS	SO MANY STARS
10	11	36	VARIOUS ARTISTS DELOS 3186 (10.98/15.98)	HEIGH-HO! MOZART
11	12	113	JOHN WILLIAMS/ITZHAK PERLMAN ● MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
12	4	25	VARIOUS ARTISTS WINDHAM HILL 11171 (9.98/15.98)	THE ROMANTICS
13	15	2	LONDON SYMPHONY (WILLIAMS) DCC COMPACT CLASSICS DZS-090 (16.98/39.98*)	RAIDERS OF THE LOST ARK
14	14	2	CINCINNATI POPS (KUNZEL) TELARC 80405 (10.98/15.98)	ANDREW LLOYD WEBBER
15	RE-ENTRY		CHICAGO SYMPHONY (BARENBOIM) TELDEC 98802 (10.98/16.98)	HANNIBAL: AFRICAN PORTRAITS

TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	2	50	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC 19 weeks at No. 1
2	3	52	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
3	10	7	VARIOUS ARTISTS INFINITY DIGITAL 51975 (4.98 EQ)	PASSION FOR BEETHOVEN
4	8	21	VARIOUS ARTISTS INFINITY DIGITAL 57241 (4.98 EQ)	TCHAIKOVSKY: BALLET SUITES
5	12	77	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
6	7	8	VARIOUS ARTISTS INFINITY DIGITAL 51977 (4.98 EQ)	INNER PEACE-CLASSICS FOR THE SPIRIT
7	5	7	VARIOUS ARTISTS INFINITY DIGITAL 51976 (4.98 EQ)	SENSUAL MOMENTS
8	9	13	VARIOUS ARTISTS INFINITY DIGITAL 51973 (4.98 EQ)	CHOPIN: PIANO SONATAS; NOCTURNES
9	6	8	VARIOUS ARTISTS INFINITY DIGITAL 51979 (4.98 EQ)	DINNER FOR TWO
10	15	26	VARIOUS ARTISTS INFINITY DIGITAL 57229 (4.98 EQ)	BEETHOVEN: PIANO SONATAS
11	14	36	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
12	NEW		BERLIN SYM. (WOHLERT) LASERLIGHT 15633 (4.98/5.98)	TCHAIKOVSKY: BALLET SUITES
13	RE-ENTRY		VARIOUS ARTISTS LASERLIGHT 15539 (4.98/5.98)	TOP 10 OF CLASSICAL MUSIC
14	RE-ENTRY		VARIOUS ARTISTS PHILIPS 446377 (5.98 EQ/10.98)	MOZART FOR YOUR MIND
15	RE-ENTRY		THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS

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

Artists & Music

Classical
KEEPING
SCORE™

by Heidi Waleson

PIANIST SIGNED: Pianist Peter Serkin has returned to RCA with a three-year, six-disc contract. His first title under the deal arrived in stores Feb. 27. The recording, "... in real time," is a remarkably personal document in that all nine of the pieces on it were written for Serkin.



SERKIN

works for Serkin.

A second disc of contemporary repertoire is scheduled for the fall.

Serkin's association with RCA dates back to the '60s, when he made several solo recordings and discs of chamber music with the ensemble Tashi, including a landmark performance of Messiaen's "Quartet For The End Of Time." The next Serkin release (May 14) will feature Bach's "Italian Concerto" and "Goldberg Variations," the work with which Serkin made his 1965 New York recital debut.

Upcoming recordings include works for two pianos by Max Reger and Ferruccio Busoni with Andras Schiff and a program of Stravinsky with Oliver Knussen conducting the Cleveland Orchestra. The pianist is playing recitals in Berkeley, Calif., on Sunday (3); Seattle on Wednesday (6); Olympia, Wash., on Thursday (7); and Austin, Texas, on Friday (8); upcoming U.S. engagements include concert appearances with the Dayton Philharmonic (April 17) and the Kansas City Symphony (May 5).

TAKEMITSU LEGACY: Takemitsu, who died of cancer in Tokyo, was the first Japanese composer to become widely known in the West. His spare yet sensual music evoked the sensibilities of the East through Western musical forms and instru-

ments. He wrote 91 scores for Japanese filmmakers, including Akira Kurosawa.

Takemitsu's music has been championed by clarinetist Richard Stolzman, conductor Seiji Ozawa, and guitarists Julian Bream, John Williams, and David Starobin, in addition to Serkin. "Fantasma/Cantos," a work for clarinet and orchestra, won the 1984 Grawemeyer Award; Stolzman recorded the piece with the BBC Orchestra and conductor Tadaaki Otaka for RCA.

Also in Takemitsu's extensive discography is a collection of guitar works, including "To The Edge Of Dream" with John Williams, the London Sinfonietta, and Esa-Pekka Salonen on Sony Classical, and "November Steps" with Ozawa and the Saito Kinen Orchestra on Philips.

ALL MUST HAVE PRIZES: The National Assn. of Recording Merchandisers Convention's Classical Music Reception on March 24 in Washington, D.C., will give two organizations the opportunity to honor individuals who have been carrying the flag for classical music. First up is the award for 1996 music educator of the year; it was established in 1995 by the Classical Music Coalition, the folks who brought us Classical Music Month.

The award is intended to "recognize educators who have made outstanding and unique contributions to the teaching of classical music." The winner will be chosen by Jane Alexander of the NEA, Dr. John Mahlmann of the Music Educators National Conference, and Wynton Marsalis.

The nominees, submitted by members of the coalition, are David Circle (Shawnee Mission, Kan.), Ilene Cooper (San Diego), Melissa Cox (Arizona), Alfred Jarrett (Buffalo, N.Y.), Mark Jordan (Chicago), Peggy Krasin (River Falls, Wis.), Judy Moore (Cleveland), DeVonna Murrin (Edina, Minn.), Christine Sezer (Howell, N.J.), Ira Shankman (New York), Marsha Kindall Smith (Natick, Mass.), Susan Watson (Pensacola, Fla.), Renee Westlake (Montana), and Robert Winter (Los Angeles).

New on the award scene will be National Public Radio's "Performance Today" classical music awards, also slated for presentation at NARM. Ben Rowe, music producer of the NPR program, is spearheading the awards and wants to create an honor "between the Grammy and the Gramophone for classical music-making in the U.S., with the same aesthetic and concept of taste-making and artist-breaking that we do on the show."

Nominees will be drawn from commercially available CDs released in the U.S. in 1995, as well as from artists who have appeared on the show but are not yet on records. Nominees in six categories, including debut performer of the year and artist of the year (the person who, through music, appearances, and outreach, makes the best case for the art form), as well as judges, will be announced shortly.

THE JESUS LIZARD GIVES CAPITOL ITS BEST 'SHOT'

(Continued from page 13)

100,000 worldwide."

The 7-year-old band extended its reach somewhat on last year's Lollapalooza tour, which helped boost sales of its final Touch and Go release, "Down" (which has sold 25,000 copies, according to SoundScan, although many of the band's albums are sold through nonmonitored outlets). The tour gained Yow some extra notoriety in Cincinnati, where he landed in jail following a performance in which he completely disrobed—not an uncommon sight to Jesus Lizard fans.

"They're so thrilling and scary live, and part of that can't necessarily come through stereo speakers," says Ayers. "That said, I still think they've made a record that does capture a lot of it, particularly where Yow is concerned."

"Shot" is the first Jesus Lizard record to be produced by someone other than Steve Albini. It was recorded with GGGarth Richardson, who was suggested to the band by Melvins leader Buzz Osbourne. "Steve played a huge role in our

past records, but it was getting to be time to move on," says Yow. "We've always tried to keep things uncluttered, but I think ['Shot'] brings out certain elements a little more."

It certainly allows for easier access to Yow's bug-eyed vocals, which are particularly potent on "Trephination" and "Too Bad About The Fire," a harrowing composite of tabloid news stories. Retailers who have heard "Shot" are eager to see how the band's fans respond to the new disc.

"They're the kind of band that appeals to people who want the real marrow of music," says Mike Lindsey, buyer for Birmingham, Ala.-based Magic Platter. "I'm convinced that fans will like the new album, since it is very, very tough. And I think we'll do better with it, since they'll have a higher profile in this market, which tends to get into things a little later."

Conde says the label will do its best to raise that profile, both on a retail level (through a strong

positioning campaign and potential giveaways, such as "Shot" shot glasses) and among consumers who might appreciate the band's strong visual appeal.

"We're working on an interactive computer game, which features the band members as characters," she says. "But mostly, we're relying on the band to keep up its maniacal touring pace."

Booked by Billions and Billions (an agency founded by Boche Billions, who also manages the band), the Jesus Lizard is scheduled to embark on an extended road trek that will begin later this month in Europe. It will kick off an American leg in mid-April with two Chicago dates celebrating the release of "Shot."

"Even though we are getting older, as long as I'm still physically capable of doing it, there's nothing I'd rather do than tour," says Yow. "At least this way, I'm able to plan my personal life so that I'm always in a place like Australia in January. It's a very human way to live."

Songwriters & Publishers

ARTISTS & MUSIC



The Legend Lives On. EMI Music Publishing has purchased the complete catalog of the late Dan Hartman, including such hits as "I Can Dream About You" and "Free Ride." Pictured, from left, are Alan Bomser, attorney, Solovay, Marshall & Edlin; Francois Mobasser, attorney, Solovay, Marshall & Edlin; Robert H. Flax, executive VP, EMI Music Publishing Worldwide; Clark Miller, VP of business and legal affairs, EMI Music Publishing; Paul Marshall, attorney, Solovay, Marshall & Edlin; Howard Wattenberg, attorney, Grubman, Indursky, Schindler & Goldstein; and David Weinberg, attorney, Grubman, Indursky, Schindler & Goldstein.



Gotta Love Alanis. Multiple-Grammy nominee and BMI-affiliated artist/writer Alanis Morissette visits with industry executives before performing for a capacity crowd at New York's Roseland. Pictured, from left, are John Alexander, executive VP, MCA Music Publishing; Del Bryant, senior VP of performing rights, BMI; Morissette; Charlie Feldman, VP of writer/publisher relations, BMI; and Jeff Cohen, senior director of writer/publisher relations, BMI.



No Fools Here. Columbia recording artist Nancy Wilson, left, embraces BMG Music Publishing singer/songwriter Larry Loftin backstage following her performance at the Blue Note. Loftin's composition "A Fool In Love" is on Wilson's new album.



Literacy Leaders. ASCAP members Jimmy Jam and Terry Lewis co-chair the Literacy Lyric Project, which is sponsored by ASCAP and the International Assn. of African American Music. The workshop program for inner-city high school students encourages improvement of reading skills through songwriting and music production. Pictured after the unveiling of the program, in the front row from left, are Helen Little, music director, WBLN New York; Jam; and Marilyn Bergman, president/chairman, ASCAP. Pictured in the back row, from left, are John LoFurmento, executive VP/COO, ASCAP; Frankie Crocker, air personality, WBLN; and Rodney Shearley, co-national director of promotions, Perspective Records.



Under Oath. Industry leaders recently appeared before the House Judiciary Subcommittee on Courts and Intellectual Property. Pictured testifying at the copyright protection act hearings, from left, are Edward P. Murphy, president/CEO, National Music Publishers' Assn.; Frances Preston, president, BMI; and Jack Valenti, president, Motion Picture Assn. of America.

NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

HOT 100 SINGLES

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

HOT COUNTRY SINGLES & TRACKS

I'LL TRY • Alan Jackson • WB/ASCAP, Yee Haw/ASCAP

HOT R&B SINGLES

DOWN LOW (NOBODY HAS TO KNOW) • R. Kelly • Zomba/BMI, R. Kelly/BMI

HOT RAP SINGLES

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

HOT LATIN TRACKS

AMOR • Cristian Castro • Fonomusic/SESAC

Gould Displayed Grace And Wit; 'Du Barry' Gets 'Encores!'

MMORTON GOULD, who died Feb. 21 at the age of 82, was an accomplished composer. He also represented thousands of his colleagues as president of ASCAP (Billboard, March 2).

He was blessed with grace and wit. He also loved a good joke and a humorous outcome to serious business. In a telephone call to Irving Berlin some six months before the great songwriter's 100th birthday in 1988, Gould said that it was time to plan the celebration of the chronological milestone. "What's your hurry?" Berlin asked.

And, to an acquaintance who had a preference for musical theatre, Gould signed a folio of his 1995 Pulitzer Prize-winning work "Stringmusic" with, "Bet you can't hum this!"

WHAT SWELL PORTER: The musical libretto got bigger play in the decade that followed the opening of Cole Porter's "Du Barry Was A Lady" in December 1939. It was the last musical of the '30s to open on Broadway. As for Porter, his librettos continued to take a second seat to his scores for the rest of his career, but who is complaining?

A major hit in its time, the show's coupling of stars Ethel Merman and Bert Lahr was one good reason that it got a delightful concertized presentation—what else is new?—as the first presentation this year of the winning series "Encores! Great American Musicals In Concert." "Du Barry Was A Lady" had four performances Feb. 15-17 at New York's City Center.

Even though the show is not as hit-laden as his earlier "Anything Goes" and later "Kiss Me, Kate," like his vastly underrated "Out Of This World" (1950), "Du Barry Was A Lady" continuously flows with engaging tunes and masterly lyrics. Indeed, "Friendship" still has public identity, and, at one time, a terrific Porter ballad, "Do I Love You?," was considered a standard, or at least a minor one. Only in this day and age do standards fade into total obscurity.

If there is any criticism of the

score, it is that it is heavy with "laundry list" songs that are on target yet often run out of steam.

Many will recognize "Well, Did You Evah!" as the song Frank Sinatra and Bing Crosby sang so engagingly in the Porter film musical "High Society" (1957) and think it was used to bolster the "Du Barry" score. But the score doesn't need bolstering, and the song was introduced in the show. And while we're on the subject, the song is *the* show-stopping duet by Scott Ware and Liz Larsen.

Top billing went to two pros, the veteran Robert Morse and the newer fine talent Faith Prince. Morse did everything he could, without alienating the audience, to imitate Lahr, while Prince held to her own brassy ways. Their numbers, enmeshed in nonsense about a lowly nightclub attendant who is transported back to the reign of Louis XV, are uniformly top Porter, including "Friendship," "But In The Morning, No," and "It Ain't Etiquette."

Among her solo turns are "Give Him The Oo-La-La," "Kaiti Went To Haiti," "When Love Beckoned," and

"Come On In." As for the onetime evergreen "Do I Love You?," it was in the most capable company of baritone Burke Moses, who also does handsomely by a rare Porter ballad, "It Was Written In The Stars," which has a moody melody with an ersatz Middle Eastern flavor—hey, Porter, didn't always find the beguine beguiling.

Fortunately, for those of you who missed the brief revisit of "Du Barry Was A Lady," plans call for a cast album of the proceedings on DRG Records, which has had rights to the "Encores!" shows (it recorded last year's "Call Me Madam," "Out Of This World," and "Pal Joey").

PPRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.:

1. Natalie Merchant, "Tigerlily"
2. Seal, "Seal"
3. AC/DC, "Ballbreaker" (guitar tab).
4. Tori Amos, "The Bee Sides."
5. Paul Simon, "Paul Simon Complete" (revised edition).

Words & Music



by Irv Lichtman

Studio Action

ARTISTS & MUSIC

Effanel Rolls With The Times Aboard Monster Truck

BY PAUL VERNA

NEW YORK—Randy Ezratty must have been the kind of kid who just *had* to have the truck with all the bells and whistles: the lights that flashed, the wheels that turned, the doors that opened, the sirens that wailed. No voice of reason was going to convince him to settle for anything less.

As an adult, Ezratty hasn't changed much. He's still determined to have the coolest truck on the block, and—starting next month—he will. By the time he rolls to his next gig, the founder and owner of remote recording company Effanel Music will be traveling in style in an expandable trailer he calls L7. Why the name?

"It's Effanel's seventh system, and the term L7 means 'square' in beatnik lingo," explains the mild-mannered Ezratty, whose boyish grin makes him

appear younger than his 40 years.

"The unit's most prominent feature is its ability to expand, on-location, into a spacious, square-ish control room," he adds. "It is the world's first mobile recording studio whose control room walls expand outward to create a spacious, studio-like environment. Its 14-foot width and 10-foot ceilings resemble some of the world's finest stationary control rooms."

Ezratty notes that expandable trailers are common in the video, military, and medical fields, but not in the music recording world. To his knowledge, L7 is the first such unit of its kind to be fully operable in both the expanded and "closed-wall" modes.

"Some of Effanel's best location recordings have been made at places where an expanding unit would not fit," says Ezratty.

Not content to simply park the truck

in Effanel's garage in the Chelsea section of Manhattan and let it sit idle until the next time the phone rings, Ezratty has built a spacious, comfortable studio next to the garage where artists can rehearse at leisure and then "plug in" to the truck when they're ready to record. In other words, when it's not on location, the truck serves as a fully functional control room.



EZRATTY

And what a control room. The first company to install an SSL console in a mobile unit, Effanel now sports a variety of state-of-the-art recording options, including a 56-channel array of discrete, ultra-high-quality John Hardy microphone preamps; a 60-channel George Massenburg Labs HRT 9100 line mixer with switchable input/output configurations and a custom P&G fader pack (see sidebar); 40 channels of Neve 33115 mike preamps/equalizers; a 600-point Mogami patch bay that facilitates numerous configurations for multitrack or direct-to-stereo recording; a Sony 3348 DASH recorder; twin Otari MTR-90 24-track analog machines with Dolby SR; six Tascam DA-88s; and the SSL—a 52-input, 4000 G-Plus console with Ultimatum. The SSL, incidentally, has been modified to be able to con-

trol the audio path through the GML mixer.

The artistic community has responded with overwhelming enthusiasm to Effanel's recording system and philosophy. Among the company's impressive list of clients are Bruce Springsteen, Natalie Merchant, Wynnton Marsalis, Roy Hargrove, PJ Harvey, the Goo Goo Dolls, Whitney Houston, U2, the Rolling Stones, Paul Simon, Paul McCartney, and many others.

Furthermore, Effanel is the recording company of choice for various MTV shows, including "Unplugged" events and the cable channel's Video Music Awards and "120 Minutes"; the Grammy Awards; the Billboard Music Awards; and other top awards shows.

Besides Ezratty—who considers himself "a real hands-on owner" and a recording engineer—Effanel's full-time staff consists of mixing engineer and partner John Harris ("My key man, without a doubt," says Ezratty); Brian Kingman, a recording engineer who was instrumental in the design of the new truck; technical specialist John Bates, who also assists on gigs; studio manager Jane Marvin; and general assistant Ricardo Reid.

Effanel also retains "producer in residence" Mark Hutchins, a young musician and recording enthusiast who joined the company as an assistant and quickly graduated to engineer and sound mixer. Although Hutchins is not

a full-time Effanel staffer, he is integral to the company's success, according to Ezratty.

A native of Los Angeles, Ezratty cut his teeth assisting in the city's studios before landing in the Fleetwood Mac camp in the late '70s. By 1980, he had become so enamored of the concept of "recording in places other than a control room" that he started his own company to do just that.

"I needed to travel a little bit, so I became a road mixer; and then I decided I needed to get back into the studio, so I thought the perfect combination was remote recording," says Ezratty.

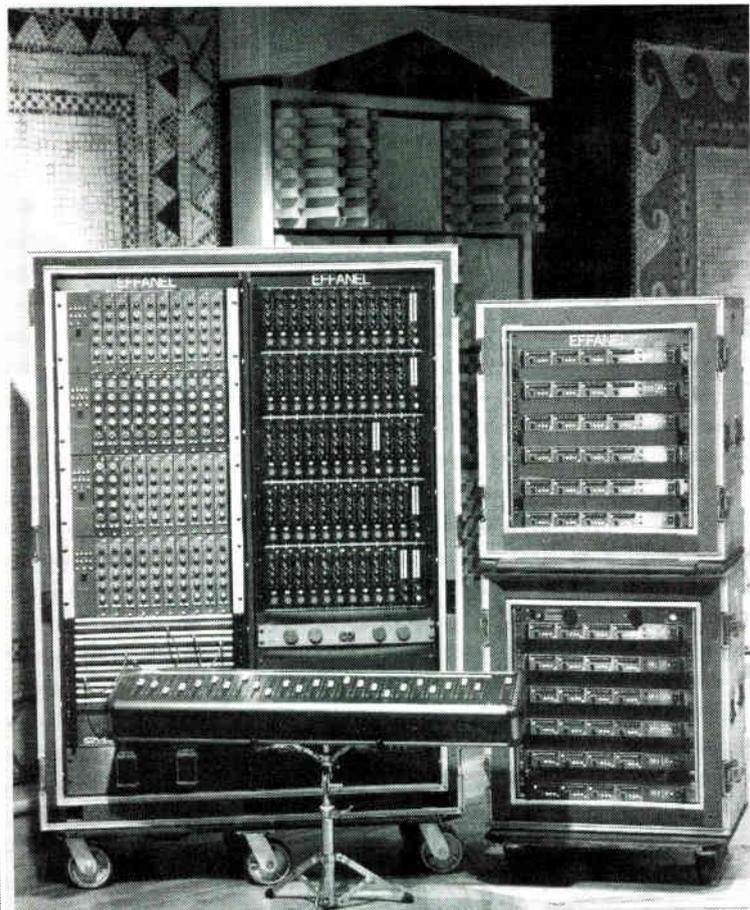
"I'd never done it. I knew of the Wally Heider trucks, and I knew how it was done properly. But the idea of not being able to put it on an airplane and take it to Europe—the idea of not being able to leave solid ground—weirded me out, so I did all this portable stuff. The time was right. It became popular to record outside of studios, and we were right there. We were the only guys doing it at the time."

When it came to picking a name, Ezratty chose Effanel—a stylized spelling of the initials 'F' and 'L,' which fans of gonzo journalism will instantly identify as shorthand for the Hunter S. Thompson masterpiece "Fear And Loathing In Las Vegas."

True to the maverick spirit of "Fear And Loathing," Ezratty did not go by

(Continued on next page)

Ezratty's Magic Rack



Effanel Music's custom-built, portable, high-resolution tracking and mixing system consists of 54 John Hardy mike preamps, shown at right, which are positioned onstage or just offstage, as close as possible to the microphones; a 60-channel GML 9100 line mixer (center strip) with a custom P&G fader pack (shown on stand); and 40 Neve 33115 mike preamps/equalizers, all discrete (left strip).

Below the bank of Neves is a 600-point Mogami patch bay that facilitates various configurations, including 24-track analog, 48-track digital, and direct-to-stereo recording. The patch bay allows components to be added only when necessary, keeping the signal path as direct as possible, according to Effanel owner Randy Ezratty.

The system cost Effanel an estimated \$200,000, says Ezratty.

"Putting those mike preamps on-stage and plugging the output of those things right into the tape recorders makes me feel as if there's nobody touching us as far as the quality of what goes onto tape," says Ezratty, beaming.

"We've taken the best parts of the older Neve boards and combined them with the mind-boggling transparency of George Massenburg's mixer and John Hardy's microphone amps. I dare say it might be the finest-sounding tracking and mixing system in the world."

PAUL VERNA

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 2, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	CLUB-PLAY
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carey & Boyz II Men/ W. Afanasieff M. Carey (Columbia)	NOT GON' CRY Mary J. Blige/ Babyface (Arista)	WILD ANGELS Martina McBride/ M. McBride, P. Worley E. Seay (RCA)	WONDERWALL Oasis/ O. Morris N. Gallagher (Epic)	WHO DO U LOVE Deborah Cox/ David Morales (Arista)
RECORDING STUDIO(S) Engineer(s)	CRAVE/HIT FACTORY (New York) Dana Jon Chappelle Jay Healy, David Gleeson	THE TRACKEN PLACE (Los Angeles) Brad Gilderman	THE MONEY PIT (Nashville) Ed Seay	ROCKFIELD (Gwent, SOUTH WALES) Owen Morris Nick Brine	QUAD (New York) Hugo Dwyer
RECORDING CONSOLE(S)	SSL 8000G/Neve VRSP Legend with Flying Faders	Euphonix CS 2000	Trident 80	Neve VR with Flying Faders and Recall Automation	SSL 4072E with G computer
RECORDER(S)	Sony 3348	Sony 3348	Mitsubishi X-850	Studer A827	Studer A800
MASTER TAPE	Ampex 499	Ampex 467	Sony V1K	3M 996	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	SONY STUDIOS/ CRAVE (New York) Mick Guzauski	RECORD PLANT (Los Angeles) "Bassy" Bob Brockmann	THE MONEY PIT (Nashville) Ed Seay	ORINOCO (London) Owen Morris	QUAD (New York) Hugo Dwyer
CONSOLE(S)	SSL 4096G	SSL 4000G Plus with Ultimatum	Trident 80	Neve VR with Flying Faders	SSL 4072E with G computer
RECORDER(S)	Sony 3348	Studer A820	Sony 9000 Magneto Optical	Otari MTR 90	Studer A800
MASTER TAPE	Ampex 467	3M996	M.O. disc	Ampex 456	Ampex 499
MASTERING Engineer	GATEWAY Bob Ludwig	FUTURE DISC Eddy Schreyer	GEORGETOWN MASTERS Carlos Grier Denny Purcell	ABBEY ROAD Nick Webb	STERLING SOUND George Martino
CD/CASSETTE MANUFACTURER	Sony	BMG	BMG	Sony	BMG

© 1996, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales.

EFFANEL ROLLS

(Continued from preceding page)

the rule book (if a rule book even existed for his line of work). Effanel's first gig was in the western African country of Ghana recording Mick Fleetwood's solo album, "The Visitor."

"Mick had heard that I'd put this portable recording system together, and he said, 'Perfect, we'll take it to Africa,'" recalls Ezratty.

"The whole concept of Effanel was to record anywhere. I wanted it all to fit in a small trailer and drag it all over the place. In those days, because machines were so big and the conventional wisdom was that you had to monitor in a control room, it was against the grain. A lot of it was naiveté on my part. I just thought it would work. Now everybody's doing it, so I guess the concept just caught on."

Unsure where he wanted to be at any given time, Ezratty moved on after the success of the Fleetwood project. He relocated to Paris, changed his mind, and headed back to Los Angeles. On the way, he stopped in New York and was seduced by the city's autumn charm. "I thought, 'This is it, this is the place. I'm not going back to L.A.,'" he says.

Once he established himself on the East Coast, Ezratty earned a reputation as one of the world's top portable recordists. He did numerous high-profile projects, including Bryan Ferry's "Boys And Girls," U2's "The Unforgettable Fire," Pat Metheny's "Travels," Paul Simon in Zimbabwe, Tina Turner in Rio de Janeiro, and the Amnesty International tour.

As more and more artists embraced the concept of portable recording and began doing it themselves, Ezratty responded by building a truck and branching out into the mobile business. An uncompromising audio professional, he upped the ante for mobile competitors by installing an SSL console in his truck.

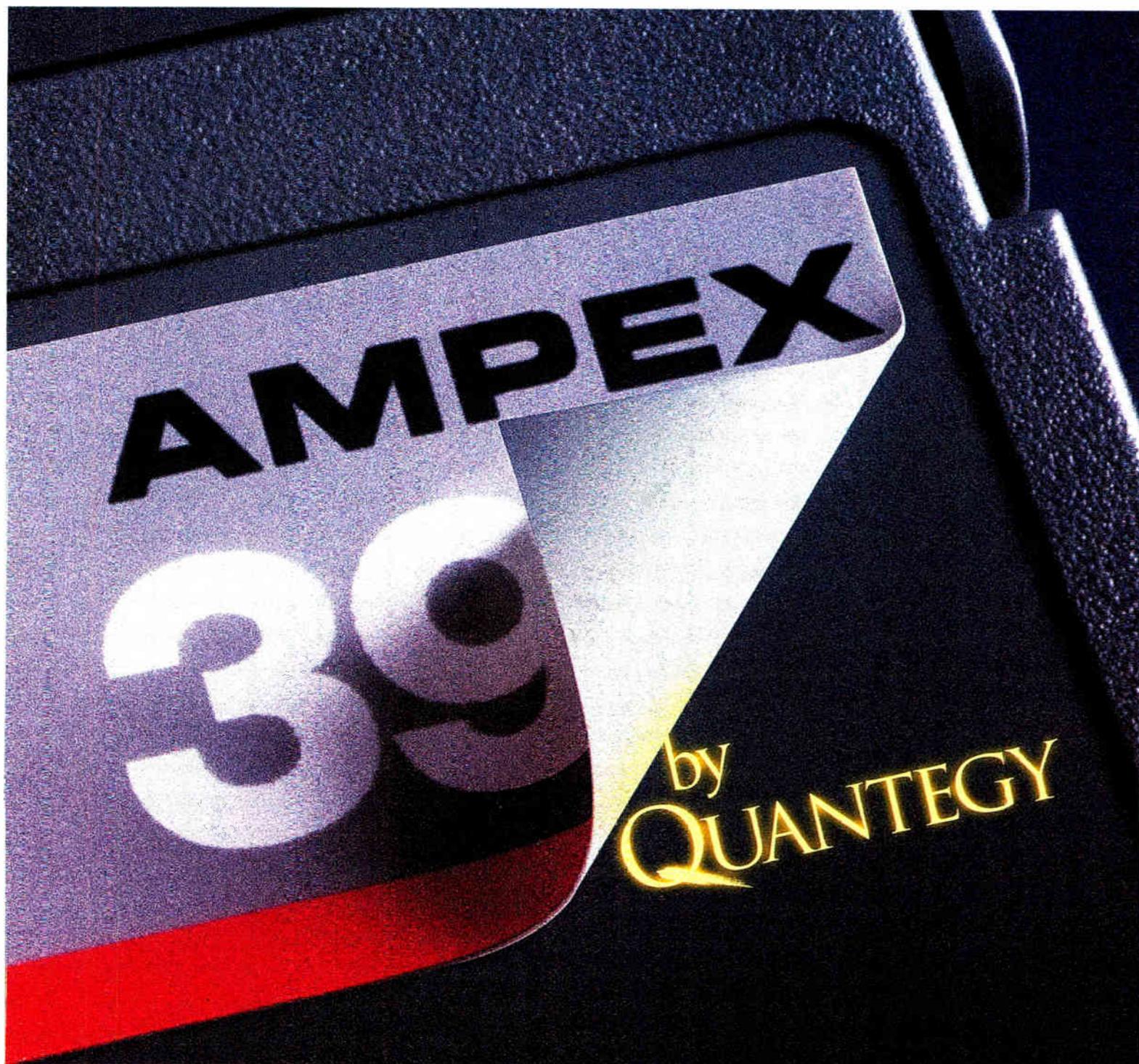
"The idea of putting a console in a truck that the artist's engineer could sit at comfortably made sense," says Ezratty. "If you're doing a show with U2 or whomever, Kevin Killen or Bob Clearmountain can sit there and feel comfortable with the work surface and get a better mix than me driving my custom-built mobile recording studio console. And Bob was really doing a lot of stuff on the road, so the SSL was a godsend."

As rewarding as mobile recording has been to Ezratty, he is now focusing his attention on Effanel's new stationary setup.

"We're figuring out a pretty good way of growing old gracefully," says Ezratty. "We're taking the literally million dollars' worth of gear that we own and then another \$400,000 studio console, parking it, and going after record projects like every other studio in this town."

"Today, Yoko Ono is in there rehearsing, John Harris is mixing Our Lady Peace in the truck, and next week the truck will go up to Central Park to do the [sound for the] pope—and Yoko will still be there in the studio. Then, in two weeks, all of it will come together. Some other band will be in the studio that we want to record. So we're keeping the stuff working and people working."

Ezratty may call this process "growing old," but he's still the kid with the cool truck.



INTRODUCING QUANTEGY. THE NEW COMPANY THAT'S BEEN MAKING AMPEX TAPE FOR OVER 35 YEARS.

Nothing's changed, really.

You still get the audio mastering tapes that go gold more than all other brands combined.

The same top quality video tapes used by broadcast and creative professionals around the world.

The same market-leading instrumentation tapes used by aerospace and government.

And the same manufacturing, technical support and sales people.

You even get the same Ampex™ brand name.

The difference is that we're now the *only* media company dedicated exclusively to you, the recording professional.

So call us today and we'll tell you more about Quantegy.™

After 35 years, we're just getting started.

QUANTEGY™

Quantegy Worldwide Sales Offices

North-east (New York) (201) 472-4100
Mid-Atlantic (Washington, D.C.) (301) 530-8800
Southeast (Atlanta) (770) 491-7112
Midwest (Chicago) (708) 590-5100

South Central (Dallas) (214) 620-9033
Northwest (San Francisco) (510) 881-7344
Southwest (Los Angeles) (818) 566-1039
France & North Africa (Paris) 33-1-4731-7177

UK & Ireland (London) 44-1-734-302240
Italy & Iberia (Rome) 39-6-29-333H
Germany & Austria 49-69-800-7544
Central Europe (London) 44-1-734-302208 ext. 249

Middle East/Africa (London) 44-1-734-302238 ext. 213
Benelux (Nijmegen) 31-24-3730484
Scandinavia (Stockholm) 46-8-590-74100
Canada (Toronto) (905) 821-0940

Latin America & Caribbean (San Francisco) (415) 903-1132
Asia (Hong Kong) 852-2736-1866
Australia & New Zealand 61-2-969-0600

All trademarks are the property of their respective owners. Quantegy Inc. 1325-A Terra Bella Avenue, Mountain View, CA 94043 (415) 903-1100

1/96

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Motown's Harrell Takes Global View President/CEO Recognizes Value Of International Market

■ BY ADAM WHITE

LONDON—As Motown Records' U.S. operations continue to undergo reorganization and restructuring (Billboard, Feb. 24), president/CEO Andre Harrell says he is well aware that the company has global obligations, too, and that, historically, international markets have played a vital role in Motown's fiscal health.

Last month, Harrell made his first overseas trip since joining the label in September. In London, he says, he met with managing directors from PolyGram companies worldwide "to get a feel for what they like and how they're used to doing business and to let them know we have a commitment to coming overseas and introducing artists to them at the beginning of a record's release."

The Motown chief says he is familiar with Europe from his time as president of Uptown Records, when he made several trips across the Atlantic with such artists as Jodeci, Mary J.

Blige, and Heavy D.

"The U.K., in particular, had a real interest in soul music," says Harrell. "Just seeing some of the artists who were contemporaries [of Uptown acts] when I was first over here—Alexander O'Neal, Luther Vandross—helped me to understand that there was a passion for the soulful singers, the great singers."

In that vein, he says, he expects the forthcoming Motown album by Johnny Gill to click in Europe.

Former Uptown singer Horace Brown, now signed to Motown, is another priority international act, according to Harrell. "He came here before and worked when he had a record on an MCA compilation. 'Taste Your Love.' [London R&B-formatted radio station] Choice played it a lot, and

Horace did live performances for pay, so generally he had some exposure."

Motown releases Brown's single, "One For The Money," in Europe this month, with an album to follow in June.

Although Harrell is charged with renewing Motown's fortunes in the

U.S., he says he will not only concentrate on artists with domestic appeal. "I'm thinking about the world agenda and the pop agenda," he says. "The one thing

about Motown is that you have to make music for everybody. So I'm paying attention to pop culture all over the world. And it seems that dance music is big in a lot of European territories—not necessarily R&B dance, but more like club dance."

Thus, speaking of Motown act Zhane, which had some previous European success, Harrell says, "I've been focusing them to come with four or five dance



HARRELL



BMG Records Buys Out Castle Australasia

■ BY CHRISTIE ELIEZER

SYDNEY—BMG Records here has bought Castle Communications Australasia.

BMG already owned 70% of Castle, and its acquisition of the remaining portion caps a liaison that has produced a series of joint ventures.

BMG acquired its initial stake in the 10-year-old independent company three years ago, attracted by Castle's high share in the budget audio markets in Australia (33% at the time of purchase)

and Asia (with reported annual revenues of \$4 million).

Because of the acquisition, BMG Australia managing director James Glicker says, "we now are among the leaders in

budget audio with the Premium Masters range, and we have 12 months operating as BMG Castle Video, combining the BMG music video library with the Castle line."

Another joint effort, TV advertising

music company Startel, has become market leader in 18 months, generating nearly \$3 million.

While announcing the sale of his remaining share, Castle Australasia managing director/founder John Evans also said that he was leaving the company "to exercise my entrepreneurial urges and stay independent." Some of Castle's staff will be absorbed in the takeover.

Industry sources put Castle's annual turnover at \$14.8 million. Under Evans, the company worked back catalog with shrewd marketing, selling more than 100 million albums. Aside from being one of the earliest to spot the Asian region's potential, Evans was a pioneer here in direct marketing and home shopping.

A 10-CD classical music collection sold almost 300,000 units domestically, 150,000 in Asia, and 50,000 in New Zealand. An Elvis Presley CD/video/phone card package has been a brisk seller since Christmas.

A joint deal with a tobacco company that included two packs of cigarettes with an album of Sony and EMI tracks sold 2 million units. Two tracks licensed to PolyGram's "Priscilla, Queen Of The Desert" soundtrack for \$15,000 have yielded more than \$750,000 in royalties for the company after the movie's surprise international acclaim.

"The home marketing sector is going to be enormous now that pay TV has finally arrived," Evans told Billboard. "It is going to completely take the local industry by surprise."



Watch This Space, Man. EMI Music Publishing U.K. has signed Jas Mann of Babylon Zoo to a worldwide publishing deal. Babylon Zoo's debut single, "Spaceman," has been No. 1 in 11 countries since its use in a Levi's TV commercial. Shown, from left, are Mann with EMI Music Publishing managing director Peter Reichardt.

Cecchi Gori Starts Label

■ BY MARK DEZZANI

MILAN—Italy's largest film production and distribution company, the Cecchi Gori Group, is launching a record label. Cecchi Gori Music will build a roster of new artists and release soundtracks of the parent company's movie productions.

CGM, while operating out of Milan, will have its legal offices at its parent's Rome headquarters. EMI Music Publishing will be A&R consultant and administrator for the label, and Sony Music Italy will

handle distribution.

Says Maurizio Cercola, who has joined the company as head of marketing and promotion from Italian indie RTI Music, "We are focusing on four strands: film and TV soundtracks, dance, pop, and [compilations]."

Cercola continues, "We plan 10-12 album releases in our first year, approximately one a month starting in March, and by next year we hope to have an artist prepared to enter the Sanremo Song Festival."

Another ex-RTI employee, radio producer Alex Peroni, has been appointed to head dance and rock compilation projects.

CGM's initial release schedule (Continued on next page)



newsline...

EMI MUSIC and HMV group parent company Thorn EMI are to sell Fona, a Danish chain of music and consumer electronics stores. The 53-store chain is one of Denmark's largest music outlets and is the only music operation under the Thorn side of the group; EMI and HMV both come under the aegis of EMI. The sale of Fona is regarded as part of Thorn EMI's move toward demerger (Billboard, March 2). Fona has been steadily increasing profits in recent years, and in the year ending March 31, 1995, it had revenues the equivalent of \$220 million.

THE SECOND Great British Country Music Awards are to be held at the BBC's Pebble Mill studios in Birmingham, England, March 21. The awards, staged by the British Bluegrass Music Assn. and the British Country Music Assn. in partnership with a number of country music magazines, will be broadcast on BBC Radio 2 March 28. A spokesman for the organizers says there will also be a TV broadcast of the ceremony, although details have not yet been announced.

THE BRITISH PHONOGRAPHIC Industry has welcomed sentences of more than five years on two record counterfeiters. The sentences were imposed by Norwich Crown Court on Trudy Grady and Nicholas Norman for conspiracy to defraud following a 1994 raid on a house in Norwich in which 3,000 counterfeit copies of Tori Amos' album "Under The Pink" were seized. BPI head of anti-piracy operations David Martin says, "I am very pleased with the sentences, which really underline the serious nature of the offenses."

Sanremo Song Fest Uncovers Stars

BY MARK DEZZANI

SANREMO, Italy—Italy's principal musical showcase, the Sanremo Song Festival, an annual televised song competition, took place in the Riviera resort town Feb 19-24.

While traditional Italian *canzone* took the two main prizes this year, non-mainstream artists made a strong showing and were leading the competition halfway through the marathon six-day presentation.

Divided into two sections, emergent and established artists battle over six nights on prime-time TV, debuting new songs, while a public jury of 1,500 selects the winners. One of the event's main attractions is the fact that the section for new artists can create stars overnight through mass TV exposure. Some of Italy's top artists, including Eros Ramazzotti and Laura Pausini, were launched into international stardom in this manner.

Despite sliding TV ratings for this year's event, the final evening of the contest pulled 13.86 million viewers for the RAIUNO network, a 63% share of all TV viewing Saturday evening—an impressive result for music programming, which is generally ignored by



PAUSINI

prime-time TV during the rest of the year. Last year's event broke viewing records, with more than 17 million viewers (a 75% share).

Although the careers of most of Italy's major performers have profited from previous appearances at Sanremo, many of them now stay away, regarding the competitive element as debasing. Efforts to transform the festival into an awards gala have failed due to the fear of losing by artists and their record companies. The sheer popularity of the competitive element and the polemic that always surrounds the result is now an integral part of the Sanremo Festival, which, in its 46th year, is regarded as an institution in Italy.

Among the established artists competing in this year's so-called "Big" section were Luca Barbarossa, Enrico Ruggeri, Paola Turci, Amadeo Minghi, Al Bano, Ivana Spagna, Massimo Di Cataldo, and last year's winners, Giorgia and Neri Per Caso.

The public jury, which has a young profile this year for the first time in order to better represent record buyers, awarded first place in the Big category to the accomplished singer-songwriter Ron, for his self-written "Vorrei Incontrati Fra' Cent'anni" (I'd Like To Meet You In 100 Years) on WEA. A traditional sentimental love ballad, it was performed as a duet with Tosca, who lifted the song with her sweet voice.

WEA Italy managing director Mas-

simo Giuliani says it was a deserved victory for Ron, who, despite a 25-year solo career, is better known for songwriting, including the music for Lucio Dalla's classic hit, "Cosa Sara."

The first prize in the newcomers section went to Syria, an effervescent 18-year-old, with another classic Sanremo-style ballad, "Non Ci Sto" (I Don't Agree), written by Claudio Mattone and released by Sony/Easy.



RAMAZZOTTI

Italian music critics unanimously agreed that the festival's big winner this year in terms of originality and establishing a long-term career prospect was Marina Rei, who, despite leading the newcomers section midway, finished third. She was, however, awarded the critics' prize.

Rei's song "Al Di La' Di Questi Anni" (On The Other Side Of These Years) on Virgin is a beautifully constructed soulful ballad with a gospel dimension supplied by the London Gospel Choir. All Rei's songs are co-written with Frank Minoia.

Next year, the Festival will address the common complaint about its duration by returning to its original three- or four-day format. At present, the competing songs are repeated nightly over the six days.

Boys' Choir's 'Angelis': Spain's New 'Soul' Music

BY HOWELL LLEWELLYN

MADRID—Two years after stunning the music industry with the huge success of the Gregorian chants of the choir of cloistered monks at the Santo Domingo de Silos monastery, Spain is again courting our celestial and musical souls.

First behind the monks were the nuns. A choir of Benedictine nuns from northern Spain entered the charts in December with their own offering of plainsong, although by early February, after five weeks on the charts, the album "Cantate Domino, Alleluia" had climbed to just No. 22. It has sold less than 50,000 units, according to the nuns' Spanish TV label, RTVE Música.

Faring much better, though, is a so-called "white voices" choir from one of the world's best-known monasteries, El Escorial, located just north of Madrid.

El Escorial is a fully functioning religious center and claims one of the world's most prestigious boys' choirs, Elbosco. EMI-Hispavox has decided to tap the spiritual vein, which has been reflected not only by monks and nuns but by such acts as Enigma and Sacred Spirit, by recording the choir within the monastery's walls.

By early February, "Angelis" by Elbosco had spent 10 weeks in the upper regions of the charts, peaking at No. 4, with sales exceeding 150,000 units.

EMI international product manager Boris Aguirreche points out that, unlike

other spiritual acts, Elbosco used no pre-recorded material. Instead, the boys' divine voices combine with minimal instrumental backup and an English-language male voice that occasionally lapses into a type of "church-rap."

The boys' choir uses some female voices, but their model for "Angelis" is the sound of the castrated singers of the Italian Middle Ages, rather than the earlier and more biblical Gregorian chant.

"However, the music is angelic, and that is why it is selling," says Aguirreche. "The voices of the boys are the wings that lift you to heaven. Over the centuries, astrologers, physicians, and architects have attributed magical qualities to El Escorial, and we think this comes across in the recording."

Rock The Vote Campaign Gets Launched With London Party

This story was prepared by Tom Ferguson, managing editor of Music Monitor.

LONDON—British artists, industry executives, and politicians turned out in London Feb. 18 for the launch of the Rock the Vote campaign, aimed at encouraging young people to vote.

The keynote speech at the launch party was delivered by BMG U.K. and British Phonographic Industry chairman John Preston in his capacity as chairman of Rock the Vote.

Opposition Labour Party deputy leader John Prescott was also in attendance at the event, although in his speech, Preston, an active Labour supporter and personal friend of party leader Tony Blair, was keen to emphasize the cross-party nature of the campaign.

"All the main political parties have realized that this is a genuinely apolitical attempt to address what is a serious issue—a decline in voting levels by young people," he said. "This is an issue that is above party politics."

Emphasizing Preston's point, a message from Prime Minister John Major was distributed at the launch. In it, Major welcomed "any nonpartisan political organization that encour-

ages young people to express their views in a general election." Messages of support were also received from Blair and Liberal Democrat leader Paddy Ashdown.

Rock the Vote is run by five directors: Preston, John Booth (of Banker's Trust), journalist Matthew Parris, Kate O'Rourke (of the London club Ministry of Sound), and Charles Stewart-Smith (of public relations company Luther Pendragon). A nonprofit organization, it has applied for charitable status.

According to Preston, the campaign will fall into two phases. "The first [starting in April] is about making the process of registering to vote easier. Working with the relevant authorities, we will be producing simplified voter registration forms."

These forms will be made widely available in clubs, record stores, and at concerts, and Rock the Vote will set up a system for processing them at a central point.

The second stage will involve a "high-profile campaign" to encourage people to use their vote. According to a recent survey by MORI, a market research organization, 15% of those in the 18-24 age group have no intention of voting in the next general election.

Artists who have offered their support to Rock the Vote will take part in this second stage of the campaign, says Preston. Among them are the Boo Radleys, Radiohead, Teenage Fan Club, and M People.

Also endorsing the campaign are Tower Records, concert promoter Harvey Goldsmith and the Brixton Academy, a London venue.

CECCHI GORI

(Continued from preceding page)

includes "Il Mondo Di Mario Cecchi Gori," a double-CD compilation paying tribute to the company's late founder and showcasing selections from Cecchi Gori Group's library of 200 soundtracks; the soundtrack for the film "Storie D'Amore Con I Crampi" (A Love Story With Cramps); and "Agitare Prima Dell'Uso" (Shake Well Before Use), a rock album from the label's first signing, singer/songwriter Emanuele Terzo.

Cecchi Gori Group director general Roberto Natrici says, "The record label has a natural synergy alongside our other media interests. We are not just entering the music business for profit, but to participate and enjoy an indus-

try which touches the lives of young people."

Robertson Taylor Moves

LONDON—Entertainment insurance brokerage Robertson Taylor has been forced to move its headquarters as a result of the recent IRA bomb attack on London's Docklands. The firm's office there suffered extensive damage, but the seven employees present when the bomb exploded were not hurt. The firm's new address is 40 Marsh Wall, London E14; telephone numbers are unchanged.

MOTOWN'S HARRELL TAKES GLOBAL VIEW

(Continued from preceding page)

they can go, to platform an LP's initial release.

"To compete with how [radio] formats are teen-oriented, for the active record buyer, you have to make that artist and that album an event, bring attention to it in a grand way."

Asked about Wonder's two album releases in 1995—and the prospect that he will not, based on his track record, make another album for years—Harrell says, "Both those LPs were complete and on their way when I got here. One was at the end of its [life]; one was just getting ready to come out. But it's too early for me to tell you what we want to do [with his next project]."

Harrell's predecessor, Jheryl Busby, used MIDEEM last year to relaunch Tabu Records as Motown's "world

music" imprint, with such artists as Lucky Dube, Femi Kute, Ke Shaw, and Terry Lin. "I think they were dissolving that as I came in," he notes.

However, Harrell does say that the label remains interested in Ultimate Kaos, the young British band signed to Wild Card/Polydor at home and to Motown for North America.

"I just saw their video and heard the LP," Harrell says. "I like the way they look; they remind me of Jodeci in their attitude, how they looked and performed in the video. We can make the right record."

Harrell concludes, "I realize that with Motown, you must have a certain class about the way you do things. Motown means black excellence—on a grand scale, as well. The one thing that made me want to

take this opportunity [to lead the company] was to be in a position to make superstars. That you could do things in a first-class fashion: that when you knew you had quality product, you could put it out on the good china.

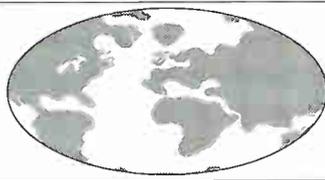
"[PolyGram president] Alain Levy is very passionate about wanting to see Motown be a world power again. He's been very supportive about giving me all the tools and resources to make it happen.

"Motown is still the best name in the entertainment business, and I think in the record business, without question, it has the most recognizable name anywhere in the world. You could be in Asia, and I bet you people would know what Motown is."



Dreamy. Swedish band Sonic Dream Collective is pictured at the Sony Rehearsal Rooms in London after its showcase set for the managing directors of Epic U.K., Sony Publishing, and Sony Music Europe. The band is signed to Sweden's Remixed Records and licensed to Sony. Pictured, from left, are Guy Brulez, VP of Sony's European Repertoire Division, and band members Linn Engstrom, Andes Wagberg, and Jon Hallgren.

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.)

THIS WEEK	LAST WEEK	SINGLES
1	1	NAMONAKI UTA MR. CHILDREN TOYS FACTORY
2	NEW	SOBAKASU JUDY & MARY EPIC/SONY
3	2	SORAMO TOBERUHAZU SPITZ POLYDOR
4	NEW	RIVER CHAGE & ASKA PONY CANYON
5	3	DEPARTURES GLOBE AVEV TRAX
6	NEW	MIDNIGHT SHUFFLE MASAHIKO KONDAH SONY
7	NEW	SEE YOU KUYOUME TOSHIBA/EMI
8	NEW	PRIMAL ORIGINAL LOVE PONY CANYON
9	6	FOREVER MAYO OKAMOTO TOIUMA JAPAN
10	7	GATTSUDA!! ULFULS TOSHIBA/EMI
ALBUMS		
1	NEW	TRF THE LIVE AVEV TRAX
2	2	ULFULS BANZAI TOSHIBA/EMI
3	1	KAZUMASA ODA LOOKING BACK FUN HOUSE
4	NEW	TAKAKO OKAMURA BRAND-NEW EASTWEST JAPAN
5	3	GLAY BEAT OUT! POLYDOR
6	4	SPITZ SORA NO TOBIKATA POLYDOR
7	6	CARPENTERS I NEED TO BE IN LOVE—THE BEST OF THE CARPENTERS POLYDOR
8	5	MAKI OHGURO BACK BEATS NO. 1 B GRAM
9	9	ICE WE'RE IN THE MOOD TOSHIBA/EMI
10	NEW	ENYA THE MEMORY OF TREES WEA

CANADA (The Record)

THIS WEEK	LAST WEEK	SINGLES
1	1	STAYIN' ALIVE N-TRANCE QUALITY
2	2	ONE SWEET DAY MARIAH CAREY COLUMBIA
3	3	FANTASY MARIAH CAREY COLUMBIA
4	4	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON ARISTA
5	6	DANGER BLAHZAY BLAHZAY POLYDOR
6	5	BEAUTIFUL LIFE ACE OF BASE ARISTA
7	7	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
8	8	TELL ME GROOVE THEORY EPIC
9	9	MISSING EVERYTHING BUT THE GIRL WEA
10	11	GANGSTA'S PARADISE COOLIO MCA
11	12	BULLET WITH BUTTERFLY WINGS SMASHING PUMPKINS VIRGIN
12	11	SET U FREE PLANET SOUL QUALITY
13	13	BACK FOR GOOD TAKE THAT RCA
14	16	HEY LOVER L.L. COOL J DEF JAM
15	14	CAN I TOUCH YOU... THERE? MICHAEL BOLTON COLUMBIA
16	18	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN RCA
17	19	YOU'LL SEE MADONNA MAVERICK
18	NEW	AS I LAY ME DOWN SOPHIE B. HAWKINS COLUMBIA
19	NEW	GOLDENEYE TINA TURNER VIRGIN
20	NEW	1979 SMASHING PUMPKINS VIRGIN
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
2	2	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
3	3	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
4	4	VARIOUS ARTISTS OH WHAT A FEELING MCA
5	7	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA/SONY
6	8	ASHLEY MACISAAC HI HOW ARE YOU A&M/PGD
7	6	MARIAH CAREY DAYDREAM COLUMBIA/SONY
8	5	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WARNER
9	9	JOAN OSBORNE RELISH MERCURY/PGD
10	10	TORI AMOS BOYS FOR PELE EASTWEST/WARNER
11	11	BUSH SIXTEEN STONE INTERSCOPE/WARNER
12	13	SHANIA TWAIN THE WOMAN IN ME MERCURY/PGD
13	12	MADONNA SOMETHING TO REMEMBER MAVERICK/WARNER
14	NEW	2PAC ALL EYEZ ON ME ISLAND/PGD
15	NEW	GIN BLOSSOMS CONGRATULATIONS I'M SORRY A&M/PGD
16	16	SOUNDTRACK WAITING TO EXHALE ARISTA/BMG
17	15	VARIOUS ARTISTS DANCE MIX 95 QUALITY
18	19	VARIOUS ARTISTS MASSIVE DANCE HITS WEA/WARNER
19	18	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC/WARNER
20	19	ENYA THE MEMORY OF TREES WEA/WARNER

GERMANY (Media Control)

THIS WEEK	LAST WEEK	SINGLES
1	1	LEMON TREE FOOL'S GARDEN INTERCORD
2	2	SPACEMAN BABYLON ZOO EMI
3	4	ICH FIND DICH SCHEISSE TIC TAC TOE RCA
4	5	HERZ AN HERZ BLUMCHEN EDEL
5	3	MISSING EVERYTHING BUT THE GIRL WEA
6	7	KNOCKIN' DOUBLE VISION ARISTA
7	6	CAPTAIN JACK CAPTAIN JACK EMI
8	8	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ARIOLA
9	10	MAGIC CARPET RIDE MIGHTY DUB KATS WEA
10	NEW	CHILDREN ROBERT MILES MOM
11	9	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
12	NEW	RAINBOW TO THE STARS DUNE VIRGIN
13	11	LOVE IS THE PRICE D.J. BOBO EASTWEST
14	12	LAND OF DREAMING MASTERBOY POLYGRAM
15	14	EARTH SONG MICHAEL JACKSON EPIC
16	13	DOH WAH DIDDY FUN FACTORY EDEL
17	NEW	LOVE MESSAGE LOVE MESSAGE POLYGRAM
18	NEW	ANYTHING 3T S.M.E.
19	16	FATHER AND SON BOYZONE POLYDOR
20	17	WONDERWALL OASIS SONY
ALBUMS		
1	1	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
2	2	FOOL'S GARDEN DISH OF THE DAY INTERCORD
3	6	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
4	7	PUR ABENTUEERLAND INTERCORD
5	10	NICK CAVE & THE BAD SEEDS MURDER BALLADS INTERCORD
6	3	MADONNA SOMETHING TO REMEMBER WEA
7	4	ENYA THE MEMORY OF TREES WEA
8	5	QUEEN MADE IN HEAVEN EMI
9	NEW	SEPULTURA ROOTS INTERCORD
10	NEW	SCHURZENJAGER TRAUME SIND STARKER ARIOLA
11	13	ACE OF BASE THE BRIDGE METRONOME
12	8	MARIAH CAREY DAYDREAM COLUMBIA
13	12	KELLY FAMILY OVER THE HUMP EMI
14	14	DIE SCHLUMPFE MEGAPARTY VOL. 2 EMI
15	11	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
16	9	TORI AMOS BOYS FOR PELE EASTWEST
17	15	SOUNDTRACK DANGEROUS MINDS MCA
18	NEW	LOU REED SET THE TWILIGHT REELING WEA
19	17	ARZTE PLANET PUNK METRONOME
20	NEW	DEEP PURPLE PURPENDICULAR RCA

FRANCE (SNEP/IFOP/Tite-Live)

THIS WEEK	LAST WEEK	SINGLES
1	2	DIEU M'A DONNE LA FOI OPHELIE WINTER EASTWEST
2	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	4	MISSING EVERYTHING BUT THE GIRL WEA
4	3	CARUSO FLORENT PAGNY MERCURY
5	5	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
6	6	GOLDENEYE TINA TURNER EMI
7	9	L'INSTANT X MYLENE FARMER POLYDOR
8	7	EARTH SONG MICHAEL JACKSON EPIC
9	12	SOIREE DISCO BORIS SONY
10	13	BEAUTIFUL LIFE ACE OF BASE BARCLAY
11	11	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
12	8	BALANCE TOI RECIPROCK SONY
13	16	I GOT 5 ON IT LUNIZ VIRGIN
14	10	IL VOLO ZUCCHERO POLYDOR
15	14	FATHER AND SON BOYZONE POLYDOR
16	20	TOO HOT COOLIO TOMMY BOY
17	15	BUMP BUMP 740 BOYS SONY
18	19	VOYAGE EN ITALIE LILICUB REMARK
19	NEW	BOOM BOOM BOOM OUTHERE BROTHERS EMI
20	NEW	CREEP RADIOHEAD POLYGRAM
ALBUMS		
1	1	CELINE DION D'EUX COLUMBIA
2	4	MARIAH CAREY DAYDREAM COLUMBIA
3	2	MYLENE FARMER ANAMORPHOSEE POLYDOR
4	3	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
5	6	QUEEN MADE IN HEAVEN EMI
6	10	CRANBERRIES NO NEED TO ARGUE ISLAND
7	7	ACE OF BASE THE BRIDGE BARCLAY
8	20	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
9	18	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
10	16	PIERRE PERRET CHANSONS EROTICOQUINES EASTWEST
11	5	JANE BIRKIN VERSIONS JANE MERCURY
12	NEW	SEPULTURA ROOTS MUSIDISC
13	12	FRANCIS CABELLE SAMEDI SOIR SUR LA TERRE COLUMBIA
14	9	POW WOW POW WOW REMARK
15	13	BIG SOUL HAPPY SHAKE SONY
16	15	JOHNNY HALLYDAY PAROLES D'HOMMES MERCURY
17	14	ALAIN SOUCHON DEFOULE SENTIMENTALE VIRGIN
18	NEW	LES ENFOIRES A L'OPERA COMIQUE SONY
19	11	VERONIQUE SANSON SANSON, COMME ILS L'IMAGINENT... WEA
20	NEW	E-TYPE MADE IN SWEDEN POLYGRAM

NETHERLANDS (Stichting Mega Top 50)

THIS WEEK	LAST WEEK	SINGLES
1	1	15 MILJOEN MENSEN FLUITSMA & VAN TIJN DINO
2	2	HAVE YOU EVER BEEN MELLOW PARTY ANIMALS EDEL
3	6	SPACEMAN BABYLON ZOO EMI
4	NEW	CHILDREN ROBERT MILES BMG
5	3	ZONDER JOU SIMONE KLEINSMAN & PAUL DE LEEUW SONY
6	4	ADEMNOOD LINDA ROOS & JESSICA DINO
7	9	FATHER AND SON BOYZONE POLYDOR
8	10	JUMP FOR JOY 2 UNLIMITED BYTE
9	NEW	PER SPOOR GUUS MEEUWIS & VAGANT XPLO/CNR
10	5	WAARDELOOS TINA, TOOS & TESSA CNR
ALBUMS		
1	1	HELMUT LOTTI GOES CLASSIC BMG
2	7	AD VISSER AD VISSER'S BRAINSESSIONS ARCADE
3	5	MARCO BORSATO ALS GEEN ANDER POLYDOR
4	2	ENYA THE MEMORY OF TREES WARNER
5	3	CELINE DION D'EUX COLUMBIA
6	8	TORI AMOS BOYS FOR PELE WARNER
7	6	ANDRE RIEU WIENER MELANGE MERCURY
8	4	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
9	NEW	COOLIO GANGSTA'S PARADISE PIAS
10	NEW	K'S CHOICE PARADISE IN ME SONY

HITS OF THE U.K. (© 1996, Billboard/BPI Communications (Music Week/© CIN))

THIS WEEK	LAST WEEK	SINGLES
1	NEW	DON'T LOOK BACK IN ANGER OASIS CREATION
2	3	CHILDREN ROBERT MILES DECONSTRUCTION
3	2	ANYTHING 3T M/JEPIC
4	1	SPACEMAN BABYLON ZOO EMI
5	NEW	PERSEVERANCE TERROVISION TOTAL VEGAS
6	10	I WANNA BE A HIPPI TECHNOHEAD MOKUM
7	4	I GOT 5 ON IT LUNIZ NOO TRYBE/VIRGIN
8	5	LIFTED LIGHTHOUSE FAMILY WILD CARD/POLYDOR
9	NEW	DISCO'S REVENGE GUSTO MANIFESTO/MERCURY
10	NEW	FALLING INTO YOU CELINE DION EPIC
11	6	ONE OF US JOAN OSBORNE BLUE GORILLA/MERCURY
12	NEW	HALLO SPACEBOY DAVID BOWIE RCA
13	7	STEREOTYPES BLUR FOOD/PARLOPHONE
14	15	GIVE ME A LITTLE MORE TIME GABRIELLE GO! BEAT
15	NEW	LET YOUR SOUL BE YOUR PILOT STING A&M
17	9	I JUST WANT TO MAKE LOVE TO YOU ETTA JAMES CHESS/MCA
16	38	EARTH SONG MICHAEL JACKSON EPIC
18	12	COUNT ON ME WHITNEY HOUSTON & CECE WINANS ARISTA
19	14	SMOKE GETS IN YOUR EYES JOHN ALFORD LOVE THIS
20	NEW	DARK THERAPY ECHOBELLY FAUVE/RHYTHM KING
21	16	SLIGHT RETURN BLUETONES SUPERIOR QUALITY/A&M
22	13	DO U STILL? EAST 17 LONDON
23	NEW	DOWN LOW (NOBODY HAS TO KNOW) R. KELLY JIVE
24	NEW	FUN FUN FUN STATUS QUO WITH THE BEACH BOYS POLYGRAM TV
25	NEW	BE MY LOVER (REMIX) LA BOUCHE ARISTA
26	11	ELECTRONIC PLEASURE N-TRANCE AATW
27	17	OPEN ARMS MARIAH CAREY EPIC
28	8	HYPERBALLAD BJORK ONE LITTLE INDIAN
29	23	THE RIVERBOAT SONG OCEAN COLOUR SCENE MCA
30	32	WONDERWALL OASIS CREATION
31	NEW	CRUISIN' D'ANGELO COOLTEMPO
32	24	YOU LEARN ALANIS MORISSETTE MAVERICK/REPRISE
33	20	WHAM BAM CANDY GIRLS FEATURING SWEET PUSSY PAULINE VCA/VIRGIN
34	33	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO/ETERNAL
35	NEW	HYPNOTIZIN' WINX XL RECORDINGS
36	18	NEVER NEVER LOVE SIMPLY RED EASTWEST
37	26	ONE BY ONE CHER WEA
38	NEW	DOMINATION WAY OUT WEST DECONSTRUCTION/RCA
39	37	FATHER AND SON BOYZONE POLYDOR
40	NEW	COLD WORLD GENIUS/GZA FEATURING D'ANGELO GEFLEN

THIS WEEK	LAST WEEK	ALBUMS
1	2	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
2	5	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
3	4	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION
4	1	BLUETONES EXPECTING TO FLY SUPERIOR QUALITY/A&M
5	8	PULP DIFFERENT CLASS ISLAND
6	7	RADIOHEAD THE BENDS PARLOPHONE
7	12	PAUL WELLER STANLEY ROAD GO! DISCS
8	3	STATUS QUO DON'T STOP POLYGRAM TV
9	16	OASIS DEFINITELY MAYBE CREATION
10	17	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
11	9	SIMPLY RED LIFE EASTWEST
12	23	BOYZONE SAID AND DONE POLYDOR
13	33	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
14	11	3T BROTHERHOOD M/JEPIC
15	20	CAST ALL CHANGE POLYDOR
16	22	SKUNK ANANSIE PARANOID & SUNBURNT ONE LITTLE INDIAN
17	18	MARIAH CAREY DAYDREAM COLUMBIA
18	6	SAW DOCTORS SAME OL' TOWN SHAM/TOWN
19	28	CELINE DION THE COLOUR OF MY LOVE EPIC
20	14	BABYLON ZOO THE BOY WITH THE X-RAY EYES EMI
21	13	CHER IT'S A MAN'S WORLD WEA
22	19	ROBSON & JEROME ROBSON & JEROME RCA
23	29	LIGHTNING SEEDS JOLLIFICATION EPIC
24	10	MEAT LOAF WELCOME TO THE NEIGHBORHOOD VIRGIN
25	27	TLC CRAZYSEXYCOOL LAFACE/ARISTA
26	NEW	LOU REED SET THE TWILIGHT REELING WARNER BROS.
27	24	MADONNA SOMETHING TO REMEMBER MAVERICK/SIRE
28	NEW	SIMPLY RED A NEW FLAME EASTWEST
29	15	ELTON JOHN LOVE SONGS ROCKET/MERCURY
30	25	ENYA THE MEMORY OF TREES WEA
31	34	ETERNAL POWER OF A WOMAN 1ST AVENUE/EMI
32	NEW	BLACK GRAPE IT'S GREAT WHEN YOU'RE STRAIGHT... YEAH! RADIOACTIVE
33	NEW	SIMPLY RED PICTURE BOOK EASTWEST
34	NEW	LEFTISM LEFTISM HARD HANDS/COLUMBIA
35	26	NEIL DIAMOND TENNESSEE MOON COLUMBIA
36	NEW	CORRS FORGIVEN, NOT FORGOTTEN ATLANTIC
37	38	BJORK POST ONE LITTLE INDIAN
38	NEW	BRUCE SPRINGSTEEN THE GHOST OF TOM JOAD COLUMBIA
39	NEW	RADIOHEAD PABLO HONEY PARLOPHONE
40	31	QUEEN MADE IN HEAVEN PARLOPHONE

ITALY (Musica e Dischi/FIM)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES DISCOMAGIC
2	3	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
3	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
4	5	SPACEMAN BABYLON ZOO EMI
5	7	SO IN LOVE WITH YOU DUKE FLYING
6	6	IT HURTS TI-PI-CAL FLYING
7	NEW	X-FILES D.J. DADD DISCOMAGIC
8	8	POLARIS DREAM REXANTHONY DIG IT
9	10	I DON'T WANNA BE A STAR CORONA DISCOMAGIC
10	4	MYSTIC MOTION DELURA/BILLIE RAY MARTIN FLYING
ALBUMS		
1	2	ZUCCHERO SPIRITODIVINO POLYDOR
2	1	VASCO ROSSI NESSUN PERICOLO... PER TE EMI
3	4	ANTONELLO VENDITTI PRENDELO TU QUESTO FRUTTO AMARO RICORDI
4	7	ENYA THE MEMORY OF TREES WEA
5	3	ELTON JOHN LOVE SONGS ROCKET/MERCURY
6	8	JOVANOTTI LORENZO 1990-1995 MERCURY
7	5	MADONNA SOMETHING TO REMEMBER WEA
8	9	LIGABUE BUON COMPLEANNO ELVIS WEA
9	NEW	QUEEN MADE IN HEAVEN EMI
10	10	GIANNI MORANDI MORANDI BMG

AUSTRALIA (Australian Record Industry Assn.)

THIS WEEK	LAST WEEK	SINGLES
1	1	BOOMBASTIC SHAGGY VIRGIN
2	2	WONDERWALL OASIS CREATION/SONY
3	3	BREAKFAST AT TIFFANY'S DEEP BLUE SOME-THING EASTWEST
4	4	BE MY LOVER LA BOUCHE BMG
5	10	ONE OF US JOAN OSBORNE MERCURY
6	7	IT'S OH SO QUIET BJORK POLYDOR
7	5	GIVE ME ONE REASON TRACY CHAPMAN WEA
8	8	DIGGIN' ON YOU TLC BMG
9	14	MISSING EVERYTHING BUT THE GIRL WEA
10	15	GET DOWN ON IT PETER ANDRE MUSHROOM/FESTIVAL
11	11	HEY LOVER L.L. COOL J MERCURY
12	6	TELL ME GROOVE THEORY EPIC
13	9	DON'T TAKE IT PERSONAL MONICA BMG
14	19	POWER OF A WOMAN ETERNAL EMI
15	NEW	SPACEMAN BABYLON ZOO EMI
16	12	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
17	18	'TIL YOU DO ME RIGHT AFTER 7 VIRGIN
18	NEW	PEACHES PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
19	13	LUMP PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
20	NEW	1979 SMASHING PUMPKINS VIRGIN/EMI
ALBUMS		
1	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION/SONY
2	2	LIVE THROWING COPPER RADIOACTIVE/MCA
3	3	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
4	7	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
5	5	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN/EMI
6	4	NEIL DIAMOND TENNESSEE MOON COLUMBIA
7	13	TLC CRAZYSEXYCOOL BMG
8	6	TOMMY EMMANUEL CLASSICAL GAS COLUMBIA
9	11	BJORK POST POLYDOR
10	8	TRACY CHAPMAN NEW BEGINNING WEA
11	15	SHAGGY BOOMBASTIC VIRGIN
12	10	ELTON JOHN LOVE SONGS MERCURY
13	16	MARIAH CAREY DAYDREAM COLUMBIA
14	20	FINN FINN EMI
15	12	NICK CAVE & THE BAD SEEDS MURDER BALLADS LIBERATION/FESTIVAL
16	9	GREEN DAY INSOMNIAC WEA
17	NEW	DWIGHT YOAKAM GONE WEA/WARNER
18	18	ENYA THE MEMORY OF TREES WEA
19	17	TORI AMOS BOYS FOR PELE EASTWEST
20	14	SOUNDTRACK WAITING TO EXHALE BMG

HITS OF THE U.K. (© 1996, Billboard/BPI Communications (Music Week/© CIN))

THIS WEEK	LAST WEEK	SINGLES
1	NEW	DON'T LOOK BACK IN ANGER OASIS CREATION
2	3	CHILDREN ROBERT MILES DECONSTRUCTION
3	2	ANYTHING 3T M/JEPIC
4	1	SPACEMAN BABYLON ZOO EMI
5	NEW	PERSEVERANCE TERRO

HITS OF THE WORLD

C O N T I N U E D

EUROCHART HOT 100			MUSIC & MEDIA			NEW ZEALAND (RIANZ)		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	1	SPACEMAN BABYLON ZOO EMI	1	1	LET'S GROOVE C.D.B. TRISTAR			
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	2	2	HOW BIZARRE OMC HUH/POLYGRAM			
3	3	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO	3	3	MYSTERIOUS GIRL PETER ANDRE FESTIVAL			
4	10	CHILDREN ROBERT MILES FLYING	4	4	WONDERWALL OASIS SONY			
5	4	JESUS TO A CHILD GEORGE MICHAEL VIRGIN	5	5	ANYTHING 3T SONY			
6	6	I GOT 5 ON IT LUNIZ VIRGIN	6	7	HEY LOVER L.L. COOL J MERCURY			
7	5	EARTH SONG MICHAEL JACKSON EPIC	7	NEW	HAND IN MY POCKET ALANIS MORISSETTE WARNER			
8	9	WONDERWALL OASIS CREATION	8	9	LUMP PRESIDENTS OF THE UNITED STATES OF AMERICA SONY			
9	7	GOLDENEYE TINA TURNER PARLOPHONE	9	NEW	THROW YOUR HANDS UP L.V. FESTIVAL			
10	NEW	DON'T LOOK BACK IN ANGER OASIS CREATION	10	8	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN SONY			
ALBUMS			ALBUMS					
1	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	1	1	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY			
2	2	ENYA THE MEMORY OF TREES WEA	2	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER			
3	4	MADONNA SOMETHING TO REMEMBER MAVERICK/SIRE	3	3	LIVE THROWING COPPER RADIOACTIVE/MCA			
4	7	NICK CAVE & THE BAD SEEDS MURDER BALLADS MUTE	4	6	SOUNDTRACK FRIENDS WARNER			
5	6	ELTON JOHN LOVE SONGS ROCKET/MERCURY	5	8	ELTON JOHN LOVE SONGS MERCURY			
6	3	QUEEN MADE IN HEAVEN PARLOPHONE	6	4	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER			
7	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	7	10	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN			
8	10	CELINE DION D'EUX EPIC/COLUMBIA	8	7	WEEZER WEEZER MCA			
9	8	MARIAH CAREY DAYDREAM COLUMBIA	9	9	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA SONY			
10	NEW	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST	10	NEW	JOSÉ CARRERAS PASSION WARNER			

BELGIUM (Promuvi)		
THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
3	3	SPACEMAN BABYLON ZOO EMI
4	4	MISSING EVERYTHING BUT THE GIRL WARNER
5	6	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE
6	5	POCAHONTAS—UNE LEGENDE INDIENNE NATIVE SONY
7	7	WONDERWALL OASIS SONY
8	8	GOLDENEYE TINA TURNER EMI
9	NEW	DIEU M'A DONNELA FOI OPHELIE WINTER WARNER
10	NEW	I GOT 5 ON IT LUNIZ VIRGIN
ALBUMS		
1	3	FLORENT PAGNY BIENVENUE CHEZ MOI MERCURY
2	1	CELINE DION D'EUX COLUMBIA
3	8	MYLENE FARMER ANAMORPHOSEE POLYDOR
4	2	DANIEL BALAVOINE BALAVOINE BARCLAY
5	5	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
6	7	SANDRA 18 GREATEST HITS VIRGIN
7	4	ACE OF BASE THE BRIDGE METRONOME
8	NEW	QUEEN MADE IN HEAVEN EMI
9	NEW	ELTON JOHN LOVE SONGS POLYGRAM
10	NEW	MARIAH CAREY DAYDREAM SONY

SWITZERLAND (Media Control Switzerland)		
THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES POLYGRAM
2	4	SPACEMAN BABYLON ZOO EMI
3	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
4	3	MISSING EVERYTHING BUT THE GIRL WARNER
5	5	WE'VE GOT IT GOIN' ON BACKSTREET BOYS BMG
6	NEW	LEMON TREE FOOL'S GARDEN INTERCORD
7	10	ICH FIND DICH SCHEISSE TIC TAC TOE BMG
8	6	EARTH SONG MICHAEL JACKSON SONY
9	8	JESUS TO A CHILD GEORGE MICHAEL EMI
10	9	CAPTAIN JACK CAPTAIN JACK EMI
ALBUMS		
1	1	GOTTHARD GOTTHARD BMG
2	NEW	CELINE DION D'EUX SONY
3	2	DIE TOTEN HOSEN OPIUM FURS VOLK WARNER
4	6	MADONNA SOMETHING TO REMEMBER WARNER
5	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
6	7	COOLIO GANGSTA'S PARADISE WARNER
7	5	ELTON JOHN LOVE SONGS POLYGRAM
8	9	MARIAH CAREY DAYDREAM SONY
9	3	SOUNDTRACK DANGEROUS MINDS MCA
10	4	ACE OF BASE THE BRIDGE POLYGRAM

SWEDEN (GLF)		
THIS WEEK	LAST WEEK	SINGLES
1	1	SPACEMAN BABYLON ZOO EMI
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	8	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
4	NEW	DON'T LOOK BACK IN ANGER OASIS CREATION
5	3	MISSING EVERYTHING BUT THE GIRL ETERNAL/WEA
6	NEW	ONE OF US JOAN OSBORNE MERCURY
7	4	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
8	6	I WISH SKEE-LO MEGA
9	NEW	HEY LOVER L.L. COOL J DEF JAM
10	NEW	DO YOU KNOW (WHAT IT TAKES) ROBYN RICOCHET
ALBUMS		
1	1	NICK CAVE & THE BAD SEEDS MURDER BALLADS MUTE
2	2	NORDMAN INGENMANSLAND SONET
3	4	ENYA THE MEMORY OF TREES WARNER
4	7	HANNE BOEL BEST OF HANNE BOEL MEDLEY
5	5	VIKTORIA TOLSTOY FOR ALSKAD EMI
6	8	JOAN OSBORNE RELISH MERCURY
7	6	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
8	NEW	MARIA MCKEE LIFE IS SWEET GEFEN
9	NEW	ROBYN ROBYN IS HERE RICOCHET
10	10	CELINE DION D'EUX COLUMBIA

FINLAND (Seura/IFPI Finland)		
THIS WEEK	LAST WEEK	SINGLES
1	1	SPACEMAN BABYLON ZOO EMI
2	3	ELECTRIC LEILA K MEGA/REEL ART
3	2	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
4	7	YOU SHOULD BE DANCING E SENSUAL DANCE POOL
5	NEW	I WISH SKEE-LO MEGA/REEL ART
6	3	ROOTS BLOODY ROOTS SEPULTURA ROADRUNNER/POKO
7	NEW	PUNK ROCK SONG BAD RELIGION DRAGNET
8	4	HAJONNUT EP APULANTA LEVY
9	8	BABY BOY ME & MY MEDLEY
10	6	MOOD 4R PARLOPHONE
ALBUMS		
1	1	JARI SILLANPAA JARI SILLANPAA MTV
2	6	ME & MY ME & MY MEDLEY
3	4	ADIEMUS SONGS OF SANCTUARY VIRGIN
4	3	AIKAKONE TAHTIKAAREN TAA RCA
5	2	MADONNA SOMETHING TO REMEMBER MAVERICK/WEA
6	NEW	BABYLON ZOO THE BOY WITH THE X-RAY EYES EMI
7	5	ELTON JOHN LOVE SONGS ROCKET/MERCURY
8	NEW	LUPAUS KAJJA KARKINEN & ILE KALLIO AUDIOVOX/AXR
9	NEW	NICK CAVE & THE BAD SEEDS MURDER BALLADS MUTE/POKO
10	NEW	DEEP PURPLE PURPENDICULAR RCA

PORTUGAL (Portugal/AFP)		
THIS WEEK	LAST WEEK	ALBUMS
1	1	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
2	2	ENRIQUE IGLESIAS ENRIQUE IGLESIAS HOME/BAT
3	7	NICK CAVE & THE BAD SEEDS MURDER BALLADS MUTE
4	8	MADONNA SOMETHING TO REMEMBER WARNER
5	3	XUTOS & PONTAPES XUTOS AO VIVO ANTENA 3 POLYDOR
6	4	ELTON JOHN LOVE SONGS MERCURY
7	NEW	JOE DASSIN LE MEILLEUR DE JOE DASSIN COLUMBIA
8	6	ROXETTE DON'T BORE US—GET TO THE CHORUS EMI
9	NEW	BRYAN FERRY & ROXY MUSIC MORE THAN THIS VIRGIN
10	NEW	JOSE MARIO BRANCO MUDAM—SE OS TEMPOS EMI

CHILE (AFP Chile)		
THIS WEEK	LAST WEEK	ALBUMS
1	6	DE FRANCISCO MARGARITA CAFE CON AROMA DE POLYGRAM
2	2	JULIO IGLESIAS LA CARRETERA SONY
3	NEW	MADONNA SOMETHING TO REMEMBER WARNER
4	3	RICKY MARTIN A MEDIO VIVIR SONY
5	5	CHIQUITITAS LA MUSICA DE CHIQUITITAS SONY
6	4	LUIS MIGUEL EL CONCIERTO WARNER
7	10	ELTON JOHN LOVE SONGS ROCKET/MERCURY
8	NEW	CRISTIAN EL DESEO DE OIR TU VOZ BMG
9	1	VARIOUS ARTISTS TODOS A BAILAR SONY
10	NEW	ZIMBABWE QUESTION DE HONOR BMG

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SPAIN: As you would expect in the land that gave its name to the Spanish guitar, flamenco wizards abound here, yet many believe the country lacks fine pop and rock guitarists. However, Joan Bibiloni, a 43-year-old session guitarist, begs to differ, and he has coordinated a multi-artist album, "Palabra De Guitarra" (Word Of Guitar) on RCA, designed to correct what he considers a mistaken impression. The album boasts 15 pop standards, performed by 15 guitarists without vocals or other instruments apart from a dash of percussion. Of the guitarists, most are session musicians and only three are well known: flamenco rock pioneer Raimundo Amador, Ariel Rot of the band Los Rodriguez, and Javier Vargas, who heads the Vargas Blues Band. Among the numbers performed are "Moon River," "Message In A Bottle," and "Bridge Over Troubled Waters." "Spain equals most countries in its rich core of rock guitarists, which is the result of a long acoustic flamenco tradition," says Bibiloni, who has recorded with Kevin Ayers, Larry Coryell, and Jon Anderson. "This project is an old dream of mine. The album is a celebration of a generation of musicians who are as important as those born in Memphis, New York, or London." HOWELL LLEWELLYN

POLAND: CD-ROM is still in its infancy here, but Polish record company Digiton, in conjunction with CD-ROM Galleries Inc. of California, has started limited production of the discs. Last year, with the help of Polish Television 1 and many record companies, Digiton released "Przeboje Muzycznej Jedyki," a CD-ROM that includes videoclips of such popular Polish acts as T. Love, Nazar, Varius Manx, and Wilki. This was followed by the recent release of "Chopin Multimedia," a four-part guide to the life and work of the great Polish composer and pianist. More CD-ROMs are in the pipeline, including "Leksykon Polskiej Muzyki Rozrywkowej" (Lexicon Of Polish Pop Music) and "Bilinski Goes Multimedia," a biography of the popular music composer.



BEATA PRZEDPELSKA

BALKAN REGION: In a testament to the enduring popularity of singer/songwriter Branimir "Johnny" Stulic, the Komuna record company in Belgrade, Serbia, is releasing 15 CDs that cover the complete works of the remarkable artist. Stulic began his career during the late '70s as the leader of new wave band Azra from Zagreb, Croatia. During the band's early years, he became known as a harsh critic of the communist system, which earned him instant popularity. In the mid-'80s he moved to the Netherlands but returned for occasional visits and continued to record and publish his music. After the breakup of Yugoslavia, he stopped making music. But his popularity continued to thrive, even among the younger generation, prompting the Zagreb-based Croatia Records (formerly Jugoton) to reissue some of his albums on CD. At the same time, his work continued to circulate extensively in Serbia, mainly on bootlegged cassettes. Then, at the end of last year, Stulic reappeared in Belgrade, and Komuna began officially releasing his entire catalog. The first album to appear was "Anali," a double CD featuring some 50 previously unreleased songs. The next album was "Sevdah Za Paulu Horvat," which features recordings made in Sarajevo just before the start of the civil war, followed by a reissue of the debut album by Azra. PETAR JANJATOVIC

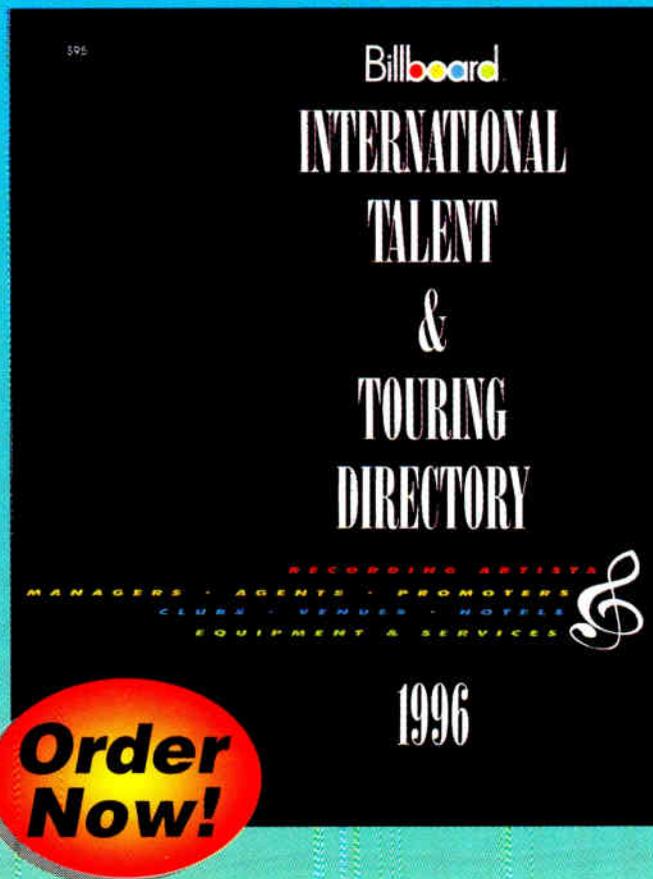
ROMANIA: Although the members of folk/rock group Phoenix have long since dispersed to various countries—Germany, France, Sweden, Norway, the U.S., and here—the band's legend lives on. Convened 25 years ago in the town of Timisoara, Phoenix forged a unique musical style, combining elements of ethnic and folk music—including centuries-old carols and ritual songs—with contemporary rock sounds and rhythms. After the revolution of 1989, the group reunited for a few concerts and TV appearances, which were enthusiastically received by audiences too young to have seen Phoenix in its heyday but still familiar with its music. With the band members now settled in different occupations, a long-term relaunch of Phoenix proved impossible. But now, in a belated flurry of activity, the Electrecord label has released a 77-minute compilation, "Phoenix—Evergreens," which documents the history of the group, beginning with its first hits. Meanwhile, leader/main songwriter Nicolae Covaci has published his autobiography, "Phoenix—Insa Eu" (Phoenix—But Me). However, his book sheds no light on the dramatic way in which the band was forced to flee communist Romania: The members hid in their amplification equipment. That is a story that remains to be told in volume two. OCTAVIAN URSULESCU



U.K.: While Asian music seldom interacts with the mainstream, there is an established and expanding market for it here due to the efforts of specialist labels, such as the BMG-owned Multitone, and ambitious independents, such as Keda. The vitality of the music was much in evidence when Massalla, dubbed "the U.K.'s No. 1 Asian band," launched its debut Keda album, "A Taste Of . . ." on Valentine's Day at a well-attended dinner and dance in north London. A big, busy, hard-working band, Massalla played original numbers from its album, which was produced by musician and label boss Kuljit Bhamra, along with a mixture of bhangra, love songs from Bollywood films, and Westernized fusion with lyrics sung in Punjabi and Hindi. While most of Keda's titles are aimed at the Asian market—both domestic and abroad—the label has recently tried to branch into the mainstream market with its KedaWorld Series, which has released two albums by jazz artists Zak and Keith Waite. KWAKU

*When the show hits the road,
the music industry turns to
the premier reference guide.*

THE INTERNATIONAL TALENT & TOURING DIRECTORY



From the newest acts to the hottest venues, promoters, suppliers and equipment manufacturers, **Billboard's 1996 International Talent & Touring Directory** is the only worldwide directory to the entertainment industry. Finally, everything you need to book talent, promote tours, and take care of business is in one single, easy-to-use reference source!

You get over 16,000 listings in the U.S. and 22 countries worldwide! ✓Agents & Managers ✓Sound & Lighting Services ✓Venues ✓Clubs ✓Hotels ✓Instrument Rentals ✓Staging & Special Effects ✓Security Services ✓Charter Transportation ✓Merchandisers

**Save time, save worry and make money —
order the 1996 International Talent & Touring
Directory today!**

Order multiple copies for your entire staff!

YES! Please send me Billboard's 1996 International Talent & Touring Directory. I am enclosing \$95 per copy plus \$5 shipping and handling (\$12 for international orders. NY, NJ, CA, TN, MA, IL, PA & DC please add applicable sales tax.)

of copies _____ Check enclosed for \$ _____

Charge \$ _____ to my: American Express MasterCard Visa

Card # _____ Exp. Date _____

Signature (required) _____

Cardholder (please print) _____

Name _____

Company _____

Address _____

City, State, Zip _____

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales are final.

Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

For fastest service call 1-800-223-7524 or 1-800-344-7119.

In NY call (212) 536-5174. In NJ call (908) 363-4156.

BDTD3106

Canada

Canadian Retail Feels Record Clubs' Impact Observers Say Giveaways 'Cheapen' The Art Form

■ BY LARRY LeBLANC

TORONTO—A widespread protest by major Canadian retail chains against Columbia House's co-sponsorship of the 25th anniversary Juno Awards (Billboard, March 2) is being matched by growing discontent among Canada-based labels, publishers, artists, and management over the terms of record-club deals and the clubs' impact on Canadian retail.

Industry observers estimate that record clubs account for 30% of all record sales in Canada, or an estimated \$200 million Canadian (approximately \$145.5 million) annually.

Last July, MCA Music Entertainment Canada pulled out of record clubs. In the U.S. last spring, Virgin Records said it would not renew its record-club contracts (Billboard, April 23, 1995), and later in the year, MCA Records and Geffen Records announced that they were pulling out of the clubs (Billboard, Nov. 4, 1995).

As in the U.S., the two major record clubs in Canada are Columbia House—co-owned by Sony Music Entertainment and Time-Warner and operating in Canada for 41 years—and BMG Direct Canada, owned by BMG Music Services and in operation for 18 months.

The heat on record clubs comes at a time when Canada's retail sector is fragmenting. According to Canadian Recording Industry Assn. statistics, the net value of record shipments jumped 27% from 1993 to the end of 1995. However, increased retail competition has resulted in thinning gross margin levels at retail. National electronic chains—such as Price Club, Future Shop, and Quebec's Adventure Electronics—now sell records, while the arrival of Tower Records in downtown Toronto and the expansion of such music retail chains as HMV Canada, A&B Sound, Record On Wheels, Music World, and Sunrise Records have all served to increase retail competition.

CLUBS SHIFT FOCUS

Canadian retailers say that record clubs are increasingly targeting teens and 20-year-olds and are selling more rock-oriented product. They also maintain that the clubs have shifted their promotional strategies from secondary markets to major urban centers, where retailers have dominated for years.

Jason Sniderman, VP of Roblan Distributors of Toronto, which operates the 90-store Sam the Record Man chain, says, "What clubs are doing now is encroaching on established marketplaces."

It is difficult to determine overall domestic club sales in this country. The majority of the licensing deals made by the clubs are for North America, and their sales are often blended with U.S. sales figures. Record clubs are not part of the CRIA and therefore do not report their sales to that group.

"Record-club sales are probably one-third of the [Canadian record] business today," says David Basskin, president of the Canadian Musical Reproduction Rights Agency, which issues mechanical and synchronization licenses. "Before 1992, it was only 12% of the business. The rise has been due to the collapse of the mom-and-pop record stores and growing interest in catalog shopping by Canadians."

According to Harjinder Atwal, senior VP at Columbia House in Canada, the estimate that clubs take a 30% share of

record sales "seems high." But Atwal declined to disclose the company's sales figures. Executives for BMG Direct were unavailable for comment at press time.

Noting that there has been a "staggering increase in club sales in the past three years," Tom Berry, president of the Alert Music label and manager of the Holly Cole Trio, says, "Prior to three years ago, club sales were addendum sales that didn't take away from sales from the record company. Now, club sales are very significant, and record clubs are significantly cutting into the retailer's end."

Other observers say that BMG Direct's entry into the market in late 1994 escalated clubs' impact. Leonard Kennedy, president of the 100-member Retail Music Assn. of Canada and president of Saturn Distributing Inc., Toronto, says, "BMG's [eight-album] giveaway with no commitment and Columbia House coming back with an 11-for-a-penny [introductory offer] caused an upheaval in the marketplace. Look at the clubs' advertising saturation on TV, radio, and print now. It's phenomenal."

GIVEAWAY OFFERS

Industry observers unanimously slam such introductory club offers as Columbia House's 11 CDs or cassettes for a penny, which is combined with the obligatory purchases at full price, and BMG Direct's offer of 11 CDs or cassettes for the price of one, with ads that tout, "No commitment to buy more, ever."

"The giveaways are what's hurting the industry," says Kennedy. "The problem with the giveaways is that nobody knows how much is being given away."

Many industry executives and artists also express dissatisfaction with the way the record clubs pay artists.

The Canada-based clubs are signatories to a CMRRA mechanical licensing agreement that they signed with major and independent record labels in 1992. According to that agreement, the clubs operate on a reduced three-quarter mechanical licensing rate. When the agreement expires on Dec. 31, 1997, Basskin says, there will be heated discussion about the rate.

Says Basskin, "Publishers are widely dissatisfied with the three-quarter rate. I'd like to see either the full rate or clubs proving that their profit margin is contained in the difference between a three-quarter rate and the full rate."

"We can't compete," says RMAC's Kennedy. "How can we, when the record clubs license albums from labels at about half what [retailers] pay. [The clubs] should pay the same amount as we do for the product."

The clubs also operate on a reduced artist royalty rate of one-quarter to one-sixth the regular rate, and most artists and songwriters are not paid on product given away in the clubs' low-price introductory offers.

"From the artists' point of view, you have to sell eight records to equal one sale at retail," says Ray Danniels, president of Anthem Records and S.R.O. Management, which handles Rush, Van Halen, King's X, and Extreme. Danniels says he will not release the next Rush and Van Halen records until he has written confirmation from the labels that the recordings won't go into clubs.

Danniels says the clubs "are ruining our business. I have a problem with the way artists are financially abused by

[clubs] and the way retailers are being hurt."

On July 1, 1995, MCA Entertainment Canada pulled out of Columbia House and BMG Direct when their contracts with the clubs expired. MCA Canada president Ross Reynolds says, "The deals weren't attractive enough to offset the amount of business we're losing at retail."

Canadian entertainment lawyer Graham Henderson says that more acts could negotiate clauses excluding record-club sales in recording deals. "It's not a deal breaker, even with the labels who own [clubs]," he says. "You don't have to be in a great negotiating spot to obtain that concession."

Unlike most Canadian artists, singer/instrumentalist Loreena McKennitt negotiated her Warner Bros. distribution deal with a stipulation that her recordings be excluded from record clubs. "I know I could sell more records, but I don't see why it has to be at the [reduced] price it is," she says. "If I'm going to take a royalty break, the record company should have to as well."

McKennitt adds that the clubs' special offers devalue the product. "The consumer hasn't got a clue what it costs to make a recording."

Industry observers agree that such offers diminish the perceived value of recorded music. "Record clubs cheapen our art form by these deals," says Danniels. "How can an artist be worth a \$25-\$30 [concert] ticket if 11 CDs are worth a penny?"

But some observers say that retailers are partly to blame for lowering the perceived value of music product. Stan Kulin, president of Warner Music Canada, says, "I don't like the perception that CDs are worth one-tenth of a cent. However, retail has had [print] ads for years wherein the big eye-catcher was the low value of product in limited quantities. Also, retailers' concern for the artist's well-being didn't prevent them from selling blank tapes for the past 25 years. What did they think they were being used for?"

CLUBS HELP RETAIL?

Columbia House's Atwal maintains that record clubs and retail are complementary: Record clubs bring in incremental business, and retailers benefit from the advertising support clubs provide. "A lot of nonmembers use our advertising as a source of information when they go to make a purchase at a record store," he says. "We're providing quite a sales lift for them."

A study on the impact of record clubs in the U.S. was commissioned by the National Assn. of Recording Merchandisers last year (Billboard, March 11, 1995). That study, which surveyed 1,113 U.S. households, revealed that 74% of club members had purchased five or more CDs or cassettes in the past year from retail, while 69% of nonmembers had done so. Among former club members, 80% had purchased five or more music products in the past year.

The study revealed that price was the most common reason cited for buying new or existing music from a club.

Danniels says it is imperative for the music industry to be protective of music retailers. "In this business, we have a sweetheart deal with retail," he says. "How many other businesses have stand-alone stores for only their product selling for an average of 30% to 35% markup?"

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Labels Fine-Tune New Formats *Multimedia Music Titles Have Slow Sales*

■ BY STEVE TRAIMAN

NEW YORK—Lackluster sales are causing some record labels to re-evaluate their marketing and development strategies for enhanced CD and other music-themed multimedia formats.

Early sales figures show that consumers are slow to embrace the fledgling new formats. Still, many involved in the production, marketing, and retailing of the music-themed multimedia titles say that patience and persistence are the keys to the formats' eventual success.

The best-selling music multimedia titles are those with a price comparable to that of a regular CD. The Rolling Stones' "Stripped" sold 514,000 units, while Sarah McLachlan's "The Freedom Sessions" sold 137,000 units, according to SoundScan.

But most of the first multimedia music titles—which have had high development costs—have had much lower sales. As a result, some developers may lower their budgets for future multimedia music projects.

"We are looking much more closely at the amount of money that we invest now," says Philips Media VP Ted Cohen. "Whatever the investment, if you can't get twice the return on it, you are not going to break even. A year or two ago, we might have taken more chances. But now that we are seeing the sales results of some of these products, we realize that you can't continually run a business where you spend \$1 million on a title that may only bring in \$100,000 in revenue."

Some developers are beginning to lower their fees to work on music multimedia titles, according to Jim McDermott, national director of alternative sales development at PolyGram.

"The encouraging sign is that developers who a year ago demanded \$50,000-\$70,000 plus expenses and three to four royalty points on the back end have lowered their price to \$30,000-\$50,000 with one or no points," says McDermott. "This will be a year of evolution, and we know it will take time to develop in the marketplace."

Cohen says that he has been "disappointed" by the overall consumer response to multimedia music formats.

"Maybe it isn't as intriguing to people as the Internet, for some reason. In the future, we will look at the possibility of creating some of the content online and not have as many assets on the CD itself. The multimedia data on the disc can help customize the multimedia environment, while the content comes from the Internet."

Titles that charge extra for additional multimedia content have fared below expectations.

Sony Music Entertainment has released four CD Plus titles at \$22.98: Alice In Chains' "Jar Of Flies" has sold 5,000 copies, "Bob Dylan's Greatest Hits, Vol. 3" has sold 3,000, Toad The Wet Sprocket's "Dulcinea" has sold 3,000, and Mariah Carey's "Merry Christmas" has sold 2,000, according to SoundScan.

The Cranberries' "Doors And Windows" on Island/Philips Media has sold 5,000 units in jewel box and 2,000 in long-box at \$24.98, while Soundgarden's "Alive In The Superunknown" on A&M has sold 5,000 units at \$19.98.

Commenting on the first releases, Fred Erlich, VP/GM of new technology and business development for Sony, says, "It's very encouraging as you can't judge the viability of a product just by SoundScan numbers. We have not put a lot of [enhanced CD] units in the marketplace, and the sell-through percentage is good. We will have a hybrid strategy going forward, and while some versions may have an added cost depending on development investment, there will be a substantial number with free multimedia."

"With about 20 front-line enhanced CD products out, [labels have learned] that if you put out a separate SKU at a significantly higher price point, it's got to be positioned as a collector's piece," says McDermott.

Warner Music Group has found some sales success with low-priced enhanced-CD singles, including a recent release by Natalie Merchant, which sold for \$3.49.

Chris Tobey, senior VP of marketing

and new technologies for Elektra, says that the Warner Music Group has many more enhanced-CD album and single titles in the pipeline. Many of these are priced about \$3 higher than their audio-only counterparts.

"The biggest challenge is to get retailers and consumers educated as to what an enhanced CD is, which is a difficult marketing problem in an in-store environment," says Tobey.

Indeed, some retailers are remaining cautious about the new music formats.

"We still remember the MiniDisc," (Continued on page 58)



Individualist In The Twin Cities. Todd Rundgren appears at Computer City in Minneapolis for a demonstration of his new enhanced CD, "The Individualist."

Will DVD Turn Video Renters Into Buyers? *Format Pricing, Competition Discussed At Seminar*

■ BY EILEEN FITZPATRICK

LOS ANGELES—DVD will not only revitalize the home video industry with new and better products, but it could be the turning point in converting renters into buyers, according to the format's leading proponent, Warner Home Video president Warren Lieberfarb.

At the New Video Media Summit hosted by Kagan Seminars Feb. 21 in Los Angeles, Lieberfarb reiterated the supplier's plans to release product for the format at sell-through prices, stressing that the video industry must begin teaching consumers to buy rather than rent.

"It's a big leap," said Lieberfarb, "but some consumers see perceived value in buying a video."

Careful not to violate any Federal Trade Commission rules, Lieberfarb and other home video and hardware executives batted around DVD price theories at the seminar.

Although the sell-through video market has experienced double-digit growth over the past three years,

retail revenue from rental product is the bulk of the business.

According to Kagan research, in 1994, consumers spent \$9.39 billion on renting videos, as opposed to \$4.64 billion on buying them.

Lieberfarb added that video rental is a "wonderful business," but says that it has "severe vulnerability due to the lack of convenience" of having to return the video to the store.

He added that DVD will attract buyers based on its convenience and compact size.

"Consumers may not have been interested in collecting, because of the size and styling of VHS," he said. "DVD will motivate a rather dormant market."

From the beginning of the DVD debate, Warner has committed to sell-through pricing in order to stimulate hardware sales. Fellow panelist and MGM/UA Home Video president Richard Cohen agreed with Lieberfarb's strategy, even if it meant that a supplier will lose money on initial DVD titles.

"It comes down to defining where

your interests lie," Cohen told the audience of about 100 video and cable executives. "At MGM, we may lose a little money by releasing at sell-through pricing, but so what? Our interests lie in getting a large player base."

LIVE Home Video senior VP of distribution and marketing David Garber predicted that DVD would most likely follow today's two-tiered pricing strategy, in which the majority of titles are released at rental prices, which are dropped to sell-through prices three to six months later.

"There will be too much of a loss of revenue if you go straight to sell-through with everything," Garber said. "I don't see how you can maintain a business with that strategy."

With the exception of MGM/UA and Warner, suppliers have not revealed specific pricing plans for DVD's launch this fall.

Following DVD's U.S. launch, Lieberfarb said, the technology will be rolled out in Japan.

Blockbuster Entertainment Group (Continued on page 74)

An advertisement for Case Logic CD storage systems. The background is a collage of CD jewel cases and loose CDs. A green banner across the middle contains the text "We store the songs..." and the Case Logic logo. To the right, there is a testimonial and contact information.

We store the songs... **CASE LOGIC**

When it comes to music storage, there's only one place to turn. And that's Case Logic, the world leader in quality cassette and CD storage systems.

6303 DRY CREEK PARKWAY
LONGMONT, COLORADO 80503
1-800-447-4848

Heavy Metal Rules, But That's Not All At Hit Records And Tapes In Dallas

BY JEFFREY L. PERLAH

DALLAS—At Hit Records and Tapes, the natural inclination is to look up. A Led Zeppelin blimp, a U2 car, and a gigantic selection of T-shirts, tapestries, banners, and other items all hang from the ceiling.

But things are also visually busy down below, as life-size cardboard versions of Elvis Presley, Rod Stewart, and other stars stand tall, and little Kiss dolls hold their own ground.

The rear of the store is home to a Rolling Stones pinball machine, which is not for sale or even plugged in. According to Ron Ross, owner of Hit Records and Tapes, the machine is rare and "probably worth more than the store itself. It's more of a memorabilia piece. We would need an arcade license to operate it."

Carrying about 12,000 music titles, Hit Records and Tapes, located on Gus Thomasson Road in northeast Dallas, is a record, tape, and CD store first and



foremost, but it is also an eye-ful of rock culture. The overall effect is both nostalgic and wonderfully cheesy.

As for the shirts, the store carries more than 500 styles, including 30 different Metallicas, 20 Megadeths, 20 Slayars, and 10 versions for both the Misfits and Danzig, not to mention four Samhains. "It's the best [music] T-shirt selection in Dallas," Ross boasts.

Most of the store's decorations highlight heavy metal, "because that's what makes the best T-shirts, posters, and displays," Ross continues. "Some people walk in and think that all we carry is heavy metal, but when they find out we do have Carole King or George Benson or Tammy Wynette, they flip out."

Hit Records and Tapes opened in 1975, and Ross began working there about four years later. He eventually became a supervisor and bought the store in 1987. The shop contains 3,500 square feet of retail space and another 2,500 square feet for its two warehouses and office.

Ross says that the store's overall sales are about \$150,000 a year, a figure that has been "really steady" throughout the retailer's life span. "When you're in a neighborhood for so long, you can survive well," he says. About 60% percent of its annual sales are from music; 20% from T-shirts, flags, and tapestries; 10% from videos; and 10% from posters, stickers, patches, and buttons.

What sets the store apart, Ross notes, is its ability to offer personal attention and provide a personal touch. Ross says the store will make a special order for anything that is in catalog. "If someone wants the very first Billy Joel cassette, the chain store might say they don't carry it, whereas I will work my hardest to get it for the person."

What's important to the owner is

"being able to carry anything we want and decorate any way we want, whether we put up a Body Count display or a Jane's Addiction display. The chains and department stores are limited, especially in carrying things that are controversial."

Hit Records and Tapes makes sure that it makes good use of its displays—something that a lot of other record stores do not practice, Ross says. "The record companies are very good to us because they know we use [the displays], and do not sell or give them away. If Warner Bros. brings us a Madonna stand-up, they know they can come back in five years and see that it's still here."

Half the store's titles are "pop, rock, and metal," Ross says. "Probably our biggest sellers are heavy metal and hard rock." The store also sells a lot of country music and rap and carries a full line of soundtracks, show tunes, and comedy, as well as some easy listening, classical, and Spanish recordings. According to Ross, Hit Records and Tapes stocks everything from "Patsy Cline to the Dead Kennedys . . . And now we're getting into industrial."

He says he understands the challenges of catering to a population with varied musical palates. "Someone might come in and buy Alabama's greatest hits. Thirty seconds later, a kid will come in and buy a Black Flag record."

The store's music titles are broken down to about 8,000 cassettes and 3,000 CDs, with the rest in vinyl—a format Ross is proud of. "We're a real record store with real vinyl," he notes.

"The record companies tried to kill [vinyl], but you just can't do that. People are sitting at home with 500 albums, and [many] don't want to re-buy everything on CD. People still like the [album] liner notes and the size [of the vinyl format]. If you take care of your albums, they'll last you forever. And of course, a lot of the stuff on vinyl you won't see on CD."

The music videos the store carries span various genres, including hardcore punk (a live Minor Threat video from Dischord Records, for example). Only about 5% of Hit Record's music product is used.

Despite its Southern locale, the store also carries a large collection of baseball cards—both new ones sold at the register and collector editions that go deep into the old-time New York Yankees—impressively displayed at the back of the store. The store also has several large cardboard displays of athletes, including Michael Jordan and Bo Jackson.

Hit Records and Tapes' devotion to classic rock reflects Ross' own tastes. "Probably our favorite band is Aerosmith, and I think up north we're known as an Aerosmith headquarters. The band has visited us on a number of occasions . . . And, of course, Aerosmith are big Rolling Stones fans, and we're Rolling Stones fanatics here."

Besides the pinball machine, the Rolling Stones' name is even posted next to the store's name on the sign outside.

Hit Records and Tapes also places much emphasis on what Ross calls "the big four": Led Zeppelin, Pink Floyd, the Doors, and Jimi Hendrix. "It seems

(Continued on page 58)

newsline...

BLOCKBUSTER MUSIC stores' revenues increased 4.7% to \$585.2 million in 1995 from \$558.7 million in 1994, according to parent company Viacom. But cash flow (or earnings before interest, taxes, depreciation, and amortization) declined 28.8% to \$33.1 million from \$46.5 million the previous year. The total number of stores dropped to 518 at year's end from 542 the year before. The fourth quarter indicated good news for



profitability, however, as the music stores' revenues were up 6.3% to \$201.3 million from \$189.43 million in the same period the year before, and cash flow rose 23.3% to \$16.9 million from \$13.7 million. At Blockbuster Video, annual revenues increased 20.1% to \$2.38 billion from \$1.98 billion the year before, as cash flow rose 22.5% to \$784.8 million from \$640.4 million. But the fourth quarter was weak for the video unit, as cash flow declined 18.1% to \$187.1 million on a 23.5% increase in revenues to \$669.3 million. Viacom says that cash flow was down because of an increase in rental tape amortization costs. Blockbuster Video ended the year with 4,513 stores worldwide, a net increase of 444.

IMAGE ENTERTAINMENT has signed an exclusive licensing agreement with Warner Home Video for the laserdisc release of 35 programs from the MGM/UA library, which is distributed by Warner. The first two releases under this deal will be "The MGM Composers' Collection," which contains three musical features and lists for \$124.98, and "Angels In The Outfield," a 1951 baseball fantasy.

HANDLEMAN, the rackjobber and distributor of music and home video, reports that music sales declined 9% to \$200.1 million in the third fiscal quarter, which ended Jan. 31, from \$219.2 million the year before. The Troy, Mich.-based company attributes the decrease to "lower sales to certain key customers resulting from customer shipment restrictions as well as continuing softness in the retail music marketplace." Video sales were essentially flat at \$111.9 million. Book sales fell 8% to \$14.8 million, and personal computer software sales rose 17% to \$18.8 million. Handleman's North Coast Entertainment, which distributes proprietary music, video, and PC software products, had a 38% increase in revenues to \$25.2 million. The company reports an overall net profit of \$1.1 million on \$345 million in net sales, compared with a profit of \$11.1 million on \$362.9 million in sales the year before.

SPELLING ENTERTAINMENT GROUP, a producer of films, TV programs, and interactive entertainment, reports that its subsidiary Virgin Interactive Entertainment had a loss of \$14.8 million in 1995 on a 15.7% increase in revenues to \$212.2 million. Spelling attributes the loss to



having no title in the fourth quarter comparable to "The Lion King" in the previous year, as well as "delays in releasing a significant number of VIE's titles and the shipment of fewer than anticipated units to retailers, reflecting, in part, the continuing reluctance by consumers to purchase interactive software product until the new-generation hardware platforms have achieved a higher installed base." Overall, Spelling reports a net profit of \$16.5 million on revenues of \$664.4 million in 1995, compared with a profit of \$24.1 million on \$599.8 million in revenues the year before.

MOVIE GALLERY, a Dothan, Ala.-based home video rental chain, reports that in 1995, net profits nearly tripled to \$14.5 million on a more than threefold increase in revenues to \$123.1 million.

TURNER HOME ENTERTAINMENT plans to release two home video titles in May linked to the 1996 Olympic Games: "100 Years Of Olympic Glory" and "America's Greatest Olympians." Turner's partners in a promotion for the titles are Hanes, the underwear manufacturer; and Panasonic, the consumer electronics company.

THE NATIONAL ASSN. OF RECORDING MERCHANTISERS has announced the lineup of performers for the concert to be held the last night of NARM's annual convention, March 25 in Washington, D.C. The performers are Buddy Guy (Silvertone/BMG Distribution), Richard Marx (Capitol Records/Cema Distribution), Kathleen Battle (Sony Classical/Sony Music Distribution), Trisha Yearwood (MCA/Nashville/Uni Distribution), and the Temptations and the Four Tops (Motown Records/PGD). At press time, the act representing distributor WEA had not been confirmed. NARM has titled the concert, which includes musical genres ranging from blues to country to classical, "Music In America: Celebrating Our Industry's Diversity." Jane Alexander, chairwoman of the National Endowment of the Arts, will be the host.



Ron Ross, owner of Hit Records and Tapes in Dallas, stands next to a Rolling Stones pinball machine that he says is "probably worth more than the store itself." (Photo: Jeffrey Perlah)

EXECUTIVE TURNTABLE

DISTRIBUTION. Richard Bengloff is promoted to VP of distribution operations at Sony Music Distribution in New York. He was VP of finance.

Mark Mayo is promoted to sales manager at Rock Bottom in Atlanta. He was regional salesman.

HOME VIDEO. Blockbuster Video names Rich Ungaro divisional VP of operations in Atlanta. He was VP of operations at Starbucks Coffee.

Mimi Slavin is appointed executive director of promotions and market research at 20th Century Fox Home Entertainment in Beverly Hills, Calif. She was marketing manager of promotions for Nestlé USA.

Prism Entertainment in Los Angeles appoints Gary Rubin to president of Prism Pictures and Nancy Lund VP of international sales and promotes Denis Ballew to



BENGLOFF



UNGARO

VP of development/production. They were, respectively, VP of acquisitions and ancillary sales at Prism; VP of sales and administration at Island Pictures; and director of creative affairs at Prism.

Vickie Barber is promoted to director of distribution and customer operations for Turner Home Entertainment in Atlanta. She was customer service manager.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	1	BEASTIE BOYS ▲ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 17 weeks at No. 1	168
2	2	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	223
3	5	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98 16.98)	GREASE	67
4	4	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	244
5	3	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND	237
6	13	SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	14
7	6	CAROLE KING ▲ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	63
8	16	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	125
9	10	PINK FLOYD ▲ CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	248
10	7	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	29
11	9	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	246
12	8	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	94
13	11	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	36
14	12	THE BEATLES ▲ CAPITOL 86442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	128
15	14	PINK FLOYD ▲ COLUMBIA 34118* (15.98 EQ/31.98)	THE WALL	251
16	20	JIMI HENDRIX ▲ MCA 10829 (11.98/17.98)	THE ULTIMATE EXPERIENCE	40
17	36	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	8
18	17	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	150
19	18	THE BEATLES ▲ CAPITOL 97039* (15.98/31.98)	1967-1970	60
20	19	BOYZ II MEN ▲ MOTOWN 530231 (10.98/16.98)	COOLEYHIGHHARMONY	65
21	28	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	240
22	15	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	233
23	21	ERIC CLAPTON ▲ POLYDOR 800014-A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	240
24	22	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	243
25	33	METALLICA ▲ ELEKTRA 80812 EEG (9.98/15.98)	...AND JUSTICE FOR ALL	231
26	31	THE DOORS ▲ ELEKTRA 60345 EEG (12.98/19.98)	THE BEST OF THE DOORS	230
27	24	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	231
28	26	BETTE MIDLER ● ATLANTIC 82497 AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	7
29	35	MADONNA ▲ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	45
30	32	JANIS JOPLIN ▲ COLUMBIA 37146 (5.98 EQ/9.98)	GREATEST HITS	195
31	25	THE BEATLES ▲ CAPITOL 97036* (15.98/31.98)	1962-1966	47
32	29	AC/DC ▲ ATLANTIC 92418 AG (10.98/15.98)	BACK IN BLACK	138
33	23	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	42
34	—	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	1
35	30	EAGLES ▲ ELEKTRA 105 EEG (10.98/15.98)	GREATEST HITS 1971-1975	244
36	34	THE BEATLES ▲ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	17
37	44	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	80
38	42	MEAT LOAF ▲ CLEVELAND INT'L 34974/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	212
39	40	MARVIN GAYE MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	26
40	39	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	107
41	43	THE BEATLES ▲ CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	14
42	—	METALLICA ▲ ELEKTRA 60439 EEG (9.98/15.98)	MASTER OF PUPPETS	216
43	—	GUNS N' ROSES ▲ GEFFEN 24148 (10.98/15.98)	APPETITE FOR DESTRUCTION	162
44	—	METALLICA ▲ MEGAFORCE 60396 EEG (9.98/13.98)	RIDE THE LIGHTNING	219
45	41	U2 ▲ ISLAND 842298* (10.98/17.98)	THE JOSHUA TREE	197
46	50	FLEETWOOD MAC ▲ WARNER BROS. 23601 (9.98/16.98)	GREATEST HITS	202
47	49	THE BEATLES ▲ CAPITOL 46441* (10.98/15.98)	REVOLVER	15
48	46	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	3
49	38	SOUNDTRACK ▲ POLYDOR A&M 825489/POLYDOR (12.98/17.98)	SATURDAY NIGHT FEVER	3
50	—	EAGLES ▲ ELEKTRA 103 EEG (7.98/11.98)	HOTEL CALIFORNIA	142

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Music Just Part Of New Boxed Set On King Records

ONE OF THE BETTER and more educational historical compilations to land on our desk in recent weeks is the essential "The King R&B Box Set," produced by GML Inc.—the Nashville company that has owned the great King Records catalog since 1975—and distributed by Highland Music in Dearborn, Mich.

The talent contained on this 85-song collection is incomparable: During its heyday in the '50s and '60s, the indie label released hit after hit by such storied R&B acts as Bull Moose Jackson, Roy Brown, Wynonie Harris, Eddie Vinson, Ivory Joe Hunter, the Dominoes (with Clyde McPhatter), Dave Bartholomew, the "5" Royales, Little Willie Littlefield, Big Jay McNeely, Little Willie John, Bill Doggett, Hank Ballard, Freddy King, Johnny "Guitar" Watson,



by Chris Morris

and, of course, James Brown. But the boxed set also affords a remarkable fly-on-the-wall look at one of the most amazing indie label operators of the era, Syd Nathan. The fourth bonus disc includes three speeches by Nathan made to King personnel from 1951 to 1954. These tough, funny spiels offer today's indie an indication of how the business was different in the '50s and how some things remain unchanged.

In an address to his sales staff, Nathan says that King "started off as a mistake" when country musicians who frequented Nathan's Cincinnati store, Syd's Record Shop, talked him into releasing their records. Retailing was tough, Nathan says: "It was like just trying to sell grand pianos [sic] out in the desert, but we done business 'cause we knew how to do business."

Just how well Nathan knew how to do business on the label side is explained in Colin Escott's liner notes: "Nathan tried to lick [his] problems by not only establishing his own studio, his own pressing plant, and his own printing press, but also his own distribution system that, at one point, extended to 32 wholly owned branches that only sold King records. Later he had his own design studio for LP jackets, and even a line of record players. In other words, Nathan controlled the entire process from recording the song to playing it at home. Only the paper inner sleeves for LPs were brought in from outside."

Incredible. No independent label today can boast that kind of control. But certain verities of the '90s held true in 1954, when Nathan assembled his A&R staff—which included such legendary figures as Ralph Bass, Henry Stone, and Henry Glover—for a pep talk.

(Continued on page 57)

Check Out Our Everyday* Low Price on Major Label CD's:

CD List	Our Price
\$17.97	\$11.80
\$16.97	\$10.87
\$15.97	\$10.16
\$11.97	\$ 7.97

* Weekly Mailer
* Same Day Shipping
* Serving The Entire U.S.
* New Release Discounts
tel (714) 724-5163
fax (714) 724-5162



ASK YOUR CURRENT ONE-STOP TO MATCH OUR PRICES. WHEN THEY WON'T, CALL US!

You're not just another number... We VALUE our customers!

- ✓ Compact Discs
- ✓ Cassettes
- ✓ Videos
- ✓ Vinyl
- ✓ CD Singles
- ✓ Cassette Singles
- ✓ CD-ROM
- ✓ Accessories



- ✓ Knowledgeable & Friendly sales reps ready to answer any questions
- ✓ Same Day shipping
- ✓ Weekly Mailer
- ✓ Inquire about FREE NEXT DAY DELIVERY

LOW PRICES • GREAT SERVICE • WEEKLY SPECIALS • EXCELLENT FILL...
WHAT MORE COULD YOU WANT!
Impact Music: 800-899-DISC (3472)

CD
CD-ROM
PRESSING SERVICES

OPTIMAX

TEL (800) 228-6988

FAX (909) 598-3867

- ★ Remastering / Encoding
- ★ Mastering / Galvanic
- ★ Glass Mastering
- ★ Replication
- ★ 5 Color Multi-Color Printing
- ★ Complete Packaging



Tired of leaving messages on voice mail and hoping someone will call you back?
YOU SHOULD HAVE CALLED H.L.!

1-800-780-7712

LOCAL: 305-262-7711 • FAX: 305-261-6143

6940 S.W. 12 Street Miami, FL 33144

SERVICE IS OUR MAIN PRIORITY

- ▶ Compact Discs
- ▶ Cassettes
- ▶ Videos
- ▶ Laserdiscs
- ▶ Accessories

- ▶ Excellent Service
- ▶ Super Prices
- ▶ Best Fills
- ▶ Knowledgeable Sales Reps.
- ▶ Same Day Shipping
- ▶ Deep Catalog
- ▶ Customer Satisfaction Guaranteed!

Abbey Road Distributors

Get The Abbey Advantage

Weekly New Release Mailer
Same Day Shipping
Quarterly Product Catalog
Knowledgeable Sales Reps
Computerized Inventory

- Compact Discs
 - CD-ROM
 - Accessories
 - 12" & 7" Vinyl
 - Cassettes
 - Laserdiscs
 - Cass. Singles
 - Video Cassettes
- plus a complete Latin catalog

Abbey Road Distributors

Call Your Abbey Sales Rep Today!

New Accounts Call
1-800-827-7177 ext. 278
(310) 802-2011

Abbey Santa Fe Springs
800-827-7177
Los Angeles
800-795-6874

SERVING OVER 3,000 RETAILERS NATIONWIDE

400 CD BOOKLETS in 2 SQ. FT.!

actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays

Browser®

DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 • Tollfree: 800-822/4410



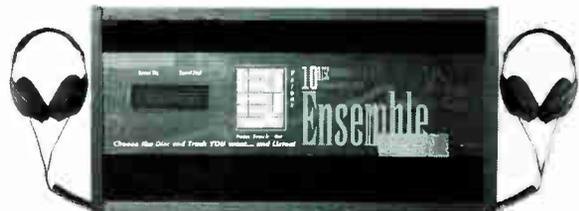
Write or call for FREE sample!

Patents 4813534 & 4899879

SHOW & TELL

It's what sells products in today's retail environment.

Multi-Disc Mini Ensemble™



- Small Footprint - 25.5"L x 3.5"D x 13"H
- Low Price
- Full Play of 10 CD's
- Easy to Read, Active LED Read-Out
- User Friendly Numeric Keypad
- Plug & Play
- Custom Graphics Available

Call: **800-835-7072** today for an interactive tomorrow.

telescan 828 Mahler Rd. Burlingame, California 94010 • voice 415-692-8700 • fax 415-697-9145

Blockbuster Denies Reports That Music Web's For Sale

GIVEN THE frail health of music retailing, it seems as if every large chain is burdened by a particular rumor about its eventual fate. As such, Blockbuster Music is no exception.

Since Viacom bought Blockbuster Entertainment last year, Blockbuster Music has been beleaguered by rumors that its new parent was disenchanted with that aspect of the Blockbuster business and wanted to unload the chain. In fact, according to the speculation, Viacom was so anxious to get out of the music business that it planned to simply shut down Blockbuster Music stores, send the inventory back to the manufacturers, and swallow a \$450 million investment.

The latter scenario, of course, is total nonsense. But last week, fuel was added to the fire when Tom Dooley, deputy chairman at Viacom, reportedly stated at a financial conference in Paris that the company may seek someone to buy or merge with the 520-store Blockbuster Music because the outlets aren't growing as fast as its other operations, according to Bloomberg Business News. Seemingly lending credibility to that story, Viacom released its financials for the quarter and Blockbuster Music by far had the weakest cash-flow margin of Viacom's 10 major business categories (see Newsline, page 54).

Needless to say, that report turned out to be a public relations debacle for Blockbuster Music, causing unrest within the company, as well as among its suppliers. In an effort at damage control, Steve Berrard, president/CEO for Blockbuster Entertainment, addressed the issue, saying that the Bloomberg report took Dooley's comments out of context.

"The fact is, we are not up for sale," he states. Although he concedes that "there is no question that the music retail [sector] is in trouble," he sees this as a period of great opportunity for whoever will survive the downturn. While some may speculate that Viacom is unhappy about its participation in music, Berrard says that just isn't so. "[Viacom chairman] Sumner Redstone thinks long-term," he adds. "Music retailing is less than 2% of Viacom's business, and as long as it doesn't lose money," Blockbuster will continue to be a player in music retail.

A Viacom spokesman says the company always looks at possible strategies for its assets. On Blockbuster Music, "we've made no decision. We're looking at all of our options," he says, and the ones about which Dooley spoke are a couple of them. Speaking of the problems plaguing music specialty merchants, Berrard says, "I think [music retail] will be fine long-term. Rationality will prevail." Eventually, the discounters will grow tired of losing money on music, he argues. Also, the labels will become more active in protecting the business. Already, labels have strengthened minimum-advertised-price policies. As it becomes clearer that loss-leader pricing of the hits is affecting labels' ability

to develop new artists and making it harder to sell catalog product, the labels will move to "protect the value of their intellectual property rights," he says.

In the meantime, Blockbuster is "examining our opportunities" on how and when to expand its business, he says. "Our mandate, as the industry consolidates, is to see if we can become bigger and stronger."

While everybody and anybody is for sale now, the most visible "for sale" sign in the business is on the front lawn outside the headquarters of Warehouse Entertainment. Knowledgeable sources say that Blockbuster Music has not been a factor in those proceedings, thus far.

Berrard wouldn't comment on the Warehouse situation, except to reiterate that the company was looking for the "right opportunity."

RETAIL TRACK

by Ed Christman



But he ended his conversation with Retail Track by saying, "We are not ready to take in our sail quite yet. We haven't wavered in our commitment to

the music chain. We opened 25 stores last year, and we will open 15 this year."

MAKING TRACKS: Jeff Abrams, senior VP of music and video for Best Buy, has given his notice. Abrams, who engineered Best Buy's entry into selling music in 1986, was unavailable for comment. According to Minneapolis sources, Abrams is not saying what his destination would be, other than to admit that he took a job at a company located in a region of the country that enjoys year-round warm weather. And Retail Track further hears that company is a certain music and video wholesaler.

AND THE ENVELOPE PLEASE: PGD recently held sales meetings and announced company awards in Palm Springs, Calif. PGD's New York branch won the branch of the year award. Sales representatives of the year awards were presented to Curt Carlson of the Midwest branch, David Foster of the Northwest branch, and Joe Courtney of the Southwest branch. Steve Gallagher of the mid-Atlantic branch was named video sales representative of the year, while Nodia Breen of the New York branch and Lori Anderson of the mid-Central branch were presented with the single sales specialist awards.

Also, Paul DellaFiora of the Los Angeles branch was named alternative artist development representative, while Kenny Gilbert of the New York branch and T.J. Miller of the Southwest branch scooped up the black artist development rep awards. The field reps honored were Sandy Bidinger of the Southeast branch and Sam Dailey and John Nicholson, both in the Southwest branch. The college rep award went to Billy Hutchins of the Northeast branch and John Piadrahita of the Southeast branch, while D'Andre Boldon of the mid-Central branch won the black college rep award.

ADVERTISEMENT



The Fabulous Four Are Back!

IT'S THE REUNION WE'VE all been waiting for — our favorite superstars shining in a collection of their best-loved songs for a spectacular four-album tribute. That's right, Mickey, Donald, Goofy, and Pluto are back together again for *Children's Favorite Songs*, a stellar collection of time-tested favorites with a brand-new look.

Already a proven best-seller, this product line has been completely repackaged for even greater Disney equity, collectibility, and shelf presence. The bold, new graphics featuring this friendly foursome are sure to grab attention — as well as new sales records. When this product was repackaged just four years ago, there was a 100 percent boost in sales, so watch out!

As an added bonus, consumers can look forward to \$15 in savings on fun Mickey Stuff for Kids merchandise. So don't let this second chance with a fabulous foursome pass you by!

Ship date: 3/26
Street date: 4/9



Share the music of Disney

at our website:
<http://www.disney.com/DisneyRecords>
Now on-line!

© DISNEY

DECLARATIONS OF INDEPENDENTS

(Continued from page 55)

In '54, the four major labels of the day controlled 80%-85% of the business, as Nathan tells his staff; a month in which King sold 400,000 singles was a big one.

"We're in a tough business," Nathan says. "The majors are breaking their backs trying to enter into this field, and we've gotta stop 'em."

And then Nathan says something to his team that hits home with Declarations of Independents. He points out that Bass sold his Cadillac and bought a Ford, and he uses it as a metaphor for the competition in the market between indie King and the majors.

"Apply that to the King Record Co., gentlemen," Nathan says. "We've got to get there in a Ford, while they're trying to get there in a Cadillac . . . It don't ride quite as nice, does it? But it's a little easier to park."

How beautiful is that? The indie sector today has grown to encompass more than 20% of the market, but Nathan's metaphor still rings brilliantly true. In the indie-vs.-major game, that old Ford is still logging a lot of miles.

QUICK HITS: Tried & True Music, singer/songwriter Jerry Jeff Walker's Austin, Texas-based label has signed an exclusive agreement with Bayside Distribution in West Sacramento, Calif. Walker's current release is "Night After Night" . . . Kosmo Vinyl, ex-manager of the Clash, and Clay Harper, formerly with the bands the Coolies and the Ottoman Empire, have founded (appropriately) a vinyl-only label, Casino Royale, as an offshoot of Harper's Casino Music in Atlanta.

The first release is "Roly Poly," the first of 12 vinyl 45s by Harper that the label will issue this year . . . Rimshot Records in Jacksonville, Fla., has signed an exclusive distribution deal with MS Distributing in Hanover Park, Ill. Chain Of Fools' album "100% Of Nothing" is the first product going out under the deal.

FLAG WAVING: Singer/songwriter/guitarist Joel R.L. Phelps left Seattle band Silkworm, a former Flag Waving fave, in July 1994, after serving as co-founder of the Montana-bred quartet.

"There'd been a breakdown of our personal relationship," Phelps says. "It was time for us not to be around each other."

But Phelps has stepped out on his own with the striking solo record "Warm Springs Night," released by Silkworm's former label, El Recordo Records in Seattle. (Silkworm, now a trio, is signed to New York-based Matador Records, which has just released the group's album "Firewater.")

Phelps—who cut his album with members of such Seattle groups as Engine Kid, Jessamine, the Defilers, and Citizen's Utilities—wrote the dark, stormy songs during a particularly trying period.

He says, "All of those songs came during one of the pivotal turning points in my personal life—the end of a relationship I had with this woman in Seattle, of course, and a long string of years with Silkworm. Also, I was adopted, and I was starting to look for my natural family at that time; some of it comes from those feelings."

It's a high-voltage performance, slammed home in a style that, Phelps acknowledges, is derived in large measure from Neil Young's sound on "Tonight's The Night" and "Zuma." The title song, sung in a keening wail by Phelps, is the most powerful of a forceful, disturbing collection of tracks.

Phelps, who has performed with local friends in Seattle under such apropos handles as the Downer Trio and the Downer Quartet, will open a series of East Coast and Midwest dates in March for former Galaxie 500 duo Damon & Naomi. The shows, which will be solo sets or duet performances with drummer William Herzog, kick off Tuesday (5).

"I'm hoping we can get the trio or quartet to go down our coast," Phelps says.



Sales giving you the Blues?
Rock & Roll with Gopher Cards!

Divider Cards
Shelf Talkers
Custom Styles
Printed
Blanks

800-648-0958



TOGETHER WE CAN

**THE MOST
RELIABLE
CD LISTENING
STATIONS
IN
THE
WORLD**

**A
SOUND
INVESTMENT
IN QUALITY**

MODEL CDLS 106
59"H X 19"W X 23.5"D

MODEL CDLS 212
56"H X 25.5"W X 23.25"D

FULL ONE YEAR WARRANTY INCLUDED

DEVELOPED BY
HIGH LEVEL MARKETING
TEL: (818) 769-7700 FAX: (818) 769-7133
8033 SUNSET BOULEVARD SUITE 3518 LOS ANGELES, CALIFORNIA 90046

Merchants & Marketing

HEAVY METAL RULES, AT HIT RECORDS AND TAPES

(Continued from page 54)

they get passed on from generation to generation," he says. "The store's been here for over 20 years, and it's watched most of the neighborhood grow up. Now, you'll find lots of teenagers—who discovered Hendrix and Zeppelin in their big brother's bedroom—saying, 'Wow, what is this?' Those bands never stop selling."

Ross' store also appreciates the significance of the Ramones as pioneers of punk. He was even wearing Ramones sweat pants on the day he was interviewed. "There wouldn't have been any punk music if it weren't for the Ramones," he says.

For its CD and cassette stock, Hit Records and Tapes uses Southwest Wholesale in Houston, one of the largest one-stops in the South. "We can call them and order at 6 in the evening, and they'll have it here at 10 the next morning," he says. "We probably spend \$1,000 a week with them, and 50 grand a year. Plus we don't do any returns with them either: We only buy what we know we're going to sell." Hit Records and Tapes orders most of its vinyl from Phantom and Abbey Road.

The store orders its T-shirts from Brockum in New York, its videos from Music Video Distributors in Morristown, Pa., and its posters, flags, banners, and sunglasses from Orion in Cleveland.

Hit Records and Tapes' main competition is the large chain retailers, includ-



Hit Records and Tapes is located on Gus Thomasson Road in northeast Dallas. (Photo: Jeffrey Perlah)

ing Best Buy, Circuit City, and Incredible Universe. Ross says his store is among only a handful of "mom-and-pop" record stores left in Dallas. "We're looking at a city of about 2 million people, and there's less than a dozen independent stores left," he adds. "But we'll be here long after the chains are gone."

FINE-TUNING FORMATS

(Continued from page 53)

DCC, and CD+G [CD+Graphics]," says Judy Neubauer, director of retail advertising and promotion at Tempo Music and Video, which has stores in California and Hawaii. "We don't want to get burned again. This does seem to have more credibility, though. At least, we know that many consumers already have the hardware to play these discs."

Many efforts are under way to help boost the profile of music-themed multimedia titles at retail.

(Continued on next page)



Heavy metal T-shirts and other merchandise hang from the ceiling of Hit Records and Tapes. (Photo: Jeffrey Perlah)

For Sony, Philips, It's Now CD EXTRA

BY STEVE TRAIMAN

NEW YORK—Sony and Philips have come up with a new name to market the enhanced CD. Final specifications for the Blue Book format now known as CD EXTRA—and previously referred to as CD Plus—have been distributed to CD licensees and are being made available to other developers.

The CD EXTRA name and marketing logo are designed for both promotional and packaging use. The new logo may be paired with the Enhanced Music CD system logo, which appears on the disc to indicate compatibility with both CD-audio and CD-ROM specs. The final Blue Book specs were established in consultation with the Recording Industry Assn. of America, the Recording Industry Assn. of Japan, Microsoft, and Apple Computer.

With final Blue Book specs just published, existing and "in development" enhanced-CD projects are using a variety of other authoring tools and formats. Many executives in companies other than Sony and Philips share the view of Chris Tobey, Elektra senior VP of new technologies: "If the Blue Book format becomes a de facto standard, we would consider making that move," he says.

UNIQUE DISTRIBUTORS
ENTERTAINMENT IS OUR BUSINESS
110 Denton Ave. New Hyde Park, N.Y. 11040
Tel.# (516) 234-5905 Tel.# (800) 294-5901
Fax# (516) 873-8660

NON-SPORTS / SPORTS / MOVIES TRADING CARDS

**HOT IMPULSE ITEMS
GREAT PROFIT
FAST TURNOVER**

Place them on the counter...
Watch Them Go!

WE ARE A MASTER HOBBY TRADING CARD DISTRIBUTOR FOR MANY MANUFACTURERS

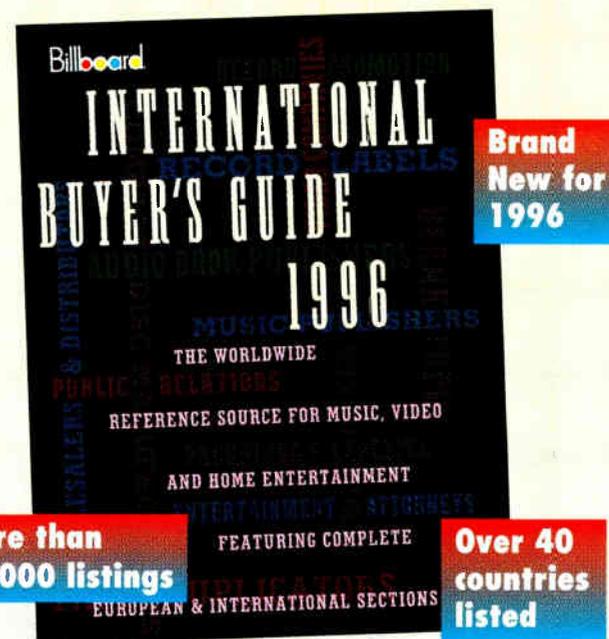
**WE STOCK:
current / new release
Trading Cards, Phone Cards,
Card Supplies, Toys & Candy**

FULL SERVICE ONE-STOP:
12" Vinyl Singles, LP's, CD's,
Cassettes, Cassette Singles,
Maxi Cassettes & CD Maxis

Billboard's 1996 International Buyer's Guide

"The International Buyer's Guide is an indispensable directory for me as an Indie one stopper."

Cole R. Patterson, Indie Go Music
Joondalup, Western Australia



If you're interested in joining those well-connected folks who do the **big deals**, make the **big money**, and have the **big fun** in the music and video business, we suggest that you order your own copy of Billboard's International Buyer's Guide '96 before this year's press run is completely sold out.

IBG '96 brings you record labels, music publishers, wholesalers and distributors, manufacturers, **service and supply companies**, home video companies, public relations firms, schools, **entertainment attorneys**, tape duplicators, compact disc plants, and an audio books section that has been **doubled in size**. Plus, you'll find dozens of pages of informative ads, and an **entire section** of manufacturing specification charts on blank tape.

With IBG '96, you will be able to:

- Reach record buyers worldwide at retail and distributors, importers/exporters.
- Find the telephone number, fax or E-Mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and diskettes.
- Find manufacturers of jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright.

This is the kind of information that can put you at the top of the **industry**. And, best of all, it costs just \$109 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own—particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

FOR FASTEST SERVICE CALL

(800) 223-7524 OR (800) 344-7119.

In NY (212) 536-5174. In NJ (908) 363-4156.

Or send check/money order for \$109 plus \$5 S&H (\$12 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only.

All sales are final.

BDBG3145

The Visible Revolution

Now you can see and hear music simultaneously. The first station with visibly spinning CDs, it will put a new spin on in-store listening stations. Ask about our new HIT 1 and HIT 5 stations, built and designed for in-store play. Simple and better by LIFT.

USA: Phone: 201/945-8700
Fax: 201/945-9548
Headoffice: Phone: +43/1/587 3838
Fax: +43/1/587 4509

LIFT[®]
Systems with future.

'Sailor Moon' Takes A Shine To Cross-Rebates

HELLO, SAILOR: Kid Rhino has cooked up a cross-rebate offer with giant Japanese toy manufacturer Bandai for the label's newly released audio product from the syndicated television series "Sailor Moon." The soundtrack album "Sailor Moon: Songs From The Hit TV Series" and book/audiotape release "Sailor Moon Unnatural Phenomena," which streeted Feb. 27, are being tied in with Bandai's Sailor Moon doll line "as long as the dolls are on the shelf," says Kid Rhino product manager Sheila Dennen.

"On both cassettes and CDs, there's a burst saying, 'Get \$2 off Sailor Moon adventure dolls! See



by Moira McCormick

inside for details,' " says Dennen. "On the booklets and j-cards are perforated rebate forms." Packaging on Bandai's doll line also features a burst promoting \$2 off the audio product.

While the animated series is

reportedly huge in Japan (Dennen compares its popularity to the Mighty Morphin Power Rangers at their height), "Sailor Moon" has yet to catch fire here. (Dennen notes the scarcity of strategic time slots for syndicated TV shows.) "Sailor Moon" is an unusual cartoon action series. It's aimed squarely at girls, with its five attenuated, shiny-eyed superheroines: Sailor Moon, Sailor Venus, Sailor Jupiter, Sailor Mars, and Sailor Mercury.

Dennen says Kid Rhino plans to zero in on the target audience even further with a series of mall tours beginning in April. Series creator DIC Entertainment is "making a strong effort to get a positive female role model thing going," she says.

that something like 'Toy Story' is made for children, yet at the same time it's not."

Spiner played "world-famous detective" Osgood Sigerson in "The Snark-out Boys" with members of Chicago's Lifeline Theatre, which mounted the piece as a full-scale stage production last year. "They were fantastic to work with—not that I wasn't intimidated by the fact that they'd played it for four months," says Spiner, "and I was going to walk in and wing it... It's a funny little play. I think it'd be a great TV series, actually."

Spiner, who begins shooting the

next "Star Trek: The Next Generation" motion picture in April—and who appears in a pair of imminent movie releases, "Independence Day" and "Phenomenon"—is also an accomplished singer. He has one independent album of Tin Pan Alley standards to his credit. Called "Ol' Yellow Eyes Is Back" (a reference to Data's gold contacts), the album is distributed by Infinite Visions, of Brewster, Mass. "I produced that one and am dangerously close to recouping my investment," Spiner says with a laugh. "I'd love to do another one."

Billboard®

FOR WEEK ENDING MARCH 9, 1996

Top Kid Audio™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	10	5	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	*** No. 1 *** WINNIE THE POOH
2	1	16	READ-ALONG ● WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
3	3	19	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND
4	2	27	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	
5	7	26	READ-ALONG ▲ WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS
6	4	27	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)	
7	6	10	VARIOUS ARTISTS ▲ ³ DISNEY CHILDREN'S FAVORITES VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
8	5	27	BARNEY ▲ ¹ SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
9	13	26	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
10	9	26	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
11	8	22	BARNEY BARNEY MUSIC 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS
12	11	21	BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
13	12	9	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
14	RE-ENTRY		SING-ALONG ▲ WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS
15	15	10	READ-ALONG WALT DISNEY 60204 (6.98 Cassette)	CINDERELLA
16	14	27	SING-ALONG ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING
17	16	19	VARIOUS ARTISTS WALT DISNEY 60627 (9.98/16.98)	MICKEY UNWRAPPED
18	17	22	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
19	20	18	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
20	18	27	VARIOUS ARTISTS FEAT. LEBO M ● THE LION KING: RHYTHM OF THE PRIDE LANDS WALT DISNEY 60871 (10.98/13.98)	
21	24	12	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
22	21	9	VARIOUS ARTISTS ▲ ² DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)	
23	RE-ENTRY		READ-ALONG POCAHONTAS: LISTEN WITH YOUR HEART WALT DISNEY 60263 (6.98 Cassette)	
24	19	22	VARIOUS ARTISTS THE MUSIC OF DISNEY'S CINDERELLA WALT DISNEY 60886 (9.98/16.98)	
25	22	16	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisk indicates vinyl LP -s available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard/BPI Communications, and Soundscan, Inc.

LABELS FINE-TUNE NEW FORMATS

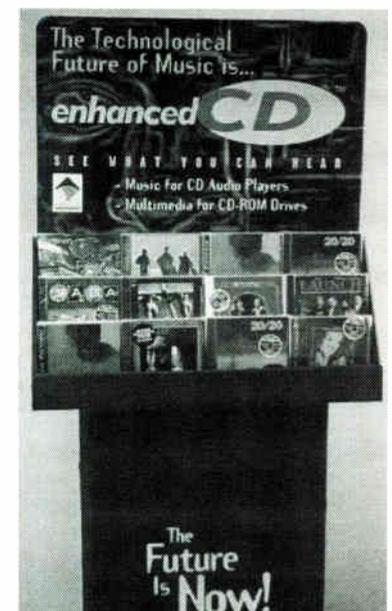
(Continued from preceding page)

Music and multimedia distributor Navarre and its subsidiary Digital Entertainment have helped arrange in-store artist appearances at computer retailers and special retail displays for enhanced CDs.

"We've been successful in helping nonmusic accounts—such as Computer City, CompUSA, Babbages, Software, Etc., and Barnes & Noble—create merchandising strategies for enhanced CD," says Wim Stocks, GM of Digital Entertainment.

In addition, the Recording Industry Assn. of America recently launched a multifaceted enhanced CD retail and consumer education campaign, "See What You Can Hear," to inform consumers and retailers about the music multimedia format.

The RIAA campaign includes an "Enhanced CD Retail Reference Guide" for store clerks, an online information bureau and Internet home page, new point-of-purchase promotional materials for the enhanced CD, and a new logo.



This is Digital Entertainment's in-store display for enhanced CDs.

KID NOTES

"That's Dumb, and that's Dumber."

It may be dumb, but it's popular! The *Dumb And Dumber* animated series is based on the Jim Carrey blockbuster film! Since its premiere in October '95, *Dumb And Dumber* has ranked #1 for ABC Saturday morning programming (beating out Winnie The Pooh) and has been in the Top 5 for all Saturday morning cartoons!

Dumb And Dumber: Get Down, Get Dumb is the perfect soundtrack companion to this hot animated series, featuring songs by hit artists such as The Red Hot Chili Peppers, The Beat Farmers, Todd Rundgren, and more! In addition, an original track, "That's Dumb!" has been specially recorded for this album in a hip, funkadelic style.

Don't be stupid. Get *Dumb*.

Visit our Web site at <http://www.rhino.com>

The Enter*Active File

MERCHANTS & MARKETING

Digital Hollywood Confab Explores Cyber Strategies

BY BRETT ATWOOD

LOS ANGELES—The fate of the enhanced CD and future developments in Internet cybercasting were among the hot topics at the Digital Hollywood conference, held Feb. 20-22 at the Beverly Hilton Hotel here.

The annual event attracted hundreds of key decision makers in the entertainment industry to discuss the latest developments in entertainment on the Internet and CD-ROM.

Music industry executives debated the prospects of the enhanced CD during a Feb. 20 panel on music and multimedia.

As many enhanced-CD and other music-themed multimedia titles have faltered at retail (see story, page 53), some music executives are re-evaluating the viability of the format in favor of music content on the Internet.

"I am quickly becoming a skeptic when it comes to format-based multimedia," said American Recordings VP of marketing/new media Marc Geiger. "I have a problem with the idea that we are sup-

posed to be turning an audio product into something like television or a game in one fell swoop. It's not in the realm of what our artists do . . .

"We may be barking up the wrong tree," Geiger continued. "Some of the most exciting things out there are done on the Internet by fans. There is a lack of them trying to sell something. If we put a browser on each record sold, we would be doing a lot better job in this market than we've been doing. It doesn't seem like we're priming the pump [with CD-based multimedia products], but the Internet is."

Some music label sites on the Internet's World Wide Web are beginning to rival the content found on enhanced CDs. Capitol Records is readying an advanced Web site for modern rock act the Jesus Lizard. The site uses "the Palace" software to establish a Multi-User Domain 2D environment where users can wander around and communicate with other fans of the band, according to Capitol senior VP of new media Liz Heller:

"It's a very graphical environment that

can be expanded by the fans themselves," said Heller. "They can add on their own rooms or explore areas with a specific topic."

The Jesus Lizard site is expected to be online by the end of March, she said.

Despite the wider use of the Internet by the music industry, CD-based multimedia products are still a priority, according to many executives. However, there are some fundamental changes ahead in the creation, production, and marketing of music-themed multimedia.

Many consumers and retailers are still uninformed about the enhanced CD format, according to Paul Atkinson, president of nu.millennia records. "If we don't inform the public that these titles exist, then all else is lost," he said.

"A lot of people who work in the labels don't even understand some of the differences [between CD-ROM, enhanced CD, and CD Plus], so how can we expect the consumer to?" asked Donna Cohen, senior multimedia producer for Warner Music Group.

The distribution of music-themed mul-

timedia to computer and music retailers has undergone dramatic changes in the past nine months, according to Tom McGrew, VP of sales and marketing for Cema.

"Two years ago, everyone wanted to distribute directly to the retail accounts, but now today everyone wants to sell directly to the distributor because the main retailers don't want to buy from 55 different CD-ROM companies," said McGrew. "They want to buy from only one or two and maybe a distributor for all the rest."

"I have to go to Ingram in order to get in four or five major U.S. chains now. Two years ago, I would pick up the phone and talk to the buyers myself at CompuUSA, Babbage's, and Software, Etc. . . . That's the state of the market today."

During a panel on cybercasting, many World Wide Web site developers stressed the importance of using audio- and video-streaming technologies, such as RealAudio and VDOLive, to encourage Internet users to frequently "tune in" to online programming.

"It's 8 o'clock on Monday night. Does the demographic turn on 'Melrose Place' or do they turn on Prodigy?" asked Jamie Fragen, director of West Coast Internet entertainment and marketing for Prodigy. "We have to develop content that can compete for the television viewer's attention . . . We are a network."

To accomplish that task, Fragen said, content developers for the Internet and for such commercial services as Prodigy need to use the latest technological developments available.

Many Web site developers are aiming to echo the programming strategies of conventional television broadcasts by scheduling online programs at a specific day and time each week.

For example, both the Discovery Channel Online and MTV Online contain programming that can be found only at a certain time each week. This use of "appointment viewing" compels computer users to revisit the site and develops regular viewing habits, said Tom Hicks, VP and publisher of Discovery Publishing.

Original program content is the key to winning repeat visits by Net surfers, according to Lucy Hood, senior VP of entertainment for NewsCorp/MCI. "It isn't enough to re-purpose what is on television onto the Internet," said Hood. "That's not good enough anymore."

Fox Television is aiming to bring original episodes of some of its television properties to the Internet. The network has already put online an interactive episode of the highly rated sci-fi show "The X-Files."

"We believe the future of this medium is in coming back to the basics of entertainment," said Hood. "It is not in developing sites that amount to little more than publicity dumps for other products."

Prodigy is aggressively developing its own brand of content for both its commercial online service and the Internet. Fragen said that one of Prodigy's surprise hits is a simple online version of the game checkers that allows players to "chat" in text conversations on-screen as they compete. The company has also developed "Chat Soup," which serves as a "cyberguide" to all weekly celebrity and topical "chat sessions" online.

Enhanced CD, Net Guide Team

ATLANTIC BUNDLE: Atlantic Records, Tower Records and Tower Books, and Michael Wolff & Co. Inc. are teaming to cross-promote the enhanced CD compilation "Spew +" with the Internet music guide "NetMusic." Both products are being sold together throughout March for \$20, about \$10 less than if they were purchased separately. The deal is available exclusively at Tower Records and Tower Books retail stores nationwide.

A countertop merchandiser that holds the CD and book has been created for the Tower promotion.

"This enables both products to get distribution in places that they normally might not be," says Michael Krumper, VP of product development at Atlantic Records. "The book is getting into music retail, and the CD is getting into the book retail channel."

Both products are being promoted on the Internet's World Wide Web at <http://www.netspew.com>.

SCI-FI CHANNEL NETCAST: The Sci-Fi Channel has started a 24-hour simulcast of its programming on the Internet at <http://www.scifi.com>. Net surfers who have CU-SeeMe video teleconferencing software will be able to see the cable programmer when they visit the site.

Commercials that promote the site will soon air on the Sci-Fi Channel, according to Stacy J. Berman, manager of marketing communications for UNET Technologies, which is partnering with the cable channel to bring its programming to the Web.

BROADWAY OPENING: Data Translation is readying the release of a video compression and capturing system that will allow multimedia developers to bring full-motion, VHS-quality video to the Internet and CD-ROM for less than \$1,000.

The Broadway video capture and encoding system, which works with Windows on PCs, will retail in May for about \$995. MPEG-enabled PCs will be able to play back video that is created with the product, which is aimed at consumers who create business presentations, Web pages, and CD-ROMs. Similar encoding and compression hardware technology is already available to multimedia content developers but is priced much higher.

For Web surfers, the product's release will likely result in the availability of higher-quality Internet video that downloads in only about twice the time it takes to play back the full length of the video, according to Lori Dustin, GM of the commercial products group for Data Translation.

ONLINE UNRAVELS: Rising consumer interest in the Internet and the World Wide Web will challenge the stamina of proprietary online services, such as America Online and CompuServe, according to a new report from Cambridge, Mass.-based Forrester Research.

The report "Online Unravels" also predicts that as content providers begin to establish an independent presence on the Web, they will form alliances to offer consumers direct Internet connections.

Forrester predicts that consumers will ultimately flock to the Internet's open network, rather than rely on the commercial online services' premium-priced functions.

Toy Franchises Target CD-ROM Sales New Software Titles On Display At Toy Fair

BY STEVE TRAIMAN

NEW YORK—Established toy properties, such as Mighty Morphin Power Rangers, Barbie, Dungeons & Dragons, and Colorforms, are making the transition from toy-store shelves to computer screens.

Retailers who made the scene at the American International Toy Fair, held Feb. 12-19 in New York, got a look at an expansive flow of software titles aimed at extending the popular toy franchises onto CD-ROM. In addition, several other children's and "edutainment" titles were previewed at the trade show.

All of these forthcoming titles will be backed by extensive cross-merchandising campaigns, and many will have their own World Wide Web sites on the Internet. Many of these new software titles will likely be sold in the \$20-\$30 range, considerably lower than the average software price of \$40-\$50.

Saban Children's Entertainment Group, which recently formed a strategic alliance with Fox Kids Network, showcased its first five titles, due before December. Among the titles previewed in its "Mighty Morphin Power Rangers" series are the \$19.98 releases "Print Kit," "Screen Saver," "Coloring Book," and "Jigsaw Puzzles"; "Create-A-Movie" will retail for \$29.95. The spinoff TV series "Power Rangers ZEO," which will debut on Fox in April, will have a CD-ROM sidekick. "ZEO PowerActive Math" and "ZEO PowerActive Words," both \$34.95, are the first titles in the "PowerActive Learning" software series.

All of Saban's software titles will be sold in a slim-box clamshell package, which will be merchandised in a 48-unit prepack floor display.

Mattel Active expects to have 15 titles for the fourth quarter that feature its best-known global brands, priced competitively at an average of \$30. Among its hot properties making the transition to the com-



Vtech's SmartKeys computer keyboard was among the multimedia products on display at the Toy Fair, held recently in New York. The children's product contains a 17-note, two-octave musical keyboard and the CD-ROM titles "Countdown to Kindergarten" and "Mice Melodies."

puter are Barbie's "Fashion Designer," "Makeover Magic," and "Magic Wand"; Hot Wheels' "Crash & Smash Off-Road Racing" and "F/X Racing Mouse," which accelerates, brakes, revs up, and blows its horn; See 'N Say's "Jungle Friends ABC's," "Farm Friends 123s," and "Garden Friends Colors & Shapes"; Polly Pocket's "Adventures In Pollyville"; Cabbage Patch Kids' "Playtime"; and the "Fisher-Price Parenting Guide."

Playmates Toys plans to tie in with the 30th anniversary of "Star Trek" and the video "Star Trek: The Next Generation," which is due this Thanksgiving, with new "Starfleet Academy" action figures that resemble four crew members as young cadets: Capt. Picard, Cmdr. Riker, Lt. Worf, and Lt. LaForge. Priced at \$12.98, each figure will come packed with a CD-ROM that features interactive Academy lessons and cadet bios.

"Advanced Dungeons & Dragons: Vol. 1, Core Rules" from TSR Inc. brings the complex fantasy world of the role-playing card game to CD-ROM. Players will be able to access samples from the disc at

TSR's home page on America Online. The title is due this August and will retail at \$59.95.

Gryphon Software's "Colorforms Computer Fun Sets" is one of the few kids' series to be released on 3 1/2-inch floppies. They are priced at \$39.99. In the fourth quarter, the company will release computerized versions of Colorforms for characters from "Sailor Moon" and "Mighty Morphin Power Rangers." Gryphon already has electronic Colorforms sets for "The Beginner's Bible" and "Suzy's Zoo Holiday Fun" and will likely shift all of its releases to CD-ROM later this year.

VTech Industries is expanding its line of SmartBytes interactive CD-ROMs from six to 24 titles this year. All of these releases will be usable with its SmartKeys keyboard, priced at \$79.99. VTech is also readying the release of four classics value-priced at \$14.99, including "Jack And The Beanstalk." In addition, the company will release more titles in its "Adventures In Learning" series, including "Sir Art The Smart" and "Aesop's Typing Tales" at \$29.99 and "Magellan" and "Tell Me Why" at \$39.99.

Broderbund is preparing an updated version of its popular "Where In The World Is Carmen Sandiego?" educational title on CD-ROM. The title, due in July for an expected \$59.95, uses geopolitical maps from National Geographic for more than 50 countries. A new "Where in the U.S.A. Is Carmen Sandiego?" version is promised for the holidays.

KidSoft Select, a joint venture of KidSoft and Good Housekeeping, has a value-priced line of more than 30 CD-ROM titles in jewel cases at a \$12.99 suggested street price. There's also a "Compton's Children's Encyclopedia" CD-ROM, which contains the equivalent of 15 volumes of encyclopedia information for \$12.99. The label recently signed with BMG Distribution and Sonopress for fulfillment and manufacturing services for its products.



Worth The Trek. Paramount Home Video added pizzazz to the launch of Hollywood Casino's entertainment complex near Memphis. It provided the studio store with copies of "Star Trek" titles and a visit by Capt. Kirk himself, William Shatner, second from left. Also going where no cassettes have gone before were, from left, Paramount Pictures executive Sheila Vogl, Hollywood Casino VP of studio and retail marketing Thomas Cantone, and Hollywood Casino president Ed Pratt.

Videos Jump Into The Toy Chest Cross-Merchandising Galore At Confab

BY STEVE TRAIMAN

NEW YORK—Home video was no playing to exhibitors at the American International Toy Fair held here Feb. 12-19.

Hollywood studios used Toy Fair to build consumer identification for theatrical releases that will appear as sell-through titles via major cross-merchandising campaigns. If trends hold, these campaigns, which were on display during the show, will drive video customers into stores later this year and in 1997.

Meanwhile, in a quest for more atten-



Baby Boom Music seeks exposure for "A Family Concert" with the Roches and the Music Workshop For Kids.

tion from toy retailers, several kid-video labels placed new programs front and center: These companies are also seeking bigger licensing deals, motivated by the success of Disney's "Toy Story," which will have plenty of cross-promotional heft when it arrives on cassette in October.

MCA/Universal Merchandising is pulling out all the promotional stops for Universal Pictures' May 10 release of "Flipper," starring Paul Hogan and Elijah Wood, and the May 31 launch of "Dragonheart" with Dennis Quaid and Sean Connery. Both are strong sell-through candidates for the fourth quarter or early 1997. MCA hopes that these titles will rival "Casper," which became one of the top sell-through hits of 1995's crowded fourth-quarter schedule.

"Flipper" will be promoted nationally by Pizza Hut in a multimillion dollar effort targeting children and adults. Kellogg USA is promoting the release on Rice Krispies packages, while Jel

Sert will distribute almost 10 million "Flipper"-branded Mondo fruit squeezers from May through August. Some 35 licensees are expected to produce nearly 500 property-inspired products, including video games from Tiger Electronics and Ocean of America. Many of these companies are likely to return for the cassette campaign.

For "Dragonheart," MCA/Universal Merchandising has lined up 50 partners worldwide and anticipates more than 1,000 property-inspired products. The master toy licensee is Kenner, which had the same role for the 1993 blockbuster "Jurassic Park."

A national promotion with Cadbury Beverages North America will support the movie with more than 20 million impressions on cans, bottles, and multipacks of 7Up, Crush, and Schweppes products. Other multimedia opportunities include interactive storybooks from Sound Source, audiobooks from Brilliance, and hand-held games from Tiger Electronics.

Warner Bros. was at Toy Fair playing up "Space Jam," a movie that mixes live action and animation and opens in theaters this Thanksgiving. It stars Michael Jordan and a number of Looney Tunes characters, including Bugs Bunny. (Jordan and Bugs teamed up a couple of years ago in a major TV ad campaign for Nike footwear.)

(Continued on page 63)

Industry Not Breathing Easy As 'Waiting To Exhale' Goes Direct To Sell-Through

DOWN ON RENTAL: FoxVideo's decision to take "Waiting To Exhale" directly to sell-through may be a coup for mass merchants, but it's "very disruptive" to the market, says Alexander & Associates' Bob Alexander. The decision "goes against the structure" that has been established in the 10 years since Alexander began tracking consumer rentals and sales.

By pitching the title to big retailers, the studio robs video stores of a rental exclusive, and it trades long-term revenues for short-term gain, he suggests. Alexander fears the strategy could be catching: "Everyone's talking about it."

Early on, the studios created a rule that allowed for direct-to-sell-through release only when theatrical gross topped \$100 million. The policy is still in effect, with one major exception: Family movies, such as MCA/Universal's "Beethoven," can fall far short of

the minimum and still deliver seven-figure cassette orders. Consider the lovable-monkey flick "Dunston Checks In," which FoxVideo will deliver May 28 at \$19.98 suggested list. The movie was unloved at the box office, grossing just \$10 million, but, says FoxVideo research director Deborah Mitchell, "sell-through is the perfect home for the friendly ape." The studio expects to ship 3 million units, two-thirds the goal set for "Exhale," which had nearly \$70 million in box-office receipts.

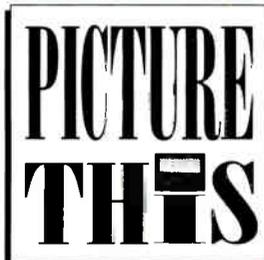
Alexander agrees that family titles, like "Dunston," are ideal for the sales trade dominated by the big retail chains. Where he and Mitchell part company is over "Exhale." She trusts her intent-to-purchase research, which indicates that the R-rated tale of four black women will be a winner. Alexander maintains that "relatively weaker films," such as "Exhale," need rental revenues before they're repriced for sell-through six months later. Paramount Home Video employed the formula to perfection with "Ghost," delivering 500,000-plus copies at one price and 2 million at another.

FoxVideo could book \$40 million from 700,000 rental copies of "Exhale," including 150,000 leased to stores on Rentrak's revenue-sharing system, Alexander says. "And they would still have sell-through in front of them." Skipping rental, he adds, "completely disregards the rental economics of the market. It changes the consumer equation."

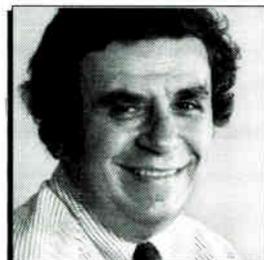
When FoxVideo does play by the rules, it's thought to bend them. One distributor complains that FoxVideo begins promoting sell-through too soon after rental release. "Retailers get the impression that it's always been for sale," he says. "It tends to make you a little more cautious."

Alexander attributes the decision to the fact that 20th Century Fox management is "under pressure to produce

cash flow. They're trying to sell whatever moves, to generate money for the production budget." Mitchell says the decision was based solely on data indicating that people wanted to purchase the title, much as they did "Speed," another R-rated sell-through hit. But don't expect similar treatment for "Broken Arrow," the action/adventure movie starring John Travolta and Christian Slater, which should gross \$70 million-\$80 million at the box office. Mitchell tells us it's going rental.



by Seth Goldstein



SOUTHERN EXPOSURE: Lightyear Entertainment in New York has won rights to mine the National Film Board of Canada's treasure trove of children's titles, which have won numerous awards, including a few Oscars. Two titles are scheduled for June release and two for August or September.

Aside from some scattered releases, the Film Board has never been represented in the U.S. Now it will be distributed by Warner Home Video, which is absorbing the WarnerVision line, which added Lightyear in 1995.

Lightyear has created a new label, Cartoon Festival, for three of the four cassettes. Each is a 40-minute compilation of four or five animated shorts at \$12.95 suggested list; the titles usually emphasize an award-winning segment, such as June's "The Cat Came Back And Other Fun Family Films" and "Cactus Swing..." Lightyear has a 60-minute holiday entry, "The Sweater And Other Fun Family Christmas Films," with the marquee story (about hockey) endorsed by NHL legend Wayne Gretzky.

Why Cartoon Festival? "Cartoon" indicates to kids that the films "are a lot of fun," says Lightyear president Arne Holland. "The word 'festival' connotes quality," a green light for parents. Meanwhile, Lightyear has repackaged its best-selling Stories to Remember series and repriced entries from \$12.95 to \$9.95. The facelift will be seen on 10 titles due in March and April.

THEY'VE EARNED IT: Vision Fund of America has selected honorees for its 1996 annual awards banquet, to be held May 13 at the Grand Hyatt in New York. The recipients will be Ann Daly, president of Buena Vista Home Video; Eddy Hartenstein, president of DirecTV; and Charles Steinberg, president of Sony Business and Professional Products Group. Daly is the first woman to be honored by Vision Fund, which was established in 1983 to support the efforts of the Lighthouse National Center for Vision and Aging. For further information, contact Marjorie Dybec at 212-821-9557.

Revenue Sharing Bows In U.K., Angers Indie Stores

BY PETER DEAN

LONDON—The introduction of a rental revenue-sharing scheme in a major British supermarket chain has angered independent retailers, who fear a major threat to their livelihood.

Small stores are already fighting a losing battle with grocery stores over the sale of hot new releases. Until recently, rental was unexplored turf, but supermarkets are making inroads here as well—and in a way, that hurts.

Asda, aided by Dallas-based Disney-owned Supercomm, has started revenue sharing in four of its 190 stores as part of its entry into rental. Individual titles are leased for 5 pounds (\$7.50) with revenue split between suppliers and Asda (the percentages aren't known). After a revenue-sharing period of 60 days, cassettes can be purchased for 4 pounds (\$6) each.

The chain declines to comment on specifics, but trade sources indicate that Disney's Buena Vista Home Video prompted the installation and is supplying the bulk of the titles. Several other key vendors are awaiting results and response from independents.

Revenue sharing has been tested in the U.K. before, with little success. In August 1993, the Kingfisher-owned Titles chain began using a

system that leased purchased cassettes to retailers that needed a break on price. Vendors were not directly involved, and they did not get a cut of the rental income.

For the studios, revenue sharing has always been regarded as a way of expanding copy depth, which is considered important in the first few weeks after the release date, when demand is strongest. One of the biggest difficulties is keeping track of leased titles and the exact sales generated by participating stores.

Independents have reacted as expected to the Asda announcement; some are calling for distributors to think twice before sharing revenue with grocery stores. "It's the thin end of the wedge," says one Manchester-based store owner. "We are being treated as second-class citizens because we don't get the deals the [chains] are getting."

Derek Mann, director general of video retailer body Entertainment Software Retailers Assn., doubts that revenue sharing will become widespread. "I think it would be impossible to get distributors and retailers to agree on the revenue split," he says.

Asda is not the only British supermarket making inroads into rental this year. With four stores renting tapes and 12 more due to begin shortly, Tesco is another obvious can-

(Continued on page 63)

Image Entertainment CEO Skeptical About DVD

MGM ON DVD: Image Entertainment CEO **Marty Greenwald** says that his firm is ready to release DVD titles "this fall, if it's possible," but the laser industry veteran remains skeptical about the 5-inch disc's chances of conquering the mainstream. He also believes that DVD's current quality has been misrepresented to the public.

"I think what Toshiba did at CES was dishonest," Greenwald says, referring to the company's demo at the Consumer Electronics Show in Las Vegas in January. "They were running DVD with a line quadrupler. Even bad videotape looks good with a quadrupler. If I had done that with a laser demo, people would jump all over my case."

Nevertheless, Greenwald reiterates that Image "will get involved, if DVD can deliver everything they say it will, at a price point that's reasonable. We have some DVD rights, and we have an enormous opportunity to act as a distributor."

But Greenwald thinks that DVD may not necessarily captivate America. "I remember when S-VHS [which has 400 lines of resolution] was going to replace VHS. Nobody cared," he says.

"Let's say that DVD is better than VHS. Does that guarantee it will go into 50 million households? Are consumers prepared to get rid of their tape libraries and buy another box for \$600-\$700, with a limited catalog [of available titles]? What will drive them to do it? I think the consumers' dissatisfaction with current video formats is blown out of proportion. I don't think they're dissatisfied."

Greenwald predicts that the real roll-out for DVD software will not come until next year.

"They're going to spend a fortune marketing this thing and getting consumer awareness to the highest level," he says. "But it's not going to replace videotape. I think they will sell a million DVD players by the end of 1997. I think it will be in 3 million households by the end of 1999, which is pretty much where laserdisc will be too. Probably half of the DVD households will also have a laser player."

DV D DEMO: Philips Media demonstrated DVD at the Digital Hollywood conference, held Feb. 20-22 at the Beverly Hilton Hotel in Beverly Hills, Calif. The demonstration was an excerpt of "Four Weddings And A Funeral" stored on a DVD disc and played on a Philips widescreen TV set.

In our subjective opinion, the DVD image was better than that of VHS but inferior to laserdisc. The resolution approached that of laser, but the overall

image seemed colder, flatter, and less life-like.

Certainly DVD will improve by launch date, but if the demo was more or less what we're getting, then there definitely will be many videophiles who will prefer the warmth and depth of the laserdisc image.

IMAGE bows the first laserdiscs of the "X-Files" television series March 27. Each \$29.98 disc will include an introduction by creator **Chris Carter** and two episodes. The six shows on the initial three releases will be "Pilot," "Deep Throat," "Conduit," "Ice," "Fallen Angel," and "Eve."

FULLY CLIVE: MGM/UA has released an outstanding special edition of **Clive Barker's "Lord Of Illusions"** (wide, director's cut, AC-3, extras, \$44.98), which adds an additional 12 minutes of footage, a laser-exclusive documentary, and an audio commentary by Barker.

Also out: "Hackers" (wide, \$34.98) and the "Charles Bronson Western Collection" (boxed set, wide, \$99.98), which provides letterboxed versions of "Chato's Land," "Breakheart Pass," and "The White Buffalo."

LUMIVISION'S "A Boy And His Dog" (wide, extras, \$49.95) superbly showcases a twisted futuristic tale (written by **Harlan Ellison** and starring **Don Johnson**). Included is a running commentary by director **L.Q. Jones** and cinematographer **John Morrill**.

FLAT '95: A sluggish fourth quarter caused software sales to decline last year, according to Laser Disc Assn. figures. Some 7.9 million units worth \$334 million at retail were sold in 1995, a drop of 4.9% and 3.2% in units sold and dollars, respectively, compared to the previous 12 months.

Last year's sales for the first three quarters were actually up, but the trade saw a precipitous decline of 20.3% in units and 19.8% in dollars compared to the monumental last three months of '94. That red-hot period for laser saw the release of such titles as "Jurassic Park," "Snow White," "Speed," and "Aladdin" and a whopping 45.9% increase in units sold, compared to 1993's fourth quarter. It was a tough act to follow, and fourth quarter '95 wasn't up to it.

Looking at last year's overall picture, in terms of units sold, music titles dropped 17% compared to '94, with music offerings in the \$30-\$60 range plummeting 25.4%. Meanwhile, special-interest laser titles rose 5.5%, while the theatrical category fell 3.4%.

LASER SCANS

by Chris McGowan

IMAGE's "The Band: The Authorized Video Biography" (side two CAV, \$39.99), narrated by **Harry Dean Stanton**, features 25 songs, rare concert performances, and candid interviews with the group.

"A Great Day In Harlem" (\$39.99) is a unique look at great jazz artists. It is nar-

rated by **Quincy Jones** and features archival performance footage. Also out: the erotic thriller "Object Of Obsession" with **Erika Anderson** (unrated, \$39.99); the mystical natural journey "Third Stone From The Sun" (\$39.99); the action-adventure "Navy Seals" (new widescreen transfer; \$39.99) with **Charlie Sheen** and **Michael Biehn**; "Jeffrey" (wide, \$39.99), the acclaimed gay romantic comedy with **Steven Weber** and **Patrick Stewart**; and "Nine Months" with **Hugh Grant** and **Julianne Moore** (wide, THX, \$39.98).

PIONEER'S "Virtuosity" (wide, AC-3, \$39.98), directed by **Brett Leonard** and starring **Denzel Washington**, is a hi-

tech thriller that will rock the house with any AC-3 home theater system.

Also new from Pioneer: the nasty corporate comedy "Swimming With Sharks" with **Kevin Spacey** (\$34.98), "Weekend At Bernie's" (wide, \$39.98), "The Brownin' Version" with **Albert Finney** and **Greta Scacchi** (wide, \$39.98), and the Pioneer Special Edition release of "The Thief Of Baghdad" (digitally restored, \$59.98), which presents the 1940 version in its full Technicolor glory.

MPI has a nicely priced laserdisc of "Help!" (\$29.98), the 1965 **Beatles** film, plus **Ron Fricke's "Baraka"** (wide, \$39.98), a 70 mm global visual epic that is sensational to watch on laser.

Billboard®

FOR WEEK ENDING MARCH 9, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	2	3	WATERWORLD ◇	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper	1995	PG-13	44.98
2	1	5	DIE HARD WITH A VENGEANCE	FoxVideo Image Entertainment 8858-85	Bruce Willis Samuel L. Jackson	1995	R	49.98
3	21	3	UNDER SEIGE 2: DARK TERRITORY	Warner Home Video 13665	Steven Seagal	1995	R	34.98
4	NEW ▶		THE NET	Columbia TriStar Home Video 11616	Sandra Bullock	1995	PG-13	39.95
5	9	3	FIRST KNIGHT	Columbia TriStar Home Video 7116	Sean Connery Richard Gere	1995	PG-13	44.95
6	3	5	MORTAL KOMBAT-THE MOVIE	New Line Home Video Image Entertainment 3021	Christopher Lambert Talisa Soto	1995	PG-13	39.99
7	6	13	APOLLO 13 ◇	MCA/Universal Home Video Uni Dist. Corp. 42580	Tom Hanks Kevin Bacon	1995	PG	44.98
8	NEW ▶		VIRTUOSITY	Paramount Home Video Pioneer Entertainment (USA) L.P. 33144	Denzel Washington	1995	R	39.98
9	8	21	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
10	4	7	SHOWGIRLS	MGM/UA Home Video Image Entertainment ML105525	Elizabeth Berkeley Kyle MacLachlan	1995	NC-17	49.99
11	11	23	THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
12	5	13	CRIMSON TIDE	Hollywood Pictures Home Video Image Entertainment 5255	Denzel Washington Gene Hackman	1995	R	44.99
13	7	9	JUDGE DREDD	Hollywood Pictures Home Video Image Entertainment 5261	Sylvester Stallone	1995	R	39.99
14	NEW ▶		NINE MONTHS	FoxVideo Image Entertainment 8924	Hugh Grant Julianne Moore	1995	PG-13	39.98
15	18	3	KIDS	Vidmark Entertainment Pioneer Entertainment (USA) L.P. 6311	Not Listed	1995	NR	34.98
16	NEW ▶		JEFFREY	Orion Home Video Image Entertainment 3294	Steven Weber Patrick Stewart	1995	R	39.99
17	22	3	SOMETHING TO TALK ABOUT	Warner Home Video 14217	Julia Roberts Dennis Quaid	1995	R	34.98
18	14	28	DIE HARD 2: DIE HARDER	FoxVideo Image Entertainment 8906-85	Bruce Willis Bonnie Bedelia	1990	R	49.98
19	12	9	SPECIES	MGM/UA Home Video Image Entertainment ML105208	Ben Kingsley Natasha Henstridge	1995	R	34.98
20	NEW ▶		THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11646	Hal Scardino David Keith	1995	PG	34.95
21	10	17	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	39.98
22	20	59	DIE HARD	FoxVideo Image Entertainment 8905-85	Bruce Willis Bonnie Bedelia	1988	R	49.98
23	13	44	ALIENS	FoxVideo Image Entertainment 8761-85	Sigourney Weaver	1986	R	59.98
24	RE-ENTRY		LA FEMME NIKITA	Vidmark Entertainment Pioneer Entertainment (USA) L.P. LOCVM5471	Anne Parillaud Jeanne Moreau	1990	R	39.98
25	NEW ▶		THE BIG COUNTRY	MGM/UA Home Video Image Entertainment 7352	Gregory Peck Jean Simmons	1958	NR	79.99

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Enter The Future of Digital Entertainment with...

LASERS UNLIMITED, INC.

"Where the Customer Comes First"

One Stop Shopping • Excellent Fills • Deep Catalog
Competitive Prices • Family Owned and Operated
Laser Discs, CD-ROM's, CD-I's, T-Shirts, Hats, Etc.

1643 Fenimore Rd., Hewlett, NY 11557
Ph 516-295-1910 Fax 516-569-1266

CBS/Fox Reissues 'I, Claudius' With Box BBC Documentary, Cut Scenes Included With Series

BY MOIRA McCORMICK

CHICAGO—After a two-year absence from the market, the acclaimed Masterpiece Theatre series "I, Claudius" will be rereleased April 16 in a seven-volume gift set by New York-based CBS/Fox Video.

A lower price, new packaging, and the inclusion of a bonus program, the 1965 BBC documentary "The Epic That Never Was," will provide the

marketing thrust, says Randi Sharaf, marketing manager of nontheatrical video for CBS/FoxVideo.

According to Sharaf, the 13-hour production was carried by PBS Video for \$149.95. For that price, buyers got the entire televised series plus scenes cut from the non-commercial broadcast. CBS/Fox's set, which also includes the extra scenes, retails for \$129.98. The slipcase art is white and, in addition to the familiar mosaic portrait of Claudius, features a close-up of Derek Jacobi, who portrays Claudius, along with a Roman colonnade, spread over the spines of the seven videocassettes.

"The Epic That Never Was," a first-time video release, relates the tale of the proposed 1937 movie "I, Claudius," which was to have starred Charles Laughton, Merle Oberon, Emyl Williams, and Flora Robson. The project was scrapped following an auto accident involving Oberon. "The Epic That Never Was," narrated by Dirk Bogarde, includes interviews with several of the principals, including Oberon, Robson, and Williams, and rehearsal and set-building scenes.

The Masterpiece Theatre edition, which aired on PBS in the mid-'70s, won four British Academy Awards and an American Emmy. Based on the books "I, Claudius" and "Claudius, The God" by Robert Graves, who cribbed from the histories of Tacitus and Suetonius, the series begins late in the reign of the Emperor Augustus and ends with the death of Claudius, one of his suc-

cessors, in the first century A.D.

Graves' novelization dealt with 50 years of intrigue, violence, and scandals that consumed Rome's ruling family. The series offered choice roles to British actors who would later win worldwide acclaim, especially Patrick Stewart ("Star Trek: The Next Generation") and John Hurt ("Alien").



Sharaf says CBS/Fox expects that the lower price and bonus documentary will attract "fans of the series who never bought it before. The audience for the set is the Masterpiece Theatre audience, and they're very aware of the show. It's one of the best and most renowned in the Masterpiece Theatre collection."

Stewart's appearance, she notes, may prove to be a purchasing incentive for "Star Trek" fans. "There's always a demand for this sort of programming," Sharaf says.

CBS/Fox is making "a big push" via catalogs, including Critics' Choice and Signals. Sharaf adds, "We're doing a small amount of retail promotion at chains like Suncoast and Musicland. Suncoast in particular does well with BBC programming."

REVENUE SHARING

(Continued from page 61)

didate for chainwide expansion.

Over the last two years, U.K. grocery stores have had a dramatic impact on the video retail market, offering suppliers a new channel of distribution while initiating cut-throat price wars that have turned hit sell-through titles into losers for many stores. The independents fear that the same will happen when supermarkets enter rental.

Low overnight prices are already part of the mix. Asda, Sainsbury's, and Tesco charge 2.50-3 pounds (\$3.75-\$4.50) for two nights' rental of recent blockbuster movies. The average overnight fee is 2.10 pounds (\$3.15).

The pricing has already affected independents in cities where rental trials are taking place. One small store reports that its rental income has slipped 400 pounds (\$600) per week as a result of supermarket competition.

VIDEOS JUMP INTO THE TOY CHEST

(Continued from page 61)

The studio's consumer products arm is already creating a strategy for the movie's home video release in spring '97. A simultaneous soundtrack album release has been set with MCA Records, plus a storybook and sing-along tape on the Warner Kids label.

Game makers will be especially prominent. Acclaim Entertainment is producing a "Space Jam" equivalent for Sega Saturn and Super NES (Nintendo); Sega Pinball is devising a "Space Jam" pinball machine; and Tiger Electronics plans a "Space Jam" hand-held line. An interactive kiosk with touch-screen programming that showed how the new animated character was created drew considerable attention in the Toy Fair showroom of master licensee Playmates Toys.

Kid-vid specialists went to Toy Fair to extend their retail franchise. Scholastic's "The Magic School Bus" collection from the KidVision division of Warner-Video Entertainment added three new episodes, at \$12.95 each: "The Magic School Bus Plays Ball," "... Goes To Seed," and "... Kicks Up A Storm," available in clamshell and slipcase formats.

Strong cross-merchandising should result from the series' third season on PBS this fall, starring Emmy-winner Lily Tomlin as the voice of Miss Frizzle. The campaign includes the first "Magic School Bus" nationwide tour, featuring a replica of the yellow vehicle, which will

run through November and will visit major retailers, libraries, museums, theme parks, schools, and book fairs in 25 markets. Aboard the bus will be KidVision videos, Microsoft CD-ROMs, Sega's Pico software and Genesis computer games, and Hasbro toys to be used for raffles and giveaways.

A four-month national consumer promotion kicked off in February at Denny's restaurants, with more than 8 million menu PlayMats and stickers featuring the yellow bus in 1,500 U.S. locations, plus Canada and Guam.

PolyGram Video touted two half-hour segments of the "Bananas In Pajamas" syndicated TV series, imported from Australia. At \$9.95, "Cuddles Avenue" and "Birthday Special" are due in stores March 19. This September, the show is expected to be in 119 U.S. markets. Retailers also can tie into the live costumed mall tour produced by Promotion Management Network that made 14 stops from October through January and will add four more in March and April. Cross-merchandising products are available from 24 U.S. licensees.

Saban Children's Entertainment Group, which will have 14 animated shows on networks and in syndication TV this fall, promoted three titles from the Mighty Morphin Power Rangers All-Time Favorites Collector's series, in stores Jan. 30 at \$12.95 each or in a special-edition collector's set at \$29.95. Consumer offers inside each video

include a free Slurpee from 7-Eleven and coupons for Mighty Morphin Adventure Books.

The new "Masked Rider" videos, due in stores April 30 at \$12.95, each offer two episodes from the series plus bonus footage. Tapes are packed with a free glow-in-the-dark personalized Magno or Combat Chopper bike license plate. The purchase of two videos qualifies consumers for a free Masked Rider action figure.

Baby Boom Music in Minneapolis showed off its first release, "A Family Concert" featuring the Roches and the Music Workshop For Kids, videotaped at the Guthrie Theatre in Minneapolis during a benefit concert for the Jacob Wetterling Foundation. It features selections from the Roches' "Will You Be My Friend?" and the Music Workshop's "The Sky Blue Catfish," both released by the label. Counter displays are available for videos, CDs, and cassettes in various combinations.

The Children's Group in Pickering, Ontario, expects to release "Tchaikovsky Discovers America" later this year through BMG Distribution in the U.S. and A&M/PolyGram Video in Canada in the hopes of repeating the all-media success of its "Beethoven Lives Upstairs." Audio received the first push via a tour that debuted in November 1993 with the Calgary Philharmonic Orchestra. Local-market tie-ins, including video, should begin later this year.

Top Video Rentals

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			*** No. 1 ***		
1	2	5	WATERWORLD (PG-13)	MCA/Universal Home Video 42680	Kevin Costner Dennis Hopper
2	9	3	UNDER SIEGE 2: DARK TERRITORY (R)	Warner Home Video 13665	Steven Seagal
3	1	7	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
4	5	4	DESPERADO (R)	Columbia TriStar Home Video 11653	Antonio Banderas
5	10	2	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
6	7	4	SOMETHING TO TALK ABOUT (R)	Warner Home Video 14217	Julia Roberts Dennis Quaid
7	3	6	NINE MONTHS (PG-13)	FoxVideo 8924	Hugh Grant Julianne Moore
8	36	2	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
9	4	8	SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
10	6	9	CLUELESS (PG-13)	Paramount Home Video 33215	Alicia Silverstone
11	37	2	VIRTUOSITY (R)	Paramount Home Video 33144	Denzel Washington
12	11	5	JADE (R)	Paramount Home Video 32968	David Caruso Linda Fiorentino
13	8	9	DIE HARD WITH A VENGEANCE (R)	FoxVideo 8858	Bruce Willis Samuel L. Jackson
14	12	5	THE INDIAN IN THE CUPBOARD (PG)	Columbia TriStar Home Video 11640	Hal Scardino David Keith
15	16	3	KIDS (NR)	Vidmark Entertainment 6311	Not Listed
16	14	9	FIRST KNIGHT (PG-13)	Columbia TriStar Home Video 71173	Sean Connery Richard Gere
17	NEW		BEYOND RANGOON (R)	Columbia TriStar Home Video 49323	Patricia Arquette
18	13	5	LORD OF ILLUSIONS (R)	MGM/UA Home Video 905200	Scott Bakula
19	19	19	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
20	20	6	PRIEST (R)	Miramax Home Entertainment Buena Vista Home Video 5325	Linus Roache Tom Wilkinson
21	18	15	CRIMSON TIDE (R)	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman
22	23	12	FORGET PARIS (PG-13)	Columbia TriStar Home Video 11993	Billy Crystal Debra Winger
23	26	4	THE BIG GREEN (PG)	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo
24	15	9	MORTAL KOMBAT-THE MOVIE (PG-13)	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto
25	NEW		JEFFREY (R)	Orion Home Video 3294	Steven Weber Patrick Stewart
26	17	12	SPECIES (R)	MGM/UA Home Video 905208	Ben Kingsley Natasha Henstridge
27	25	13	APOLLO 13 (PG)	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon
28	22	15	DOLORES CLAIBORNE (R)	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
29	30	19	TOMMY BOY (PG-13)	Paramount Home Video 33131	Chris Farley David Spade
30	24	13	CONGO (PG-13)	Paramount Home Video 33038	Dylan Walsh Laura Linney
31	33	2	BUSHWACKED (PG-13)	FoxVideo 8898	Daniel Stern
32	21	9	JUDGE DREDD (R)	Hollywood Pictures Home Video Buena Vista Home Video 5261	Sylvester Stallone
33	NEW		THE AMAZING PANDA ADVENTURE (PG)	Warner Family Entertainment Warner Home Video 16300	Ryan Slater
34	NEW		UNDER THE HULA MOON (R)	Turner Home Entertainment 3388	Stephen Baldwin Emily Lloyd
35	NEW		LIVING IN OBLIVION (R)	Columbia TriStar Home Video 49186	Steve Buscemi James Le Gros
36	32	3	A KID IN KING ARTHUR'S COURT (PG)	Walt Disney Home Video Buena Vista Home Video 5938	Thomas Ian Nicholas
37	27	3	ROOSTERS (R)	Cabin Fever Entertainment CF147	Edward James Olmos Sonia Braga
38	28	9	THE ENGLISHMAN WHO WENT UP A HILL BUT CAME DOWN A MOUNTAIN (PG)	Miramax Home Entertainment Buena Vista Home Video 5258	Hugh Grant Tara Fitzgerald
39	34	7	SAFE (R)	Columbia TriStar Home Video 11843	Julianne Moore
40	31	24	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson

◆ IFA 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. ◇ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** No. 1 ***								
1	1	6	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
2	2	3	STAR TREK GENERATIONS	Paramount Home Video 32988	Patrick Stewart William Shatner	1994	PG	14.95
3	3	13	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
4	6	151	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
5	4	13	APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
6	7	5	STREET FIGHTER II: THE ANIMATED MOVIE	Renegade Home Video Sony Music Video 49861	Animated	1995	PG-13	14.98
7	NEW ▶		THE AMAZING PANDA ADVENTURE	Warner Family Entertainment Warner Home Video 16300	Ryan Slater	1995	PG	19.98
8	8	3	THE BIG GREEN	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo	1995	PG	19.99
9	12	3	ABSOLUTELY FABULOUS SERIES 3, PART 1	BBC Video FoxVideo 8331	Jennifer Saunders Joanna Lumley	1996	NR	19.98
10	9	15	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
11	5	9	THE LAND BEFORE TIME III ◊	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
12	11	51	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
13	14	2	ABSOLUTELY FABULOUS SERIES 3, PART 2	BBC Video FoxVideo 8332	Jennifer Saunders Joanna Lumley	1996	NR	19.98
14	10	17	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
15	NEW ▶		MARIAH CAREY: LIVE AT MADISON SQUARE GARDEN	Columbia Music Video Sony Music Video 50134	Mariah Carey	1996	NR	19.98
16	16	35	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
17	13	20	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
18	17	15	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
19	RE-ENTRY		THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
20	19	4	SNOWBOARD BABES	Peach Home Video Uni Dist. Corp. PCH7008	Various Artists	1995	NR	9.95
21	15	14	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
22	24	3	A KID IN KING ARTHUR'S COURT	Walt Disney Home Video Buena Vista Home Video 5938	Thomas Ian Nicholas	1995	PG	19.99
23	23	4	BABES, BIKES & BEYOND	Peach Home Video Uni Dist. Corp. PCH7007	Various Artists	1995	NR	9.95
24	25	3	PENTHOUSE ON CAMPUS	Penthouse Video WarnerVision Entertainment 50791-3	Various Artists	1996	NR	19.95
25	20	4	FANTASIES & SECRETS OF WOMEN	Peach Home Video Uni Dist. Corp. PCH7006	Various Artists	1995	NR	9.95
26	18	14	LIVE FROM AUSTIN, TEXAS ●	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
27	28	16	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
28	26	75	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
29	40	7	THE GRIND WORKOUT: FITNESS WITH FLAVA	MTV Home Video Sony Music Video 49796	Eric Nies	1995	NR	12.98
30	32	6	LIKE WATER FOR CHOCOLATE	Touchstone Home Video Buena Vista Home Video 2111	Lumi Cavazos Marco Leonardi	1993	R	14.99
31	36	14	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99
32	22	7	JERRY GARCIA: GRATEFUL TO GARCIA	Channel One 39733	Various Artists	1995	NR	9.95
33	35	13	MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch	1995	PG	22.98
34	27	6	ROLLING STONES: VOODOO LOUNGE	PolyGram Video 8006374833	Rolling Stones	1995	NR	19.95
35	21	4	IMMORTAL BELOVED	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini	1995	R	19.95
36	39	14	LUIS MIGUEL: EL CONCIERTO ●	Wea Latina 11639	Luis Miguel	1995	NR	19.98
37	30	13	TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Uni Dist. Corp. 13575	Tom Petty & The Heartbreakers	1995	NR	19.98
38	34	2	BRIAN WILSON: I JUST WASN'T MADE FOR THESE TIMES	Live Home Video 60298	Brian Wilson	1995	NR	19.95
39	NEW ▶		BABYMUGS!	MVP Home Entertainment 14001	Various Artists	1995	NR	9.95
40	37	13	GRUMPY OLD MEN	Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Simitar Gets Its Chops; 'Baby Faces' Multiply

READY TO RUMBLE: There aren't many Jackie Chan videos available in the U.S., but one company is poised to change that by karate-chopping its way into the competitive sell-through market with 10 titles starring the Asian performer.

Thanks to Chan's starring role in New Line Cinema's "Rumble In The Bronx," Simitar Entertainment has been experiencing heavy orders for its Chan features since they were released last summer. Plymouth, Minn.-based Simitar sold 100,000 copies each of three titles and a combined 65,000 units more as a result of the publicity surrounding "Rumble," says president Ed Goetz. "We're rushing to get artwork done on the other seven in order to release them as soon as possible," he adds.

Available titles include "New Fists Of Fury," "Snake Fist Fighter," and volumes I and II of "Fearless Hyena." Each is priced at \$14.95 in standard play and \$9.95 in extended play. Chan is best known for his incredible stunt work and martial-arts acrobatics in more than 40 movies. Only a few have been legally distributed in the U.S. Simitar has licensed its package from Televentures. Another 10 Chan movies are held by a U.K.-based company, Goetz says, with the rest tied up in legal battles in Hong Kong. Chan tapes had been shipped by Tapeworm, United American Video, and the now-defunct Magnum Video. However, the videos have been out of circulation for a number of years.

Simitar's other titles, due in stores March 8, include "Half A Loaf Of Kung Fu," "Shaolin Wooden Men," "Snake & Crane," "Arts Of Shaolin," "The Killer Meteors," "To Kill With Intrigue," "Dragon Fist," and "Spiritual Kung Fu." All are dubbed in English. Meanwhile, Simitar has created the New Family Movies label. Joining the trend toward family entertainment lines, New Family will debut with three titles on March 26. Retail price is \$14.95. Titles include "G. Whilliker!," "To Cross The Rubicon," and the animated "Basketball Fever."

Goetz says that Simitar has been acquiring titles for the label for about one year and has 18 ready to go. A second set will be released under the Good Housekeeping name this spring. Simitar licensed the magazine's name from Hearst Publications.

"With the Good Housekeeping brand name, it's a good way to let consumers know they're getting quality product," says Goetz, who expects to add releases periodically. In addition, Simitar recently put up a World Wide Web site on the Internet offering 1,000 titles from its special interest, exercise, and children's library. The company also has about 100 CD-ROM game titles available. Retailers and consumers should be

able to make secured credit orders through the site by April, Goetz says. The address is <http://simitar.com>.

BRINGING UP BABY: Suppliers have been focused on the preschool market for the last year. Now some are zooming in on what could be called the cradle market.

Special-interest house Brentwood Home Video and start-up Cannon Creek Media have released tapes featuring adorable babies making funny faces at the video camera. Both are titled "Baby Faces." MVP Video has

one called "Baby Mugs."

Brentwood president David Catlin says that the rise of baby tapes is a phenomenon that inspires many imita-

tors. The videos are intended to keep infants mesmerized for 30 minutes while the babysitter or parents do household chores.

"It's a doting parent's item, and what's going to happen is that there will be too many of them on the market," Catlin says. "We wish we could have an exclusive, but at least we were the first to have national distribution."

Brentwood's "Baby Faces" has already staked out its claim in Musicland stores, while Los Angeles-based Cannon Creek is shopping its tape to the majors in search of a distribution deal, according to president Stephen Arthur. Catlin says that at least three other baby tapes are being sold via television direct response.

"This type of video could become a video store staple, but I don't think consumers will go for multiple choices," Catlin says.

The Brentwood tape comes with companion audiotapes, including covers from the "Pocahontas" soundtrack. Retail price is \$14.99. Catlin won't disclose sales figures; Cannon Creek claims to be selling an incredible 40,000 units a week via its 800 number.

Although Catlin admits that consumers are bound to be confused by the fact that two videos have the same name and different box covers, he plans no legal action against Cannon Creek. "Cannon had no knowledge about our tape," says Catlin, "and when you're dealing with a phenomenon, there are always a few other companies following behind you."

OLD MAN RIVER: Walt Disney Home Video brings "Tom And Huck" to video stores May 1, priced at \$19.99.

The latest movie version of Mark Twain's fictional heroes will include a \$5 rebate when consumers purchase the title and any other in Disney's Family Film Collection, including "The Shaggy Dog," "Old Yeller," "The Love Bug," "The Parent Trap," and "Escape From Witch Mountain." The offer expires July 31.

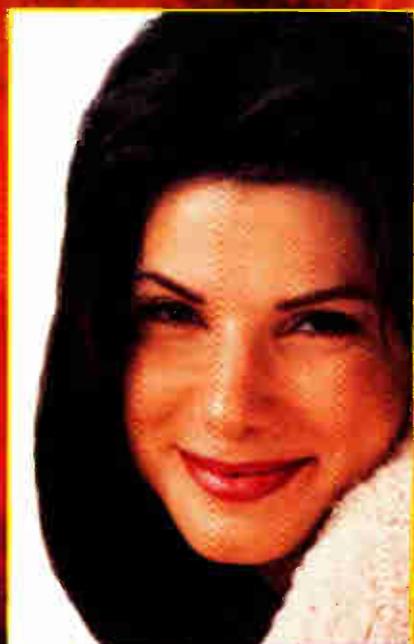
SHELF TALK

by Eileen Fitzpatrick



THIS SUMMER... THE #1 STUDIO OFFERS

**OVER
\$400
MILLION
IN RED-HOT
HIT MOVIES!**



Buena Vista Home Video

**Turn The
Page For
Sell-Through
Sales That Sizzle!**

SANDRA BULLOCK WON WHILE YOU



**Now You'll Win Sales
Hottest**

**"Absolutely Enchanting!
Sandra Bullock
is wonderful to watch."**

— Jeffrey Lyons,
SNEAK PREVIEWS/ABC WORLD NEWS NOW

Now Only
\$19.99!
Suggested Retail Price

Stock #5396

- Purchase Intent Over 2 Million Units At First-Time-To-Sell-Through Pricing!*
- Over \$80 Million Box Office!

**Prebook: March 19
Will Call: April 30 • NAAD: May 1**



* Buena Vista Home Video Internal Estimates



AMERICA'S HEART IN WERE SLEEPING

**With Hollywood's
New Star!**

\$6 CONSUMER SAVINGS! **

By mail with purchase of *While You Were Sleeping*
PLUS any other eligible video!†

**OUR HIGHEST REFUND EVER
ON RE-PRICED HITS!**

**Complete details on mail-in certificate inside *While You Were Sleeping* video.
Offer good, and purchases must be made, April 30, 1996, through June 30, 1996, in U.S.A. only. Void where prohibited.

**JUST IN
TIME FOR
MOTHER'S
DAY!**

MORE HOT & SEXY HITS AT JUST \$19.99!♦

Miami Rhapsody (PG-13 – Stock #2752)

Mad Love (PG-13 – Stock #5256)

A Pyromaniac's Love Story (PG – Stock #4709)

Jefferson In Paris (PG-13 – Stock #4708)

Queen Margot (R – Stock #4439)

Ready To Wear (R – Stock #4438)

Blue (R – Stock #2759)

White (R – Stock #3039)

Red (R – Stock #4373)

†Eligible titles include those listed above AND *While You Were Sleeping*. ♦Suggested retail price.



Offer Promoted On All Prepacks!

48-pc. *While You Were Sleeping* MIXED/Stock #7567

48-pc. *While You Were Sleeping* ONLY/Stock #7503

24-pc. *While You Were Sleeping* ONLY/Stock #7502

24-pc. *While You Were Sleeping* MIXED/Stock #7566

Distributed by Buena Vista Home Video, Burbank, CA 91521
Printed in U.S.A. © Hollywood Pictures Company

**TURN
THE PAGE AND
POWER UP SALES!**

ONE OF THE TOP-GROSSING NOW PRICED TO OWN AT

"Two Thumbs Up!"

— Siskel & Ebert

**"A Powerful
Action Thriller!"**

— Rolling Stone

Consumers Save \$6!

By mail with the purchase of *Crimson Tide*,
PLUS any one of these eligible videos:

Crimson Tide, *Judge Dredd*, *Highlander: The Final Dimension*, *Pulp Fiction*,
Bad Company, *Terminal Velocity*, *Color of Night*, or *Blood In, Blood Out*.
Complete details inside *Crimson Tide* video. Mail-in offer good from
June 4, 1996 through August 5, 1996, in U.S.A. only. Void where prohibited.

- Over \$90 Million At The Box Office!
- Powerful Oscar®-Winning Stars:
Denzel Washington (Best Supporting Actor, *Glory*)
Gene Hackman (Best Actor, *The French Connection*; Best Supporting Actor, *Unforgiven*)

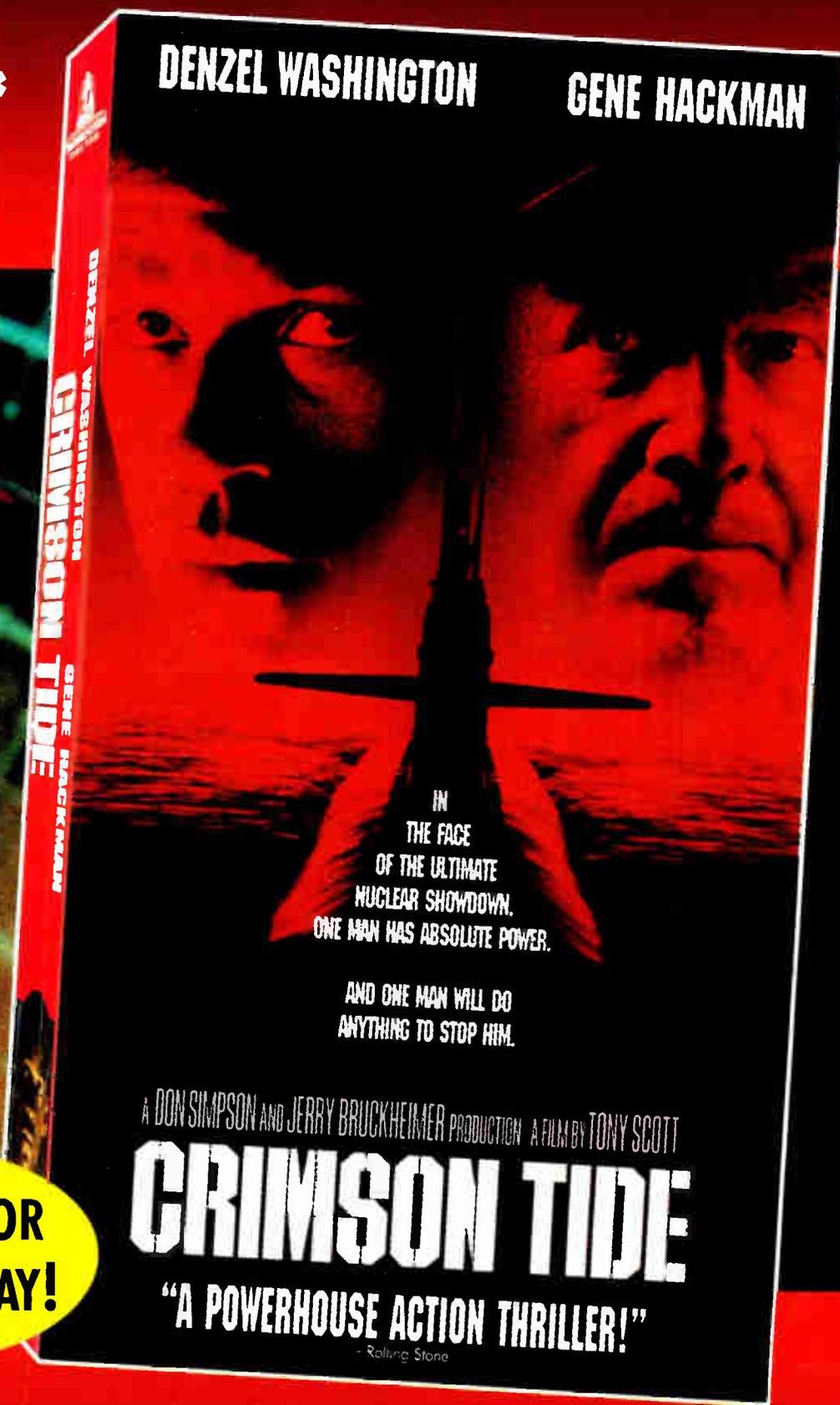
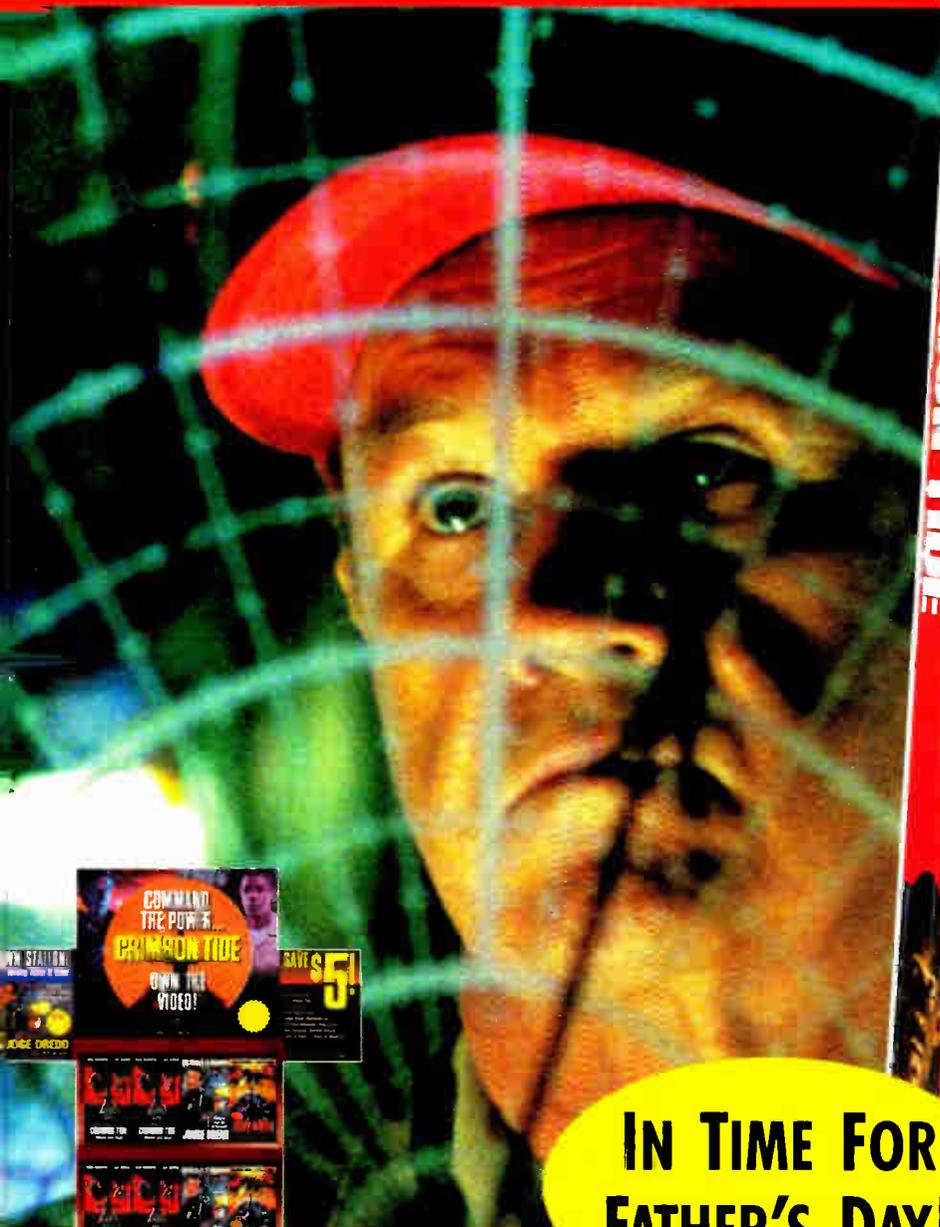
Prebook: April 23 • Will Call: June 4
NAAD: June 5



Distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A.
© Hollywood Pictures Company *Suggested Retail Price.



FILMS OF '95 — JUST \$19.99!*



**IN TIME FOR
FATHER'S DAY!**

Also Available At Just \$19.99!*

Highlander-The Final Dimension (R — #Stock 3619)

Pulp Fiction (Special Collector's Edition — R — Stock #7197)

Bad Company (R — Stock #2757)

Terminal Velocity (PG-13 — Stock #3461)

Color Of Night

(Exclusive Director's Cut — R — Stock #2550)

Blood In, Blood Out (R — Stock #2015)

Stock # 5255

Offer Promoted On All Prepacks!

48-Pc. MIXED *Crimson Tide*/
Judge Dredd/*Highlander* Stock # 7512
(Shown)

24-Pc. MIXED *Crimson Tide*/
Judge Dredd/*Highlander*
Stock # 7511

48-Pc. MIXED *Crimson Tide*/
Judge Dredd Stock # 7540

24-Pc. MIXED *Crimson Tide*/
Judge Dredd Stock # 7539

Also Available:

48-Pc. *Crimson Tide* ONLY Stock # 7558

24-Pc. *Crimson Tide* ONLY Stock # 7555

Plus Power Poster, Shelf-Talkers,
Buttons And More!!

**TURN
THE PAGE
FOR MORE
EXPLOSIVE ACTION!**

Super Star Power With Stallone In His Best

"Non-Stop Action!"

— **Daily Variety**

"A Lethal, Loud And Loaded Action Adventure!"

— **NBC-TV**

Consumers Save \$6!

By mail with the purchase of *Crimson Tide*, PLUS any one of these eligible videos:

Judge Dredd, *Crimson Tide*, *Highlander: The Final Dimension*, *Pulp Fiction*, *Bad Company*, *Terminal Velocity*, *Color of Night*, or *Blood In, Blood Out*.

Complete details inside *Crimson Tide* videos. Mail-in offer good from June 4, 1996 through August 5, 1996, in U.S.A. only. Void where prohibited.

- **Sylvester Stallone:**
Over \$1.3 Billion Lifetime Domestic Box Office Earnings And A Super-Renting Action Hero!
- **Over \$34,000,000 At The Box Office!**

Title	Weeks On Chart	Highest Rank
<i>The Specialist</i>	20	#1
<i>Cliffhanger</i>	18	#1
<i>Demolition Man</i>	16	#2



*Suggested Retail Price. Distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A.
© Cinergi Pictures Entertainment Inc., Cinergi Productions N.V. Inc. and Buena Vista Pictures Distribution, Inc. All Rights Reserved



The \$1.3 Billion Man! Action Hit — Just \$19.99!*



**ON-TARGET
TIMING FOR
FATHER'S DAY!**

See Previous Spread (*Crimson Tide*) For *Judge Dredd* Prepacks!

**Prebook: April 23 • Will Call: June 4
NAAD: June 5**

Stock # 5261

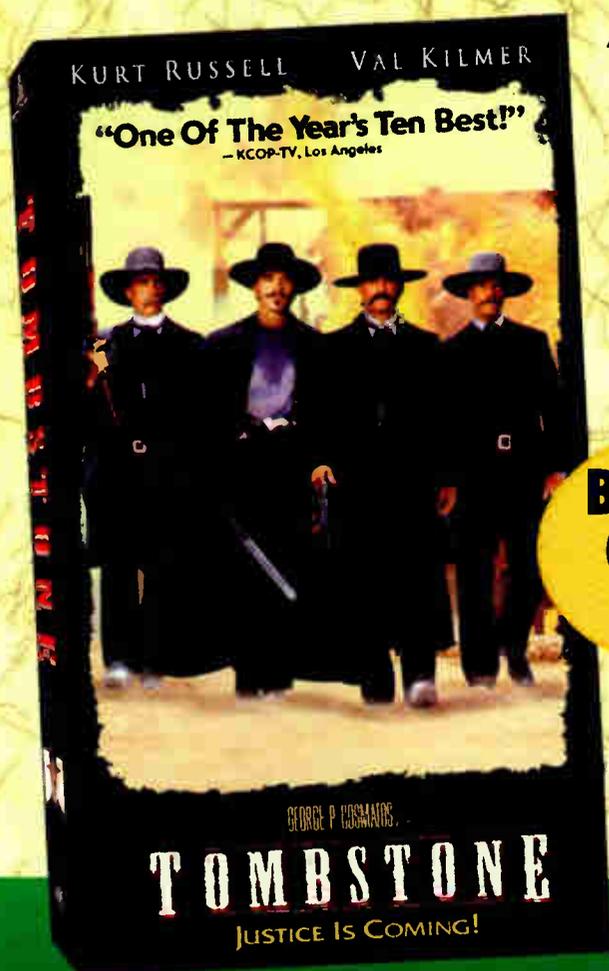
**TURN
THE PAGE
AND FIRE UP
SALES OF FAMILY HITS!**

OVER \$200 MILLION IN BOX OFFICE

A Proven Hit For Every

**A SUREFIRE GIFT FOR DAD –
REPRICED IN TIME FOR FATHER'S DAY!**

**\$51 Million
Box Office
Hit!**



**"KURT RUSSELL
AND VAL KILMER
ARE TERRIFIC!"**

– SNEAK PREVIEWS

**Box Office
Over \$55
Million!**



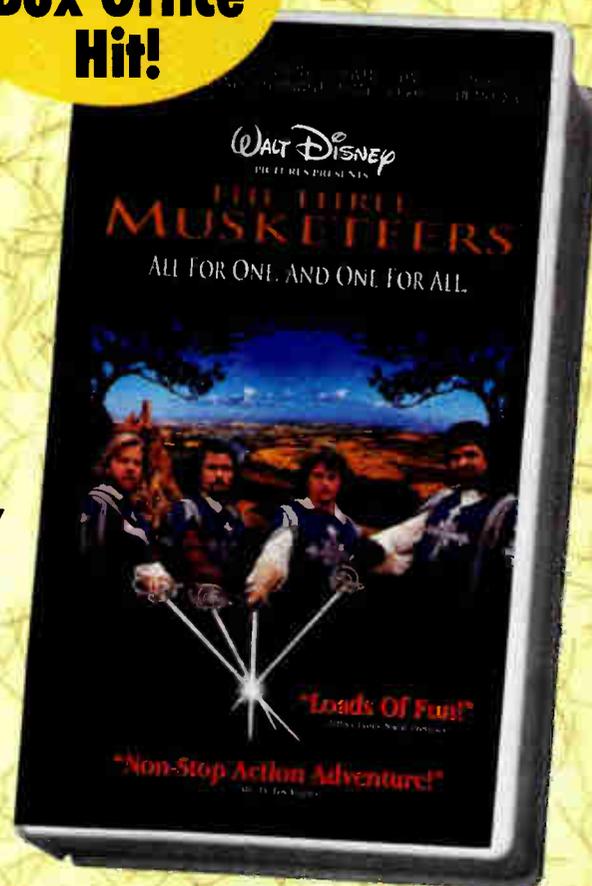
Stock # 2544

**"A HUGELY
ENJOYABLE
ROMP!"**

– ABC RADIO
NETWORK



Stock # 2524



– PLUS –

Family Favorites Now In Clamshell!

• All new clamshell packaging and marketing support drove sales up 700% in '95!†

The Absent-Minded Professor, Stock # 7294

The Island At The Top Of The World, Stock # 7296

Darby O'Gill And The Little People, Stock # 7295

Treasure Island, Stock # 7298

The Three Lives Of Thomasina, Stock # 7297 – NEW AT \$14.99!

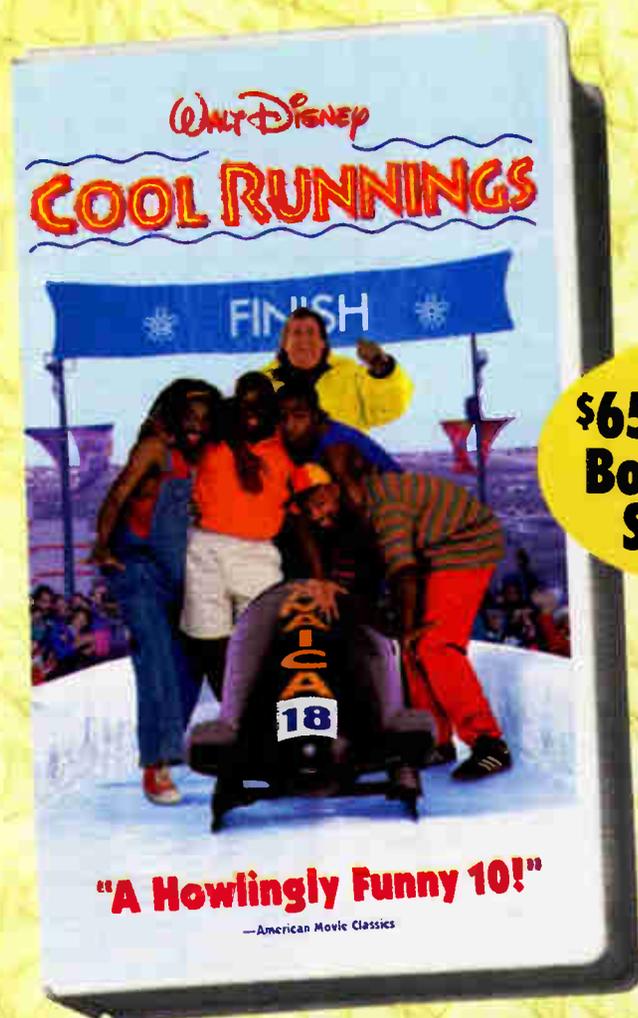


CINERGI



HITS – NOW REPRICED TO \$14.99!*

Member Of The Family!



"ROCKY ON ICE!"
—ABC-TV

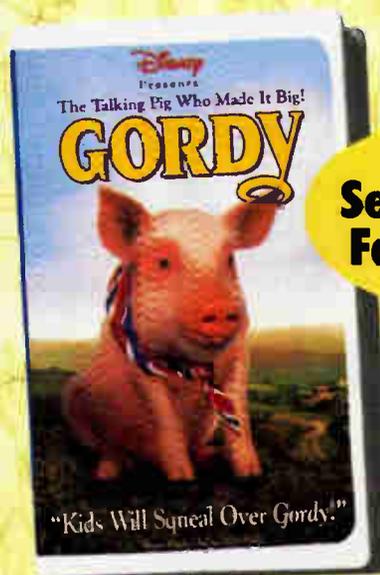
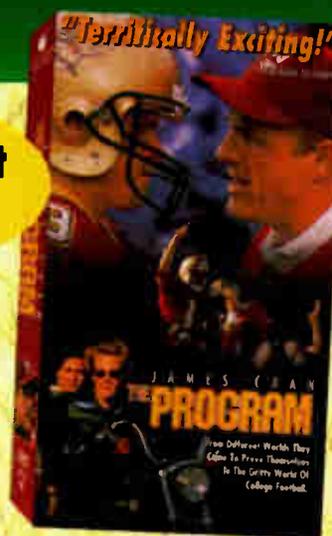
\$65 Million Box Office Smash!

PG Stock # 2325

Also Great For Dad!



Stock # 2312



The Sensational Family Hit!



Stock # 4369



Prepacks:

48-Pc. Mixed/Stock # 7307 (Shown)

Also Available

6-Pc. Clip Strip/Stock # 7304

24-Pc. Mixed/Stock # 7306

48-Pc. Tombstone Mixed/Stock # 7308

Prebook: April 9 Will Call: May 21
NAAD: May 22

*Based on "Family Film Collection" Sales Figures. *Suggested Retail Price. Distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A. © Disney Productions Inc., Cineergi Productions N.V. and Buena Vista Pictures Distribution, Inc. All Rights Reserved. © Touchstone Pictures and The Samuel Goldwyn Company. © Buena Vista Pictures Distribution, Inc.



WILL DVD TURN VIDEO RENTERS INTO BUYERS?

(Continued from page 53)

VP of new technology Robert Carberry warned that pricing won't make a difference if the product isn't superior to what's currently available.

"Consumers will only buy DVD if it's a better experience, not just to put it on the shelf," Carberry said. "Rereleasing old libraries without exploring the technology is not a better experience for consumers."

Carberry urged studios to incorporate the nonvideo aspects of DVD, such as music and games, to get consumers excited about the format.

He said the chain hasn't made a decision on whether it will carry DVD at initial launch.

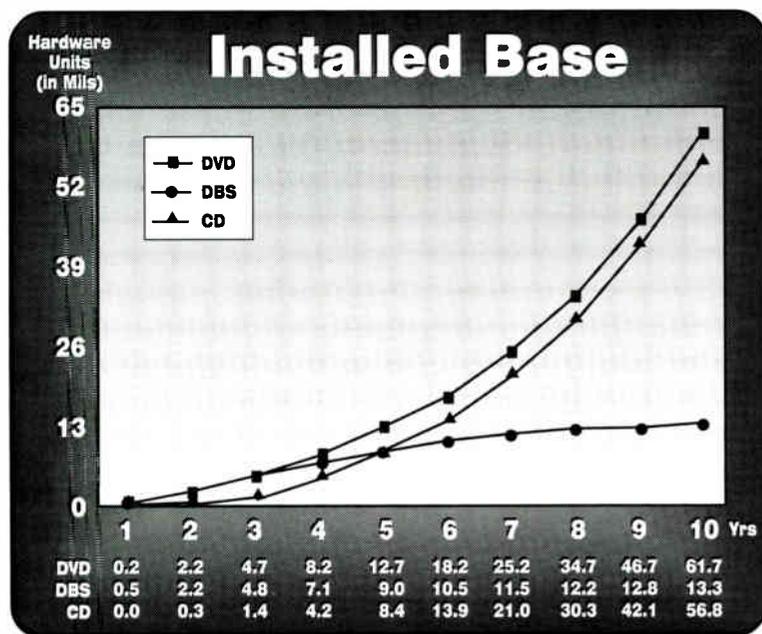
Regardless of how the chain will position DVD, Carberry said, its impact will be minimum. "Through the end of the decade, VHS will be the format of choice."

The chain also doesn't see much of a threat from direct-broadcast satellite systems or online services.

Although DBS and online companies have successfully marketed their services to the public, Carberry said, Blockbuster isn't suffering.

Results from a recent survey on online services conducted by the chain indicate that most consumers spend less than 15 minutes a day online. The activity is personal, not a family event, like watching a video.

According to the survey, the two areas that appear to be feeling the



leisure-time pinch are long-distance phone calling and television viewing.

Although DBS is in more than 1 million homes, the penetration level is not enough to dent Blockbuster's customer base of 40 million.

"If DBS and online are our threats," Carberry said, "we're in great shape."

Kagan research indicates that within 10 years of the launch of DVD, its installed base will be 61.7 million units, nearly equal to CD-player penetration since its introduction in 1984.

On the other hand, Kagan predicts that DBS penetration will peak at an installed base of 13.3 million units after 10 years.

Although the forecast looks bright for DVD, Cohen said, the industry shouldn't become complacent.

"The mistake would be to assume that DVD is just going to happen," he said. "If you looked at the chart for pay-per-view 15 years ago, it said that 100 million households would have PPV by now."

In 1994, according to Kagan research, about 22.5 million households had PPV capability, and only 29% of those households bought a movie on a monthly basis.

"It's important for everyone to get behind DVD and launch it aggressively," Cohen stressed. "And that includes the rental side, because it's a critical part of the business."

Despite the impending onslaught of DVD, cable program suppliers aren't ready to throw in the towel.

"PPV is not a failure; it has just had limited acceptance," said Jones Inter-cable VP Nancy Anderson. "Our most furious competition is the video store, and the release windows between home video and PPV are not going to change."

While most PPV companies continue to grumble about home video's advantage, Request Television CEO Hugh Panero urges the industry to put up or shut up.

"The cable industry has a three- to four-year window to get its act together," he said. "And they know that. It needs more channels and better PPV providers."

Some point to DBS as cable's knight in shining armor, citing a Forbes survey that indicated a 30% decline in video rentals in homes with a DBS hook-up.

"The fact is that the business has grown in volume, and there are more boxes out there," said Playboy Networks Worldwide president James English. "But we haven't given the public what it wants."

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
1	2	2	★★ NO. 1 ★★ LIVE AT MADISON SQUARE GARDEN Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
2	1	54	THE COMPLEAT BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
3	3	22	THE WOMAN IN ME ● PolyGram Video 8006336605	Shania Twain	LF	19.95
4	5	113	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
5	4	37	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
6	6	17	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
7	10	16	CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
8	7	103	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
9	9	36	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
10	8	14	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
11	13	20	DESIGN OF A DECADE 1986/1996 ● A&M Video PolyGram Video 6577	Janet Jackson	LF	19.98
12	11	66	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
13	14	12	VIDEO ARCHIVE PolyGram Video 8006374813	Def Leppard	LF	19.95
14	15	10	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
15	12	18	EL CONCIERTO ● Wea Latina 11639	Luis Miguel	LF	19.98
16	17	70	THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
17	20	18	LIVE FROM LONDON ● PolyGram Video 8006392193	Bon Jovi	LF	19.95
18	16	11	VOODOO LOUNGE PolyGram Video 8006374833	Rolling Stones	LF	19.95
19	23	17	LIVE INTRUSION AmericanVisuals American Recordings 3-38424	Slayer	LF	24.98
20	22	12	CHAMPIONS OF THE WORLD Hollywood Records Music Video 90033	Queen	LF	19.95
21	18	30	REBA LIVE MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF	19.98
22	19	18	SUMMER CAMP WITH TRUCKS WarnerVision Entertainment 59009-3	Hootie & The Blowfish	LF	19.98
23	NEW ▶		THE RYMAN GOSPEL REUNION Chapel Music Group 46273	Gaither Vocal Band	LF	29.98
24	21	14	PLAYBACK MCA Music Video Uni Dist. Corp. 11367	Tom Petty & The Heartbreakers	LF	19.98
25	24	14	DECADE 1985-1995 Columbia Music Video Sony Music Video 50132	Michael Bolton	LF	19.98
26	28	54	YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
27	32	7	JUBILEE: LIVE AT WOLF TRAP Columbia Music Video Sony Music Video 50126	Mary Chapin Carpenter	LF	19.98
28	38	48	ABBA GOLD: GREATEST HITS ● PolyGram Video 4400855493	Abba	LF	19.95
29	26	67	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
30	31	115	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
31	25	12	ROAD TESTED Capitol Video 77863	Bonnie Raitt	SF	14.95
32	30	11	NONA WEISBAUM Columbia Music Video Sony Music Video 50137	Alice In Chains	LF	14.98
33	29	74	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
34	27	78	THE 3 TENORS IN CONCERT 1994 ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
35	NEW ▶		THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Celine Dion	LF	19.98
36	RE-ENTRY		EVERLASTING GLORIA Columbia Music Video Sony Music Video 50128	Gloria Estefan	LF	19.98
37	39	76	BOYZ II MEN THEN II NOW ▲ Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
38	37	21	GREATEST HITS-FROM THE BEGINNING Warner Reprise Video 3-38430	Travis Tritt	LF	14.98
39	36	172	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
40	34	56	LIVE CONCERT HOME VIDEO ● Epic Music Video Sony Music Video 50114	Sade	LF	19.98

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Communications.

Billboard®

BIG EIGHT

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$95
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$135
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$50
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
- 6. NEW! The Power Book Fall 1995 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75.
- 2 BOOK BUY:** The Power Book Fall Edition AND The Power Book Spring 1996 Edition—\$119 (order Spring edition now & save more than 40%—mails in March'96)
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$60
- 8. SALE International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. ~~\$60~~ \$40

Mail in this ad with check or money order or call today!
For fast service call: 1-800-223-7524 or 1-800-344-7119.
In NY call (212) 536-5174. In NJ call (908) 363-4156.

Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Please add \$5 per directory for shipping (\$12 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only.
 All sales are final. BDZZ3016

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ NICK CAVE & THE BAD SEEDS

Murder Ballads
 PRODUCERS: Nick Cave & the Bad Seeds, Tony Cohen, and Victor Van Vugt
Mute 46195

Though it's not the most consistent statement of Nick Cave's considerable career, "Murder Ballads" features some of its most compelling single moments. The black humor and killer groove of the vintage "Stagger Lee" put gangsta types to shame, and Cave's duet with P.J. Harvey on the traditional ballad "Henry Lee" is a perfect symbiosis, divergent yet wholly typical of each artist. But it is Cave's ghostly beautiful duet with Australian siren Kylie Minogue on the international hit "Where The Wild Roses Grow" that makes this album indispensable to fans and recommended to neophytes.

R & B

JEAN CARNE

Love Lessons
 PRODUCER: Hal S. Batt
Moja Entertainment 19032
 Veteran artist Jean Carne delivers expressive vocal performances marked by a traditionally styled production approach that taps acoustic and electronic instrumentation. Streaming melodies coalesce with charming, syncopated riffs and bubbly sonics to yield a mature, timeless set. The artist presents a sensible solo repertoire, from the alto-spheric soarings of "Make Love" to the earthy vocalizations of "It's Not For Me To Say/Chances Are." Guest duet with veteran singer Billy Paul on "Good Thing Goin' On" is one of many highlights. Contact: 215-886-9258.

COUNTRY

▶ TRACY LAWRENCE

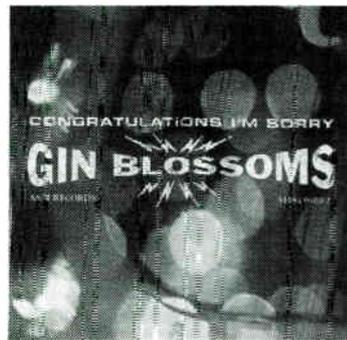
Time Marches On
 PRODUCER: Don Cook
Atlantic 82866
 Lawrence has quickly and quietly established himself in the upper tier of male country singers. Forget the hat, he's got the chops. He can write, he's got the hottest producer in the business, and he knows how to spot good songs. With a big, round voice with a raw honky-tonk edge, Lawrence has become a complete country singer. Here, he moves deftly through a solid collection of ballads, drinking songs, lost-love songs, and hell-raisers. The title cut is a quirky kind of "Pilgrim's Progress" set in the saga of a white-trash family. Indeed, a complete country singer.

RAP

▶ DARK SUN RIDERS FEATURING BROTHER J.

Seeds Of Evolution
 PRODUCERS: Earth Core Productions
Island 524 159
 Album offers a combo of verbal milk for the mind and fly beats for the feet. A former member of the Afro-conscious collective X-Clan, lead voice Brother J. rhymes with patience, passion, and power; mixing spirituality with history, philosophy, and mysticism. As he attempts to eclipse negative attitudes and pure escapism in the rap galaxy, he isn't corny, but rather emphasizes real rap flair.

SPOTLIGHT



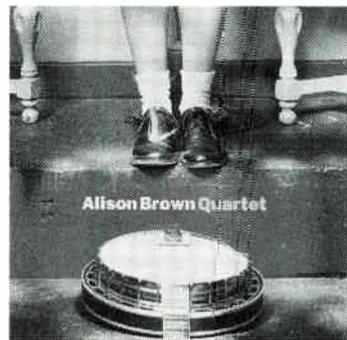
GIN BLOSSOMS
Congratulations I'm Sorry
 PRODUCERS: John Hampton & Gin Blossoms
A&M 540 469
 Experts at delivering jangly pop/rock with hooks galore, the Gin Blossoms score again on their long-awaited follow-up to the multiplatinum "New Miserable Experience." The release of this album's first single, "Follow You Down" (backed with the nonalbum hit "Til I Hear It From You"), several months ago and the group's appearances on high-profile compilation projects ensured that the Gin Blossoms' level of visibility remained high. Beyond "Follow You Down," there are plenty of tracks on this album that could keep the momentum going at rock, pop, college, modern rock, and triple-A outlets, including "Highwire," "Perfectly Still," "Virginia," and "Day Job." Debuting in the top 10 of The Billboard 200, Arizona's Gin Blossoms prove that their appeal remains extremely wide.

JAZZ

▶ JOE LOVANO

Quartets
 PRODUCERS: Joe Lovano and Michael Cuscuna
Blue Note 29225
 It's hard to imagine this new double CD by tenor lion Joe Lovano not becoming a classic. Disc one is from a January 1995 date with a drop-dead band: Mulgrew Miller on piano, Christian McBride on bass, and Lewis Nash on drums. Disc two is a generally more ruminative and "free" date from March 1994 with Lovano's pianoless quartet: Tom Harvell on trumpet, Anthony Cox on bass, and Billy Hart on drums. Both feature Lovano's rangy tunes, but the '95 side is more straightforward in style and song choices—lesser-

SPOTLIGHT



ALISON BROWN
Quartet
 PRODUCER: Garry West
Vanguard 79486
 In addition to Brown's other talents, she has tapped the spirit of the banjo better than most musicians, elevating it beyond its stereotypical role of an acrobatically picked string instrument or a chugging rhythmic element. In Brown's hands, the banjo is capable of fluid musical phrases of boundless beauty. That's not to say that she isn't capable of nimble-fingered virtuosity. On the contrary, she can pick with the best of 'em, but her playing is always supremely musical. On this appropriately titled album, Brown fronts a quartet in which she plays banjo and guitar alongside first-rate piano, bass, and drum players. Highlights of a consistently inspired set include the Eastern European-flavored "Without Anastasia," the jaunty "Song Of Monterey," and "The Wonderful Sea Voyage (Of Holy St. Brendan)."

known compositions by Monk, Miles, Coltrane, and Mingus. Jazz radio will like Lovano's Rollins-esque turn on Monk's "Reflection" on disc one and Lovano's "Song And Dance" from the second disc. For a burner, try "Trane's "26-2."

▶ BENNY CARTER

Songbook
 PRODUCERS: Ed Berger and Darny Kapilain
MusicMasters 65134
 Benny Carter's newest set finds the venerable altoist/arranger's compositions matched with a cache of great vocalists, including an authoritative Ruth Brown, a soulful Joe Williams, an elegant Shirley Horn, and many others. Leading a quartet, at times expanded to include Warren Vache on cornet, Carter lays down lithe

SPOTLIGHT



NOIRÍN NÍ RIAIN
Celtic Soul
 PRODUCERS: Paul Winter, Russ Landau & Tom Bates
Living Music 0031
 A longtime collaborator of noted soprano sax player and world music pioneer Paul Winter, Irish singer Noírin Ní Riain debuts on Winter's Living Music label with a collection of delightful songs that paint a vivid portrait of the Celtic musical spirit. Imbued with Indian influences, Ní Riain's art is a global one, celebrating the folklore of her homeland and the exotic beauty of Eastern melodies and instruments. The album's repertoire ranges from "Seoladh Na NGamhna Fé'n BhFásach"—a song Ní Riain inherited from her musical mentor, County Cork musician Pilib Ó Laoghaire—to Indian-influenced "Baso More" to a modern reading of the traditional Irish song/poem "Down By The Sally Gardens." An artist who belongs at the top of every world music fan's list.

and silky accompanying alto lines. Weslia Whitfield sings his glorious standard "When Lights Are Low," and Jon Hendricks delivers "Cow-Cow Boogie," a Carter-ized take on Western swing. Also noteworthy are the R&B strains of "We Were In Love," featuring Williams and Dianne Reeves, and Carmen Bradford's romantic "Key Largo." Also includes such brand-new songs as the bittersweet ballad "Fresh Out Of Love" and the soft bossa nova "Speak Now."

COURTNEY PINE

Modern Day Jazz Stories
 PRODUCER: Courtney Pine
Verve 529 028
 The title says it all: "today" jazz with dance drum-machine programming and even a DJ! Pine's feeling and virtuosity partially overcome the sometimes appealing, sometimes distracting format, and guest artists do what they can. Cassandra Wilson, for example, sings "Don't Explain," the Billie Holiday paean to mate abuse, over dance vamps and a back-ground of hood noises. Guitarist Mark Whitfield repeats a one-bar funk figure in "In The Garden Of Eden" for more than 10 minutes. Jazz programmers should try the groovier "Dah Blessing" for Pine's technical and R&B side skills.

LATIN

▶ **LA DIFERENZIA**
Fue Mucho Más Que Amor
 PRODUCERS: Ron Morales and Michael Morales
Arista Texas 18811
 With lead singer Ricardo Castillon uncannily sounding more and more like Luis Miguel, the Texas band has begun to slide ever so gently from its ranchera/cumbia

roots toward emotive pop balladry. Torch entries "Por Siempre Mi Amor" and "Yo Soy" could score at pop radio, but heated ranchera thumpers "Ella" and "Por Qué," plus lilting cumbia title cut, will be group's bread-and-butter hits.

BOHEMIA SUBURBANA

Mil Palabras Con Sus Dientes
 PRODUCERS: Rodolfo Castillo and Gustavo Menéndez
Radio Vox 70003
 Central American rock acts are few and far between, but this Guatemalan quintet serves up an intelligent brand of brooding, socially engaged narratives spiced by two thunderous confessionals about amorous encounters: "El Vaso" and "Yo Te Vi."

WORLD MUSIC

▶ CLANNAD

Lore
 PRODUCERS: Ciaran Brennan, Hugh Padgham, and Denis Woods
Atlantic 82753
 When you hear "Croi Croga" with Maire Brennan's voice caressed by close harmonies like a dark fog floating off the Irish moors, you realize why the members of Clannad are the pioneers of the ethereal Celtic music trend. It's a formula, albeit a beautiful one, taken from "Theme From Harry's Game," and when they aren't replicating that hit, they make middle-of-the-road pop like a Celtic Carpenters. Brennan's unheralded solo albums have reinvigorated her Celtic roots with world music influences, but "Lore" only echoes glories past.

▶ EILEEN IVERS

Wild Blue
 PRODUCERS: Tom "T-Bone" Walk and Eileen Ivers
Green Linnet 1166
 Violinist Eileen Ivers' second solo album is a tuneful, sharp-witted, progressive Celtic set that puts a fresh spin on jigs, reels, and farther-flung musical forms. Like guest artist Seamus Eagan, Ivers is American and impressing audiences in the Irish music and dance revue "Riverdance." (The British stage hit is now playing in the U.S.) Highlights of a bewitching set include the creamily lyrical "Mandabawn Chapel" and the wild reel "On Horseback," which is propelled by conga drums. Producer Tom Wolk's organ shadings add to the jazzy underpinnings of "The Rights Of Man," while Ivers really crosses over as her electric violin leads the full-blooded funk/rock of "Blue Groove."

CONTEMPORARY CHRISTIAN

PAM THUM

Feel The Healing
 PRODUCERS: Cliff Downs, Dennis Matosky, Bill Cuomo, and Robert White Johnson
Benson 84418-4250
 Pam Thum may be one of Christian music's most underrated female artists, but her third Benson project, "Feel The Healing," should change all that by illustrating, more profoundly than her previous efforts, just what an astute songwriter and affecting vocalist she is. Her voice has a warmth and an emotional edge that vividly conveys the themes of struggle, hope, and healing in these well-crafted pop songs. Among the best cuts are the uplifting title tune, the groovin' "Free," and the beautiful ballad "Life Is Hard (God Is Good)." Though direct in her expression of her faith, Thum's voice and the caliber of these songs deserve listeners from across the board, not just among the Christian audience, which will quickly embrace this great album.

VITAL REISSUES™

THE BEST OF THE COMPLETE MOZART

EDITION
 PRODUCERS: Various
Philips Classics 446 222
 Released to commemorate the bicentennial of Mozart's death in 1991, Philips' Complete Mozart Edition won a place in the "Guinness Book Of Records" as the largest series of recordings ever produced. Aiming to include all of Mozart's authentic works, the set comprised 180 CDs with more than 240 hours of music. Considerably condensed from that, "The Best Of The Complete Mozart Edition" includes 25 discs in a deluxe boxed set (each is available separately at midprice). Philips' awesome stable of Mozart interpreters shines here like nowhere else, building a cumulative

picture of boundless genius. The gems are many: Alfred Brendel's probing, powerful rendition of the dark Piano Concerto in D Minor; the sad grace of Mitsuko Uchida playing the Piano Sonata in A Minor; Sir Colin Davis' fluid, idiomatic direction of the Orchestra and Chorus of the Royal Opera House, Covent Garden, on the highlight discs of the major operas; Arthur Grumiaux on the violin sonatas and chamber music; and, of course, Sir Neville Marriner and the Academy Of St. Martin In The Fields on the serenades and late symphonies. And as demonstrated by the recording of Henryk Szeryng's brilliant rendition of the Violin Concerto in A, the sound is warmly consistent—even with the vintage performances.

ALBUMS ■ SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JM): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Dilberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► **MARIAH CAREY** *Always Be My Baby* (4:18)
 PRODUCERS: Mariah Carey, Jermaine Dupri, Manuel Seal
 WRITERS: M. Carey, J. Dupri, M. Seal
 PUBLISHERS: Sony/ATV/Rye Songs, BMI; EMI-April/So So Def/Wall Keel/Air Control, ASCAP
 REMIXER: Jermaine Dupri
Columbia 7633 (c/o Sony) (cassette single)
 Carey's long and deservedly successful reign of the Hot 100 with "One Sweet Day" is followed by a delightfully bright and funky finger-snapper from her current pop epic, "Daydream." Teamed this time with jeeper Jermaine Dupri on production and songwriting, the pop princess reminds us that she has the loose-wristed soul to go with those deliciously soaring and dramatic high notes amid a sweet arrangement of easy acoustic guitars, rolling piano lines, and chipper jeep beats. Carey and Dupri have reconstructed the song into a more languid, R&B-spiced jam with vocal and rap assistance from Xscape and Da Brat, respectively. Expect this yummy single to keep Carey on the front burner of several formats well into the spring.

► **PLANET SOUL FEATURING BRENDA DEE** *Feel The Music* (4:20)
 PRODUCER: George Acosta
 WRITERS: G. Acosta, R. Deleon
 PUBLISHERS: Connor Ryan/Waxhead, BMI
 REMIXER: George Acosta
Strictly Rhythm 12430 (cassette single)
 On the heels of the surprise hit "Set Me Free" comes this equally kicky electro-dance/pop anthem. Producer George Acosta's penchant for darting rhythmic shifts from house to bass beats (with a playful and brief jaunt into hip-hop territory added for good measure) is once again prominent—and it is still quirky fun. Brenda Dee has a rapid tongue that twists and spews the song's club-styled nursery rhymes with breath-catching ease. Can't wait to hear the girls on the corner try to imitate her this time. Contact: 212-254-2400.

► **MR. BIG** *Goin' Where The Wind Blows* (4:19)
 PRODUCER: Kevin Elson
 WRITERS: E. Martin, A. Pessis
 PUBLISHERS: Eric Martin Songs/EMI/Endless Frogs/Bob-A-Lew Songs, ASCAP
Atlantic 6561 (cassette single)
 It has been longer than a hot second since Mr. Big's mega-hit "To Be With You" dropped, but there is no doubt that there is the potential for success to strike a second time with this similar acoustic ballad. Sure, the band deserves a minor crack for blatantly revisiting past glories, but the truth is that this single works—and extremely well at that. Sometimes, the true pleasures of pop music are the guilty ones. From the album "Hey Man."

★ **THE CRASH BAPTISTS WITH BELINDA CARLISLE** *One By One* (4:37)
 PRODUCER: not listed
 WRITERS: D. Allen, R. Boston
 PUBLISHERS: Elastic Purejoy/Boss Tone/WB/EMI-Blackwood/Dominant World, ASCAP/BMI
World Domination 0300 (CD single)
 The soundtrack to the acclaimed 1993 film "The Harvest" is finally released, and it had a potential smash in its theme song, which pairs Carlisle with this little-known band. Thick with ambient keyboards and a twinkling pop hook, this ethereal shuffle ballad shows Carlisle at her most subtle and affecting in years, while band leader Rick Boston has a low-registered delivery that is mildly reminiscent of Simon LeBon and Bryan Ferry. Many might initially be inclined to call this pop music for the brainy, but a second or third spin will convince most that this is wholly accessible and deserving of mass consumption. Contact: 213-850-0254.

GINGER *Solid Ground* (4:07)
 PRODUCER: Jim Rondinelli
 WRITERS: T. Hooper
 PUBLISHER: Giver, SOCAN/ASCAP
Netwerk 9602 (CD single)
 This smooth, candy-coated pop from former Grapes Of Wrath band members is reminiscent of the Beatles' "Free As A Bird." Infectious guitars and silky-smooth production values add to the appeal of the track. While singer Tom Hooper proves to have a compelling style and sound, lyrics are fairly rote. Sarah McLachlan adds noteworthy background vocals.

R & B

► **QUINCY JONES FEATURING BABYFACE & TAMIA WITH PORTRAIT & BARRY WHITE** *Slow Jams* (4:28)
 PRODUCER: Quincy Jones
 WRITER: R. Temperton
 PUBLISHERS: Rodsongs/Almo, ASCAP
Qwest 8104 (c/o Warner Bros.) (cassette single)
 "Q's Jook Joint" will enjoy another R&B radio smash with this tribute to the songs that have served as the soundtrack to many a romantic evening. Babyface is reliably suave, as Jones spreads a plush blanket of synths and strings over a bed of firm but restrained percussion. Ingenue Tamia continues to impress, while Portrait and Barry White are more background dressing than anything else. It hardly matters, though—the mix is sweet and seductive, as are Babyface and Tamia, who have formidable chemistry.

COUNTRY

► **TOBY KEITH** *Does That Blue Moon Ever Shine On You* (3:50)
 PRODUCERS: Toby Keith, Nelson Larkin
 WRITER: T. Keith
 PUBLISHERS: Songs of PolyGram International/Tokeco Tunes/Bill Green, BMI
Polydor 108 (c/o PGD) (CD promo)
 From Keith's forthcoming "Blue Moon" album, this smooth, polished ballad is a perfect showcase for Keith's vocals, which have never sounded better. Written by Keith, the tune is a departure from his rough and ready honky-tonk numbers that works exceptionally well because of the poignancy of the lyric and the way the production shows the strength of his voice. Should be a welcome addition to country radio.

► **TY HERNDON** *In Your Face* (2:14)
 PRODUCER: Doug Johnson
 WRITERS: K. Tribble, A. Cotter
 PUBLISHERS: Sheddhouse/PolyGram International/Brian's Dream/Widdawn/Balmur, ASCAP
Epic 78247 (c/o Sony) (7-inch single)
 Herndon definitely has one of the most likable voices on country airwaves. He is equally capable of delivering warm emotion on a tender ballad and picking up the tempo and having fun, as he does on this outing. Herndon's performance does justice to the clever lyrics and taut production, and the result sounds like a hit.

LISA BROKOP *Before He Kissed Me* (2:24)
 PRODUCER: Josh Leo
 WRITERS: L. Hengber, M. Irwin
 PUBLISHERS: Starstruck Writers Group/EMI-April, ASCAP
Capitol 10336 (c/o Cema) (CD promo)
 Brokop has one of the finest voices of any new female act, possessing a strength and clarity that should make her a star—but, alas, this song does not appear to be the vehicle. (Actually, the last single, the ballad "She Can't Save Him," should have boosted her up the career ladder.) On this tune, the production sounds great, but the lyric just does not offer up anything worth repeated listening.

PAUL BRANDT *My Heart Has A History* (3:22)
 PRODUCER: Josh Leo
 WRITERS: M.D. Sanders, P. Brandt
 PUBLISHERS: Starstruck Writers Group/Mark D., ASCAP; Warner-Tamerlane/Pollywoog, SOCAN/BMI
Reprise 8054 (c/o Warner Bros.) (7-inch single)
 This promising debut from the new Reprise act signals good things to come. Spiced with steel guitar, the production is crisp and inviting, but it is Brandt's voice that makes the song jump out at you. The first single from

Brandt's forthcoming album, "Calm Before The Storm," this should make programmers sit up and take notice.

DANCE

FUN CITY *Padentro* (no timing listed)
 PRODUCER: John Kano
 WRITER: not listed
 PUBLISHER: not listed
 REMIXER: John Kano
Cutting 367 (12-inch single)
 Producer John Kano breaks an impressive sweat in combining wriggling Latin percussion with a smooth house bassline on this anthemic dub. The first single from Cutting Records' new "Mi Casa Tu Casa" compilation is a peak-hour hit in the making, from its heart-racing pace down to its mind-numbing, male-voiced mantras. Contact: 212-868-3154.

AC

► **HUEY LEWIS** *Once Upon A Time In New York City* (3:55)
 PRODUCER: Stewart Levine
 WRITERS: H. Ashman, B. Mann
 PUBLISHER: Walt Disney, ASCAP; Wonderland, BMI
Walt Disney 60890 (CD cut)
 The imminent theatrical rerelease of Disney's 1988 animated feature "Oliver And Company" triggers the first-time availability of its star-studded soundtrack, which features Bette Midler and Billy Joel, among others. Lewis lends his familiar rock rasp to a glossy and charming pop ballad that is rife with squeaky-clean synths and oh-so-hopeful lyrics. One of those ultra-cute numbers that will appeal to kids and adults alike.

ROCK TRACKS

► **CANDLEBOX** *Best Friend* (no timing listed)
 PRODUCERS: Kelly Gray, Candlebox
 WRITERS: not listed
 PUBLISHERS: Skinny White Butt/WB/Maverick, ASCAP
Maverick 8071 (c/o Warner Bros.) (CD single)
 After releasing some slow-paced singles, such as "Far Behind," Candlebox steps up the chops on this giddy, mesmerizing track. The vocals are furious and sharp, and the instrumentation stays tight, proving that the group's current album, "Lucy," may be deeper than the uncomplicated rock anthems offered in earlier cuts. Already getting significant airplay, Candlebox's aggressive, clean guitar rock will likely pick up steam.

► **AFGHAN WHIGS** *Honky's Ladder* (4:15)
 PRODUCER: Greg Dulli
 WRITER: G. Dulli
 PUBLISHERS: Kati Nichta Music/Warner-Tamerlane, BMI
Elektra 9442 (CD promo)
 First release from the Afghan Whigs' epic new album "Black Love" is an ideal introduction to the set's cinematic sweep and songwriting depth. The careening slide guitars and pinpoint backing vocals up the emotional ante, extending the drama beyond leader Greg Dulli's impassioned rasp and the band's Stony roar. Already getting airplay at modern rock, this dark beauty has just what the format sorely needs: brains, brawn, and soul.

► **BLACK GRAPE** *Kelly's Heroes* (4:22)
 PRODUCERS: Danny Saber, Stephen Lironi, Shaun Ryder
 WRITERS: S. Ryder, P. Leveridge
 PUBLISHERS: not listed
Radioactive 3680 (c/o Uni) (CD single)
 Former Happy Mondays front man Shaun Ryder hits a harmonic home run with his new collective Black Grape. The cheeky British sensibilities of Ryder's past recordings are still very much intact, as his drunken vocals stir up a healthy brew of clever lyrics, Euro-soul, and good-time rock'n'roll. From the album "It's Great When You're Straight . . . Yeah."

► **NICK CAVE & THE BAD SEEDS AND KYLIE MINOGUE** *Where The Wild Roses Grow* (3:55)
 PRODUCERS: Nick Cave and the Bad Seeds, Tony Cohen, Victor Van Vugt
 WRITER: N. Cave
 PUBLISHER: Longitude, BMI
Mute/Reprise 8090 (c/o Warner Bros.) (CD single)
 This is not a joke. Not since Debbie Gibson contributed backing vocals on the Circle Jerk's cover of the Soft Boys' "I Wanna Destroy You" has there been such an odd collaboration of musical talent. Australia's queen of bubble-gum pop meets the underground art rock of Nick Cave on this moody track. Forget "Loco-Motion": Minogue carries her own, as Cave catapults his vocals into a moody pit of musical melancholy and lyrical despair: Brilliant.

★ **GIRLS AGAINST BOYS** *Super-Fire* (3:16)
 PRODUCER: Ted Niceley
 WRITERS: Girls Against Boys
 PUBLISHER: Girls Against Boys, BMI
Touch And Go 160 (CD single)
 This slice of heavy-duty *nachtmusik* should snap necks right and left at modern rock and

college outlets. The initial issue from the band's "House Of GvsB" opus, "Super-Fire" features many of GvsB's strong suits. The song's sophisticated groove and overlapping textures tip the hat to techno and trip-hop, but the attitude and invention are pure punk rock. Commercial release boasts two super-cool nonalbum tracks, "If Glamour Is Dead" and "Viva Roma Star."

★ **NICO'S TOYS** *Blue To Black* (3:55)
 PRODUCER: Kurt Ralske
 WRITERS: Cappuccino, Nicholson
 PUBLISHERS: Dogs Of Lucia, ASCAP
Terra Firma 41384 (7-inch single)
 Ya gotta hand it to this New York indie band for its ability to turn out such a full-bodied recording on a shoestring budget. Clearly designed to waft over the glut of power-chord-driven noise like a cool breeze, this brooding rock ballad unfurls a faux-classical violin line that gives way to agile but even-handed guitar lines and slow shuffle beat. Fleshing out the song's melancholy tone is singer Tina Magnuson, who finds the comfortable ground between coquette posing and waif-like regression. This is essential to any rock or triple-A radio programmer with a penchant for uncovering fresh new talent. Contact: 212-366-1324.

IGGY POP *Heart Is Saved* (3:02)
 PRODUCERS: Thom Wilson, Iggy Pop
 WRITER: I. Pop
 PUBLISHER: James Osterberg, BMI
Virgin 11084 (c/o Cema) (CD promo)
 Iggy Pop continues to crank out his own style of rebellious rock, as his antsy vocals crackle over roaring guitars and racing drum beats. True Iggy fans will not be disappointed. From the album "Naughty Little Doggie."

AFI *Aspirin Free* (no timing listed)
 PRODUCER: AFI
 WRITER: not listed
 PUBLISHER: not listed
Wingnut 1373 (7-inch single)
 Berkeley, Calif.-based AFI takes an indie cue from the Offspring and other quick-vocal rock acts on this impressive single. The B-side, which contains two intriguing debut tracks from Dumont, N.J.-based Heckle, is also worth checking out. Contact: 212-343-2314.

RAP

► **FUNKY AZTECS FEATURING 2PAC** *Slipping Into Darkness* (no timing listed)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Conspiracy/Raging Bull 9016 (c/o AEC) (CD single)
 The appearance of 2Pac adds plenty of programming incentive to this jam, though the track slams hard enough to connect with purists on its own creative merits. Yet another unflinchingly honest view of the street and its players, laid inside a head-bobbing groove that is laced with electro-funk keyboard and juggling guitars. Eye-opening and kind to the ears at the same time. Clock it.

BAHAMADIA *Uknowhowwedu* (3:34)
 PRODUCERS: Shi, Red Handed
 WRITERS: A. Reed, A. Willis
 PUBLISHERS: Samadia, ASCAP; Biggie, BMI
Chrysalis 58511 (c/o Cema) (CD single)
 Thanks to the likes of such acts as the Notorious B.I.G., Philadelphia rappers are taking center stage and getting the attention they deserve. There is just the right mix of the right elements on this track: a strong and funky refrain, disjointed and fresh rhyme schemes, and nice drops. However, questionable judgement is shown when the group gives props to certain radio stations. This could turn off prospective supporters.

SC SUPREME *I Wonder* (no timing listed)
 PRODUCER: Dangerous D.
 WRITERS: C. Haith, W. Wamecke
 PUBLISHERS: Hip Hop Posse/Barney & Lu, ASCAP
Hairy Dog 1000 (CD single)
 SC does his best to add some new twists and insights to the rapper's seemingly compulsory theme of childhood in the 'hood. The groove is on point, and the story flows seamlessly from comedic to dead serious reflections. The beat is somewhat akin to Mo'KenStef's 1995 hit "He's Mine."

NEW & NOTEWORTHY

TINA ARENA *Chains* (4:02)
 PRODUCER: David Tyson
 WRITERS: T. Arena, S. Wertel, R. Reswick
 PUBLISHER: not listed
 REMIXERS: Tony Moran, Love To Infinity
Epic 7636 (c/o Sony) (cassette single)
 Australian pop ingenue has already made quite a name for herself in her homeland over the past year—reaching the 8-times-platinum mark there for her fine first album, "Don't Ask." A successful transition into the U.S. pop winner's circle is likely and wholly deserved, thanks to this immediately memorable, lyrically smart rhythm ballad. Within an arrangement that smoothly builds from a subtle, finger-snappin' pop groove to a dramatic, rock-edged climax, Arena comes on strong with a voice that is a diva hybrid of Celine Dion, Mariah Carey, and Olivia Newton-John. With a top 40 field crowded with urban-bred female artists, it is refreshing to encounter a pure pop performer—and such a charming one at that.

MARCUS HUMMON *God's Country* (4:14)
 PRODUCER: Monroe Jones
 WRITERS: M. Hummon, B. Curry
 PUBLISHERS: Careers-BMG, BMI; Floyd's Dream/BMG Songs, ASCAP
Columbia 78251 (c/o Sony) (7-inch single)
 From the exceptional production to the lyrics' heartfelt integrity to the vocals' passion for life, this country single is a winner. It's a portrait of any small-town

son or daughter who left a "one-cop town" to find his or her dreams. The lyric says, "One day I'll slow down and I'll go back to my hometown/I know it's still there, like small towns everywhere/God's Country U.S.A." This uptempo tune is the musical equivalent of a Norman Rockwell painting. Hummon paints vivid characters and images with his lyrics and breathes life into them with his wonderful voice. One of many great cuts on Hummon's "All In Good Time" album, this single should hit country radio like a breath of fresh air.

WORLD WIDE MESSAGE TRIBE *Sweet Salvation* (3:22)
 PRODUCER: Zarc Porter
 WRITERS: Pennells, Porter
 PUBLISHERS: Perfect/Alliance, ASCAP
 REMIXER: Zarc Porter
Warner Alliance 8066 (c/o Warner Bros.) (cassette single)
 Is the world ready for Christian dance music? It will be once it discovers this wonderfully uplifting, wickedly catchy ditty, which overflows with sing-along refrains and smokin' beats. Singer Elaine Hanley has considerable charisma and a big, booming voice that will connect with ears suited to the belting of CeCe Peniston. Though clearly intended as spiritual nourishment, this song is smartly written and can be embraced solely as a fun, positive effort. Listen without prejudice and be prepared to dance the night away.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).

HOME VIDEO

EDITED BY CATHERINE APPLEFELD OLSON

MUSIC

MUSIC TELEVISION—GO TO HELL

Century Media Records

65 minutes, \$15

A veritable audiovisual assault, this compilation of videoclips from Santa Monica, Calif., hardcore label Century Media Records is an exercise in metal and madness whose players will not likely see the light of day on MTV. The hour-plus program features 16 videos, one layered abrasively on top of the other. The Century Media roster includes such acts as Stuck Mojo ("No Promised Tomorrow"), Strapping Young Lad ("S.Y.L."), Tiamat ("Gaia," "Whatever That Hurts," and "Sleeping Beauty"), Nevermore ("What Tomorrow Knows"), and Cro-Mags ("Path To Perfection"). Ironically, most of the clips are truly artful productions, particularly those for Tiamat. Not for the faint of heart. (Contact: 310-396-0094)

CHILDREN'S

BANANAS IN PAJAMAS

PolyGram Video

25 minutes each, \$9.95 each

PolyGram's children's roster grows taller with the addition of this quirky live-action Australian import geared squarely toward the pre-school audience. The first two titles featuring the Banana twins B1 and B2, their aptly named neighbors the Teddies, and pal Rat-in-a-Hat arrive this month amid great promotional promise. "Cuddles Avenue" and "Birthday Special" each include four narrated mini-episodes laced with a playful sense of humor, fun accents from Down Under, and colorful backdrops that will spark the imagination of viewers.

THE HUNCHBACK OF NOTRE DAME

Sony Wonder

48 minutes, \$14.98

Latest "Animated Tale" takes viewers to romantic France, where a love story lurks around every corner. In this case, the tale is of Quasimodo, the hunchback recluse with a gift for creating beautiful music who falls in love with a gypsy girl who happens to be named Melody. Resisting the machismo of a brute who bears more than a slight resemblance to Gaston from Disney's "Beauty And The Beast," Melody follows her heart to a fairy-tale ending. Aside from being fun, the program teaches the valuable lesson that beauty is truly in the eye of the beholder. Retailers have the option of stocking the title in clamshell or standard packaging.

SCRAP DRAGONS

WAVE Communications

30 minutes, \$14.95

The red-hot story of scrap-metal recycling is the focus of this live-action video, the brainchild of an interactive film student whose family owns a scrap yard. A virtual "field trip," the program features a precocious school boy who takes it upon himself to educate his father about how to properly rid himself of the "junk" in the garage by taking him on a tour of a nearby scrap yard. The production values are high and include some interestingly shot footage of the giant pieces of machinery whose job it is to reduce cars and other disregarded property into small pieces of steel. (Contact: 800-892-8433)

DARE TO DANCE

Grey Dawn Productions

40 minutes, \$14.95

Many girls dream of becoming a bal-

lerina. This homespun story of three of their contemporaries—ages 10, 14, and 17—who are following that dream provides a first-person account of how they might go about getting there. No glossed-over fairy tale, the program emphasizes the hard work and dedication the trio must adhere to every day. But by allowing viewers to tag along with the girls at home, in class, and in performance, it is infectious in its love for ballet and will cast a spell as potent for those seeking fame and fortune as for those who are in it just for fun. (Contact: 206-324-0891)

HEALTH & FITNESS

DAVID GRAY: DANCE FEVER

PPI Entertainment Group

50 minutes, \$14.95

Three aerobic segments themed Motown, techno, and disco grace energizer Gray's latest exercise-video blitz. But wait, there's more. The program also contains warm-up, body-sculpting, and cool-down segments and is perfect for at-home exercisers in moderate to good shape. Innovative sets and brightly colored, unorthodox workout gear may distract some, but for others they may hold just the key to staying with the program without getting bored. Plus, the trio of aerobics options provides a smorgasbord for those who are short on time and looking to vary their routine during the week. (Contact: 201-344-4214)

DOCUMENTARY

WATERGATE

Discovery Channel Video

approximately 100 minutes each, \$19.95 each or \$49.95 for boxed set

Discovery knows a good promotional opportunity when it sees one, as evidenced by its decision to rerelease its handsomely tailored "Watergate" boxed set. The extensive package, recipient of the 1995 Alfred I. Dupont Award, is hosted by journalist Daniel Schoor and includes all the juicy factual morsels that led to

the resignation of President Nixon. The videos—"A Third-Rate Burglary," "The Conspiracy Crumbles," and "Fall Of A President"—serve a fine blend of commentary, archival footage, and interviews with insiders H.R. Haldeman, John Dean, John Ehrlichman, and G. Gordon Liddy.

APOLLO 13: FLIGHT FOR SURVIVAL

The Noran Group

122 minutes, \$29.95

Retailers looking for a shelf companion for the sell-through-priced movie "Apollo 13" will find a fitting complement in this carefully presented documentary, which is about as long as the feature film. Picking up where the Hollywood version leaves off, this program is only for those with a keen interest in the plight of the Odyssey. The first part of the video features the complete televised transmission from the crew just minutes before the explosion that changed their fate and some of the actual footage they filmed in space; the second half comprises the entire, unedited press conference the crew held one week after they safely returned home. Not for the casual space traveler, this one is for true enthusiasts. (Contact: 817-461-0610)

SPORTS

SMART MOGUL SKIING

Paragon Media

40 minutes, \$29.95

The spring skiing season is getting under way, and those looking to improve their odds against the moguls will find a friend in this fun instructional video. A troika of experts—three-time Canadian mogul champ John Smart, 1995 U.S. Ski Team mogul coach Lane Barrett, and former World Cup competitor Mike Douglas—imparts plenty of hands-on experience via a focus on demonstration with visual images. Fantastic footage, quick cuts, and "MTV Sports"-like production will hold the eyes of the attention-impaired long enough for the trio to relate some serious knowledge. (Contact: 800-874-5547)

INSTRUCTIONAL

MONEY MUSCLE

Paragon Video

30 minutes, \$19.95

There's a strange new trend in the U.S. in which corporations pay popular sports coaches to give their employees a pep talk about hard work and success much the way they do for their teams in the locker room. This video, aimed at helping viewers reduce financial fat, such as credit-card debt, and build money muscle, seems to be similarly inspired. The program splices segments featuring advice about such issues as saving for retirement, investing, and limiting the negative effects of taxes and inflation with footage of couples cycling, skiing, and canoeing. The comparisons—which come on strong throughout—sometimes work, and sometimes they are a stretch. (Contact: 800-874-5547)



GARDEN OF DELIGHTS

Arcana

Hybrid PC/Macintosh CD Plus

"Garden Of Delights" is as much a cultural lesson as it is an electronic catalog of music on the Arcana label. An elegant, straightforward interface allows the user to view the albums on the label by artist or by theme (including "Middle Ages," "Violin's Triumph In The XVIIIth Century," and "Schubert's Fortepiano Sonatas"). Multimedia content on the disc is divided among each Arcana album; it includes a historical perspective on the music, artist bios, and cover art. Photos and video accompany some of the interactive album presentations. Although not all of the releases represented on the sampler contain audio tracks, those that do are clearly marked by a

musical note and the song's title. This self-proclaimed "initiatory journey through the magical world of Arcana" proved to be a trip well worth taking.

THE OBVIOUS

"Detached"

Grindstone Records

Hybrid PC/Macintosh I-Trax CD

Rock act the Obvious adds a multimedia track to its debut album—without adding anything to the price. Fans of the band will appreciate the insight offered by the interviews and the complete song lyrics. In addition, the disc contains a full-length music video and other visual goodies. An obvious purchase for those who dig modern rock but don't want to dig too deep into their pockets.



THE GREEN MILE: THE TWO DEAD GIRLS

By Stephen King

Read by Frank Muller

Penguin Audiobooks

3 hours (unabridged), \$7.95.

King's newest work is being released in an unusual format: similar to the practice in the days of Dickens, "The Green Mile" is being released as a serial, in six installments. For the printed version, that means six small paperback books; on audio, it's six three-hour unabridged audiobooks, each ending with a cliffhanger. The story is immediately compelling, told from the point of view of a prison guard/executioner on death row in the '30s who is just trying to do his job but is inevitably changed by it. Unlike many of King's stories, the supernatural does not come into play here; the horror is all too human. King allows no easy answers, as he describes both the grisly murder of two young girls and the guilt and remorse of the killer. The incomparable Frank Muller draws the listener in, making the words his own. Taking on the role of the soul-searching executioner, Muller often hesitates, as though searching for the right words with which to express himself, thereby bringing out the uncertainty and complexity of the character in a way the printed word cannot. This first installment is sure to leave listeners eager for the rest of the tale.

THE SECRET OF QUARRY HOUSE

By Claire Lorrimer

Read by Judith Boyd

7.5 hours (unabridged), \$49.95.

Lorrimer's novel is a thoroughly enjoyable, old-fashioned Gothic romance. Twenty-year-old Kate marries a much older man, whose two previous wives died mysteriously. In true Gothic fashion, she shrugs this off and marries him, moving into his dark, spooky mansion and becoming mother to four stepdaughters. Lorrimer pays homage to popular Gothic fiction of the past: Kate mentions that Daphne DuMaurier's "Rebecca" is one of her favorite books, and her husband tells her that his mansion is not far from the real-life Wuthering Heights. The sinister figure here is Muriel, the oldest stepdaughter, who gives Kate ambiguous, unsettling warnings. Boyd does a fine job as the modern-day heroine determined to uncover the family's secrets. Just the right audio to listen to on a cold, rainy night with a cup of tea.

IN PRINT

THE MUSIC BUSINESS (EXPLAINED IN PLAIN ENGLISH)

By David Naggar Esq. and Jeffrey D. Brandstetter Esq.
Daje Publishing
122 pages, \$12.95

Most songwriters and musicians are creative people who go into music for the love of it. But to make it a career, they need to understand the business of the industry, which can be complicated and intimidating. In this book, veteran music attorneys Naggar and Brandstetter provide a valuable service by explaining the business elements of a recording or songwriting career in simple terms that can be understood by the average person.

Step by step, the authors guide readers through the music industry, explaining the difference between major labels, major-affiliated independents, and true independents. They also discuss different forms of distribution. The book covers common elements of a

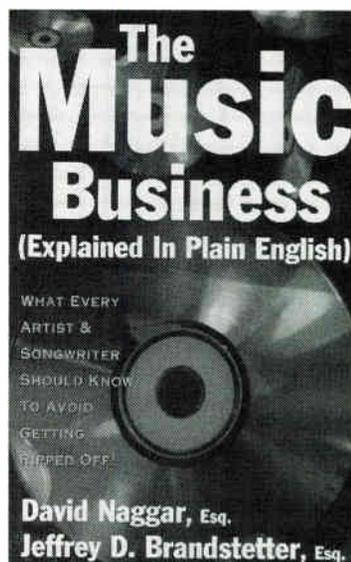
recording contract, notes potential problems and pitfalls (such as making a record that is not promoted or marketed), and gives advice on negotiating beneficial deals.

It also explains artist royalty rates, record-company advances, and mechanical and performance royalties—and offers sobering examples of how an artist with a successful album can actually end up owing the record company money. There's a separate chapter on songwriter issues: copyright laws, publishing deals, and creating one's own publishing company.

The artist or songwriter who reads this book will have a basic understanding of the way in which the music industry is run and deals are negotiated. The authors caution, however, that it is vital to get a good personal manager and attorney. There's also a helpful "recommended

reading" list for those who wish to get a deeper understanding of the business.

TRUDI MILLER ROSENBLUM



CLASSIFIED ADVERTISING RATES

Call Jeff Serrette NY State - 212-536-5174
 Billboard Classified • 1515 Broadway
 New York, NY 10036

**FAX YOUR AD
 212-536-5055**

Regular Classified: \$5.50 per word, minimum order: \$115.00
 DISPLAY CLASSIFIED:
 1" - 1 issue 156.00 PER
 1" - 3 issues 143.00 PER
 1" - 13 issues 136.00 PER
 1" - 26 issues 127.00 PER
 1" - 52 issues 106.00 PER

REVERSE ADVERTISEMENTS: \$20.00
 POSITION WANTED: \$75.00 PER COLUMN INCH
 BOX NUMBER: \$22.50/RADIO HELP WANTED: \$85.00 PER INCH
 CLASSIFIED ADVERTISING IS NON-COMMISSIONABLE
CALL TOLL FREE: 1-800-223-7524

****REAL ESTATE TO THE STARS****
 For Real Estate information call Susan Mazo
 In NY (212) 536-5173

**Real Estate To The Stars
 \$74.00 per inch**
 ALL MAJOR CREDIT CARDS ACCEPTED

SERVICES

SERVICES

SERVICES

**CD-AUDIO/CD-ROM
 CASSETTE DUPLICATION • VINYL RECORDS**

High-Volume Replication for Labels & Multi-media Producers -

Also, Complete, Retail-Ready Packages with Graphics Design & Packaging.

EUROPADISK, LTD.

CALL FOR OUR CATALOG! **800-455-8555**

75 Varick Street, New York, NY 10013, (212) 226-4401 FAX (212) 966-0456

Manufacturing for Independents, Since 1977

COMPACT DISCS • 85¢ EACH

(Bulk from your C.D. ready master and label positives) minimum 1000

Complete CD and Cassette Packages Available

1-800-874-4174

CALL FOR A QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE DISC

1110-48th Avenue North • Nashville, TN 37209

THE NAMES YOU KNOW AND TRUST...

HIGH BIAS BULK-BLANK AUDIO TAPES
 UNBOXED-UNLABELED

LENGTH	TDK PRO-SA COBALT	maxell XL II	BASF CHROME PLUS	BASF CHROME SUPER
C-10	24 ¢	25 ¢	25 ¢	28 ¢
C-15	26 ¢	27 ¢	30 ¢	31 ¢
C-20	28 ¢	30 ¢	31 ¢	35 ¢
C-30	33 ¢	36 ¢	35 ¢	45 ¢
C-46	40 ¢	45 ¢	42 ¢	58 ¢
C-62	47 ¢	50 ¢	50 ¢	68 ¢
C-80	56 ¢	68 ¢	65 ¢	85 ¢
C-92	62 ¢	75 ¢	72 ¢	87 ¢
C-100	70 ¢	83 ¢	76 ¢	95 ¢

FULL LINE OF RECORDING AND DUPLICATING SUPPLIES



DIRECT ON CASSETTE PRINTING
 CUSTOM LABELS AND J-CARDS

ALL LENGTHS AVAILABLE - 1 MINUTE TO 126 MINUTES

...FROM THE COMPANY YOU KNOW AND TRUST

764 5th Avenue,
 Brooklyn, New York 11232
 In NYC Tel: (718) 369-8273
 24 Hour Fax: (718) 369-8275



National Recording Supplies Inc.

145 Lauro Pinero Ave.,
 Ceiba, Puerto Rico 00735
 In Puerto Rico Tel:
 (809) 885-2316

CALL TOLL FREE 1-800-538-2336

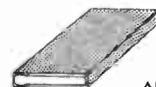
**COMPACT DISCS
 500 - \$1099.00**

FROM YOUR CD-READY MASTER:
Glassmaster
 Free Layout & Design
 2 Color Label Printing
 Protective Vinyl Sleeve

Convertible to our 1 Color CD Package
 anytime: (from your Camera-Ready Art):
 1 Color - 2 Page Booklet and Traycard, Jewelbox
 and Shrinkwrap
 (including Composite Negs) add \$399.00.
 1 Color Rear Cards including Typesetting
 add \$100.00

CASSETTE SINGLE

500 - \$499.95 (Reorder - \$349)
 1000 - \$799.95 (Reorder - \$659)



Includes:
 RUNNING MASTER
 TEST CASSETTE
 APEX PRINTING ON SHELL
 1 COLOR WRAP-AROUND CARD
 COMPOSITE NEGS • SHRINK WRAP
 ASK FOR OUR FREE BROCHURE!!!

Rainbo Records and Cassettes
 1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765

**DIGITAL FORCE™
 212-333-5953**

E-Mail: digitalforce@morebbs.com

TOTAL CD, CD-ROM
 & CASSETTE PRODUCTION

MASTERING GRAPHIC DESIGN
 REPLICATION PRINTING
 PERSONALIZED EXPERT SERVICE PACKAGING

The Power of Excellence SM

330 WEST 58th ST, NY, NY 10019

**GUIDE TO MASTER
 TAPE PREPARATION
 - FREE!**



Full of tips from the
 manufacturing side on how to
 prepare your master for error
 free manufacturing

A must for recording artists
 and studios.

Call today for your FREE copy
1-800-468-9353

DISC MAKERS

Your music on
CD • Cassette • Vinyl
 Quantities 1 to a million

Low prices • fast, friendly service
 Everything included, no hidden charges
 Mastering, Sound Enhancement

Big Dreams Studio 708-945-6160

CD-R's \$16*
 Your Logo / Fast Turnaround

ADVANCE / PRE-RELEASE REFERENCE / ROM BETA COPIES

*Per Disk For Multiple Copies

DB Plus Digital Services, Inc.
 250 WEST 57th ST, N.Y.C. N.Y. 10107
 212-397-4099 / 397-2207 FAX

One Stop

▲ CD & Cassette Mastering and Replication
 ▲ Digital Audio Post production
 ▲ CEDAR Sonic Restoration

DDAI Using Today's Technology
 To Bring Your Project
 To Tomorrow's Standards.

383F Industrial Blvd. Berthel Park, PA 15102
 Call 1-800-444-DDAI

**COMPLETE!
 RETAIL
 READY!**

**Digital Bin
 Cassette Duplication
 CD Replication
 Video Duplication
 Digital Editing
 Graphic Art Services**

1,000 CDS &
 1,000 CASSETTES
 \$2,895

FREE CATALOG
 FREE DIGITAL BIN DEMO
 CALL 1-800-955-7271

A2Z
 A TO Z
 MUSIC SERVICES INC.

THE ONLY NUMBER YOU NEED
 FOR MANUFACTURING
(212) 260-0237

CD AND CASSETTE OFFERS

1,000 CD Albums • Glassmaster • 2 Color
 On Body Print • 4 Page Booklet and Tray Card
 4x1 Color • Jewel Box • Shrink Wrap
 from DAT Master and Composite Printers Film
\$1750

1,000 Cassettes • Running Master
 • Label Plate • 1 Color Print on Cassette Inserts
 • Norelco Box • Shrink Wrap
 from DAT Master and Composite Printers Film
\$925

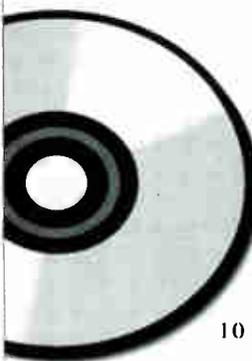
• Full Typesetting and Design Service
 • All Editing and Packaging requirements

611 Broadway
 Suite 615
 New York,
 NY 10012

(212) 260-0237
 Fax
 (212) 260-0631

DEAL DIRECT WITH THE FACTORY

Manufacturing Tomorrow's Technology Today



Music, Software, Games, Interactive
 Multimedia, Education, Entertainment,
 Databases, Photo CDs, Movies and
 Karaoke. Mastering and Pre-Mastering,
 up to 6 color printing, replication,
 graphics, shipping and packaging, and
 fulfillment.

**WINGS
 DIGITAL CORPORATION**

10 Commercial Street • Hicksville, NY 11801
 Tel. 516-933-2500 • Fax 516-933-2506

Toll Free: 1-800-WINGS41

DJ - RECORD POOL - DJ - RECORD POOL

XPRESS POOL

GET TODAY'S HOTTEST RECORDS FIRST!!!

1-800-284-4375

CALL NOW FOR A FREE APPLICATION (Professional DJ's only-PLEASE)
 WE ARE SERVICED BY ALL OF THE MAJORS AND MANY INDEPENDENT LABELS
 WITH THE NEWEST & HOTTEST MUSIC, BEFORE IT HITS THE STREETS.

JOIN THE NATIONWIDE MEMBERS OF XPRESS POOL AND GET IT FIRST!!!

R&B - RAP - DANCE - POP - REGGAE - COUNTRY

FORMATS AVAILABLE: CD - VINYL - CASSETTES - VIDEO (VHS & 3/4")

DIGITAL BIN DUPLICATION

**CASSETTES
 1000 \$899**

CHROME - HX PRO

**COMPACT DISCS
 1000 \$1890**

FREE REFERENCE CD

PACKAGES INCLUDE: DIGITAL MASTER &
 TEST • PROFESSIONALLY DUPLICATED
 CASSETTES OR CD'S • FULLY PACKED
 • PRINTED INSERTS (FROM CUSTOMER'S FILM)

GUARANTEED QUALITY

FAX (818) 569-3718 • (800) 423-2936

ASHIRE 1015 W. ISABEL STREET
 BURBANK, CA 91506

BRENDEL FETED WITH BOX

(Continued from page 11)

ven "Hammerklavier" sonata; and his definitive version of Liszt's B Minor Sonata, collected here with nearly all his Liszt recordings.

Over the past 25 years, Brendel has been one of Philips' top artists, having sold more than 13 million units worldwide, the label reports. Tom Deacon, marketing project manager for Philips U.K. and the compiler of "The Art Of Alfred Brendel," says the label wanted to produce something special not only as an homage to Brendel, but as an acknowledgment of market dictates.

"We wanted to give people pride of ownership," Deacon says. "From the repertoire to the performances

'Brendel has a real following'

to the sound to the packaging, we wanted to appeal to the core classical buyer.

"The capbox is an example of how we've adjusted to that buyer's needs," Deacon continues. "The hardcore collector wants something that looks distinctive but won't take up a lot of space on his already crowded shelf."

The challenge of marketing such a set as "The Art Of Alfred Brendel" is "letting people know what's inside," Deacon says, adding that the label relies on press—such as Gramophone's February cover story on Brendel—and retail expertise to do the trick.

Another method involves a single-disc sampler produced from the set. In Europe, Philips will sell the sampler at cost as an enticement. The set will be budget-priced there, with the five capboxes also released separately at midprice. In the U.S., the entire set is mid-priced at about \$300, and the sampler will be used as a promo item at Brendel's upcoming concerts,

along with discount offers for the box.

With multiple album releases and a U.S. tour in 1996, Brendel's 65th year should prove eventful. Philips started off in January with a rare chamber-music album from Brendel, which pairs Schubert's "Trout" and Mozart's G minor quintets. In April, Philips issues the next installment in Brendel's third traversal of Beethoven's 32 sonatas: an album including "Hammerklavier" and "Les Adieux." A boxed set of the completed cycle is scheduled for release later this year.

The summer sees one of the most intriguing releases of Brendel's later years—his first digital recording of the rarely played Schoenberg piano concerto. Though best known for his core classical and Romantic repertoire, Brendel helped introduce the demanding piece into the repertoire in the late '50s.

The Schoenberg concerto may even help bring a new audience to Brendel's music and point it toward the boxed set. As Ray Edwards, national classical sales manager for Tower, says, "Those fans of 20th-century music who wouldn't normally seek out a Brendel album will probably want to see what he has to say about the Schoenberg."

This spring has Brendel on tour in the U.S., including several performances this month and next of Beethoven piano concertos with Kurt Masur and the New York Philharmonic. The April 1 concert will be broadcast nationally on PBS' "Live From Lincoln Center."

WCRB Boston PD Mario Mazza says that his station plans to extensively air selections from the Brendel box, perhaps building a special program around it. "Brendel has a real following," he says. "There is a noble character to his playing, and people respond to that."

JAMAICAN MOVIES AND SOUNDTRACKS

(Continued from page 11)

tention of the whole division. If you can't compete with Hollywood budgets, be what you are."

Letts, a former vocalist for Big Audio Dynamite, began his career in the late '70s, spinning reggae for England's famous Roxy club. "A lot of people blame me for turning the punks onto reggae," he says dryly.

Together with Elgood, Letts has made numerous documentaries and videos, including the longform Bob Marley video "Legend" and videos for Marley, Shabba Ranks, Black Uhuru, Luciano, Lady Saw, Beenie Man, and Frankie Paul. "Dancehall Queen" is his first feature-length film.

Other than a few key members, the film crew is predominantly Jamaican, in keeping with Blackwell's effort to create a viable home-grown industry.

The all-Jamaican cast is headed by stage actress Audrey Reid in the starring role of Marcia (pronounced Mar-sea-ah) and includes Paul ("the Lunatic") Campbell, Carl Davis, Pauline Stone-Myrie, Cherine Anderson, and Aneka Grayson. Bradshaw plays a policeman, "a very minor role," he explains, "just to keep up my track record of being in most of the films that are shot

here."

The Jamaican film industry as a whole is already showing signs of renewed life. As "Queen" reaches the midpoint of its shooting schedule, "Kla\$h," an American-produced, Jamaica-set thriller revolving around a real-life star-studded dancehall concert and starring Giancarlo Esposito and Jasmine Guy, is having a lavish premiere in Jamaica. At the same time, the script for another Island Jamaica Films property, "Third World Cop," is being readied.

"Blackwell and Bradshaw genuinely believe there is a market for [the Jamaican film industry]," says Pfeiffer, "much the way Chris went about the early days of the music scene, believing in the incredible talent and cultural phenomenon of Jamaica and the artistry. It was just a matter of finding a financially feasible way of creating films and putting them into the marketplace."

The audience for a serious Jamaica-themed drama is finally in place, the filmmakers say, in part due to the increased worldwide popularity of reggae music and culture. Says Bradshaw, "People are more in tune with the Jamaican psyche, and the culture is more widespread."

Update

LIFELINES

BIRTHS

Girl, Vivian Iossa, to **Lauren Iossa** and **Peter Sabla**, Dec. 29 in New York. Mother is East Coast regional executive director of membership for ASCAP. Father is a member of alternative rock band Please.

Boy, Julian Antonio, to **John** and **Karen Titta**, Jan. 4 in Staten Island, N.Y. Father is senior VP of creative services at Warner/Chappell Music.

Girl, Dylan Kaitlyn, to **Clair Marlo** and **Alex Baker**, Jan. 18 in Los Angeles. Mother is a songwriter, producer, and artist on Wildcat Records. Father is a writer and producer.

Boy, John Parker, to **J. Kevin** and **Linda Lamb**, Feb. 8 in Nashville. Father is VP of peermusic's Nashville office.

Boy, Michael Alexander, to **Karin Rybar Friedman** and **Jud Friedman** Feb. 8 in Los Angeles. Mother is a songwriter and record producer. Father is a songwriter and record producer with peermusic.

Boy, Alex, to **Frank** and **Melanie Gironde** Feb. 8 in Santa Monica, Calif. Father is head of Lookout Management and Vapor Records.

Boy, Nicholas Darryll, to **Darryll** and **Diane Green**, Feb. 17 in Chicago. Father is GM of WGCI-AM-FM there.

Boy, Leo Chris, to **Chris** and **Virginia Theodore**, Feb. 20 in Chicago. Father is a music publisher and a founder of Gin-Star Entertainment.

MARRIAGES

Carl Rosen to **Judy Weinmann** Feb. 18 in Melbourne, Australia. He is a copy editor for Billboard and Airplay Monitor.

DEATHS

Maurice "Maury" Bloom, 78, of heart failure, Jan. 10 in Buffalo, N.Y. Bloom

was in the music retail business throughout the '40s and '50s and had a post as manager and buyer at the Music House chain until 1958. He then began an extended affiliation with Decca

Records and MCA Distribution. He also hosted a jazz radio program and was a professional violinist. He is survived by his daughters, Leslie, Michelle, and Karen Mule, and two grandchildren.



The Beat Goes On. Tony Bennett, left, visits with LIFEbeat executive director Tim Rosta at the LIFEbeat-sponsored party following his recent concert at New York's Radio City Music Hall. LIFEbeat, the music industry organization dedicated to combating AIDS, raises approximately \$50,000 annually hosting after-show events.

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 4, **Ontario Assn. Of Broadcasters Annual Conference**, Crown Plaza Hotel, Toronto. 416-695-9236.

March 9, **Canadian Music Hall Of Fame Dinner And Awards**, presented by the Canadian Academy of Recording Arts and Sciences, Metro Toronto Convention Centre, Toronto. 416-485-3135.

March 10, **Juno Awards, 25th Anniversary**, Copps Coliseum, Toronto. 416-485-3135.

March 12, **Nineteenth Songwriter Showcase**, pre-

sented by the Songwriters' Hall of Fame and the National Academy of Popular Music, New York. 212-957-9230.

March 12, **ASCAP Presents: Music Publishing Info Session**, ASCAP, New York. 212-621-6414.

March 13, **View From The Top: Future Direction Of The Music Industry**, presented by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, West Hollywood, Calif. 818-842-6257.

March 13-15, **Jazz Business Seminar**, Department of Cultural Affairs Theater Space, New York. 212-581-4846.

March 13-17, **26th Annual ITA Seminar**, Arizona Biltmore, Phoenix. 212-643-0620.

March 14, **1996 Laser Beam Awards**, sponsored by the Laser Disc/Optical Video Disc Assn., Arizona Biltmore, Phoenix. 310-319-9138.

March 17-20, **Winter Music Conference**, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 954-563-4444.

March 19, **ASCAP Founders Award**, presented to Ashford & Simpson, Motown Cafe, New York. 310-829-9800.

March 22-25, **NARM Convention**, Sheraton Washington, Washington, D.C. 609-596-2221.

March 23, **How To Start & Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

March 26, **ASCAP Presents: Music Publishing Info Session**, ASCAP, New York. 212-621-6414.

March 27, **Music And New Media: Issues From Creation And Licensing To E-CD And Production**, presented by Los Angeles Women in Music, location to be announced. 213-344-9606.

March 30, **Eighth Annual Tamika Reggae Awards**, Paramount Theatre, New York. 718-978-7494.

GOOD WORKS

BRONFMAN HONOREE: **Edgar Bronfman Jr.**, president/CEO of the Seagram Co. Ltd., will be honored by the Entertainment and Music Industries Division of UJA-Federation of New York at its first Steven J. Ross Humanitarian Award Dinner May 30 at the Waldorf-Astoria in New York. **Lew Wasserman**, chairman emeritus of MCA Inc.—which was recently acquired by Seagram—is honorary dinner chairman. UJA-Federation is a major source for private funding of social services in New York, Israel, and Jewish communities in more than 50 countries. Contact: **Ron Brien** at 212-836-1126 or **Phyllis Ilie** at 212-836-1340.

FLOOD OF TALENT: The seventh annual Rainforest Foundation Benefit Concert April 12 at Carnegie Hall in New York will feature **Elton John**, **Mstislav Rostropovich**, **Sting**, **James Taylor**, and others to be named later. The event, which raises money to support environmental projects, is co-

chaired by music industry executives **Gil Friesen**, **Frances Preston**, **John Sykes**, and **Jann Wenner**, among others. Contact: Event Associates at 212-245-6570.

ROCKIN' AGAINST VIOLENCE: The compilation album "Together You And I" has been produced by the newly formed, Philadelphia-based group called the Originators of Rock And Roll Dedicated to a Non-Violent America. The set will raise funds for the group. Twenty-eight artists contribute to the compilation, including **Gary "U.S." Bonds**, **Tommy Roe**, **Freddy Cannon**, **Danny & the Juniors**, **the Dovells**, and **Bobby Rydell**. The album is available by calling 800-975-STAR or by sending \$12.98 for cassette or \$14.95 for CD (plus \$3.50 for postage and handling) to the organization at P.O. Box 1017, Turnersville, N.J. 08012. The group also accepts tax-deductible contributions. Contact: **Veronique Berry** at 212-582-5001.

FOR THE RECORD

The rise in PolyGram's market share from 7% to 14% refers to the U.S. market and not worldwide, as stated in the article "PolyGram Reports Slight Increases In Sales, Profits" (Billboard, Feb. 24).

David Renzer's title at Zomba Enterprises was given incorrectly in the Feb. 24 issue. He is senior VP/GM of the Zomba U.S.A. Pop Division.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR

N/T, Spanish Radio Rise In Ratings Country, R&B Up; Top 40, AC, Album Rock Drop

This article was prepared by Sean Ross, editor of *Top 40, Rock, R&B, and Country Airplay Monitors*.

While excitement about the O.J. Simpson trial may have flagged at news/talk radio over the last year, October's Simpson verdict powered N/T to its highest-ever 12-plus share last fall and kept it atop the quarterly Billboard/Arbitron national format ratings.

News/talk wasn't the only story in the fall, however. Spanish-language radio managed to replicate the rises that caused so much controversy in Los Angeles for its best book ever: Top 40, album rock, and AC all fell to their lowest numbers ever. Oldies dropped sharply. Up-and-comers jazz/AC and modern rock continued to grow, as did R&B radio. And country managed its first up book in 1½ years.

The exclusive national numbers are based on the fall 1995 Arbitron survey; they track stations in Arbitron's 94 continuously measured markets, most of which are in the top 100 markets.

O.J. CUTS INTO AC, OLDIES?

After an initial surge in listening powered by the Simpson case, the news/talk format began to taper again, falling 16.2-15.8-15.5 over the last six months. In the fall, however, the Simpson verdict brought N/T back everywhere except nights—where you would expect it to drop, following the end of the baseball season.

News/talk was up 15.5-16.9 overall, its best-ever 12-plus share, as well as up 20.1-21.0 in mornings, 15.5-17.3 in mid-days, and 14.0-15.3 in afternoons. It was up 6.4-7.4 in 18-34, 12.4-13.9 in 25-54, and 17.9-19.4 in 35-64. Since N/T's time spent listening was virtually flat (7:21 per week in the fall vs. 7:24 in summer), one would expect a trial-induced infusion of new (or returning) listeners. And while the first O.J. trial might be over, there's still the bad weather and the beginning of the presidential election for N/T to look for-



A Near-Religious Experience. WLUP Chicago midday host Kevin Matthews, second from left, and traffic reporter Dorothy Humphrey, left, camp it up during a station visit by the latest duo to hit the talk show circuit, Tammy Faye and Jim J. Bullock.

ward to in the winter.

While N/T was up, two formats that it competes with for upper demos were off sharply this winter: AC, which had an 18.7 share in the summer of '90, was off 14.7-14.1. Oldies, which had inched to its highest 35-64 number ever, was off 7.6-6.6 in 12-plus, 10.1-8.6 in 25-54, and 11.4-9.9 in 35-64.

AC programmers had felt for a while that their drops in recent books were related to the Simpson trial, which doesn't explain the fact that other formats that might also be losing numbers to O.J. were up. (Country and R&B PDs had felt the same way, but both were up during the fall.) In reality, AC was probably hit from several sides. The jazz/AC format continues to grow. Country rebounded. And the experimentation with more modern rock by many hot AC PDs may not have helped either: While AC had its least sliptage in 18-34 (14.2-14.0), it was off 16.8-16.2 in 25-54 and 17.4-16.6 in 35-64, suggesting that not every AC listener is ready to accept "Plush" and "Everybody Hurts" as AC staples yet.

As for oldies, it should have gotten some help from the publicity surrounding the release of the Beatles' "Anthology 1" last Thanksgiving. (Unless, of course, its listeners were too busy buying "Anthology" as a Christmas present to spend any time with the radio.) Instead, one can only wonder if it was the O.J. trial, the country resurgence, or the fact that oldies radio played a lot of Beatles music when previous wisdom had held that listeners were burnt on that group.

COUNTRY 'BIGGER THAN BEATLES'

Country radio, on the other hand, managed its first up book since spring '94, up 11.8-12.1 in 12-plus and with comparable gains in most other demos and dayparts. Country was up 11.9-12.2 in mornings, 11.9-12.5 in middays, 12.1-12.3 in afternoons, 9.6-9.7 in nights, 11.3-11.4 in 18-34, 12.2-12.5 in 25-54, and 13.3-13.6 in 35-64. Country was flat at a 12.8 among adult women, but up 11.2-11.8 with men. In most cases, country's up numbers were the exact inverse of its drops in the summer.

Country radio may have gotten some help in the fall from the Country Music Assn. Awards, which—in the days before the format was on a consistent up or down trajectory—always seemed to be good for a few tenths' rise in the fall. It also may have gotten some help from the fact that country stations generally concentrate their marketing in spring and fall. (Then again, so do AC and oldies.)

One particularly interesting aspect of country's rebound is that it happened during a quarter when country programmers were particularly vocal about what they saw as a decline in the quality of country music. Country did have a new Garth Brooks album during the fall—albeit one that received a mixed welcome from country radio—as well as Brooks' attendant national media presence and his ad in USA Today on behalf of country

radio. But the fall book was also the time of a massive spate of highly publicized playlist cuts, as PDs bemoaned "cookie-cutter music" and a glut of unfamiliar artists.

So, does country's rebound suggest that listeners were perfectly happy with the new music in the fall? Or that they were happy about hearing less of that new music? The only hint is that the gains are bigger as the demos get older, suggesting a yes vote for conservatism. Not incidentally, after a summer of uptempo, rock-leaning country hits ("Any Man Of Mine," "I Like It, I Love It,"), it was a fall of relatively mellow country hits ("It Matters To Me," "Rebecca Lynn," "That's As Close As I'll Get To Loving You," "Can't Be Really Gone," "Love Lessons," etc.).

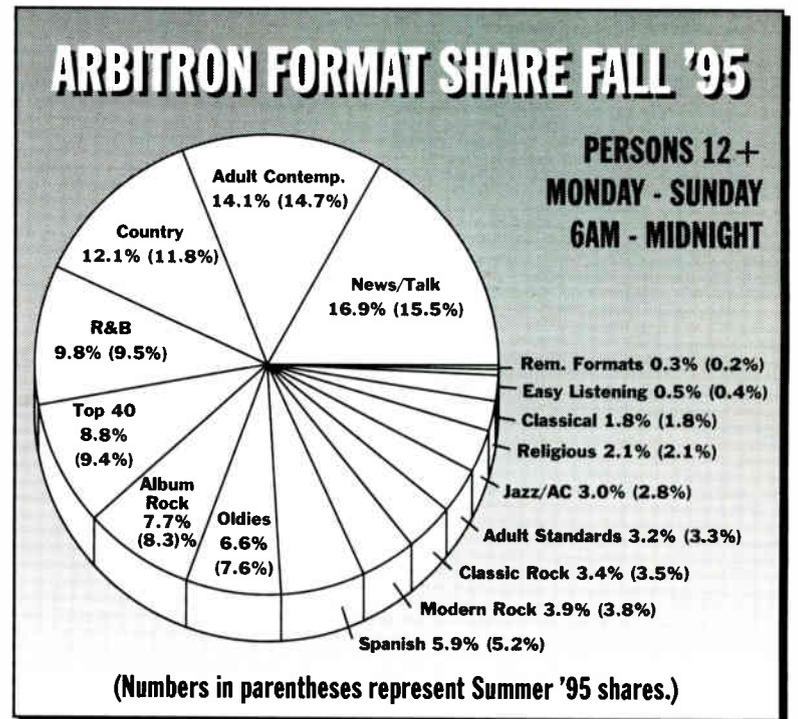
DON'T CALL IT A COMEBACK

During the summer book, there was a lot of talk about a "comeback" at mainstream album rock stations and a tapering off at modern rock. That trend didn't wash, however, when you looked at the numbers on a national basis. And the comeback certainly doesn't hold up in the fall, as album rock falls to its lowest-ever 12-plus number (8.3-7.7), as well as its lowest-ever male adult number (11.5-10.7). Album rock was down in all other demos and dayparts, too. By comparison, modern rock continued to inch forward, going 3.8-3.9 in 12-plus, 3.1-3.4 in mornings, 4.2-4.4 in afternoons, 5.0-5.4 in nights, 8.9-10.2 among teens (its first time over a 10 share), and 7.1-7.3 in 18-34.

There is no one explanation for mainstream rock's decline, simply because there's no one prototypical mainstream rock station anymore. The format spans from relatively unchanged heritage stations, such as WDVE Pittsburgh—which felt the effects of two new modern competitors, one of which was its duopoly partner—to stations that have leaned sharply modern (i.e., KLOS Los Angeles and KBPI Denver). PDs asked about the decline cited everything from Arbitron methodology to college football to the lack of a unified direction within the format, although, notably, most did not cite the music.

Modern rock is down slightly in TSL (6:18 to 6:04 per week), but the number of modern rock stations in the continuously measured markets is up sharply from 78 to 96. Aside from the revelation that most large- and medium-sized markets are now averaging slightly more than one modern rock station, this would confirm that the growth in the format is now coming from new stations than from listening at existing stations, which would seem to be flat or leveling off.

One interesting factoid: Top 40—which still has 128 stations—has a 6.1 share among men. Modern rock has a 4.3 share, meaning that it has about one-third fewer stations and one-third fewer shares. So if modern continues to add stations (and top 40 continues to lose them), the potential for modern to beat top 40 in



the male demo looms on the horizon.

As for classic rock, it didn't get much help from the Beatles, either: It was off slightly, 3.5-3.4, with corresponding drops in most demos and dayparts. (Classic rock hasn't reached its lowest share yet, however; it would have to fall below the 3.2 it achieved last fall.) Classic rock was actually up in the number of stations measured this fall (73, compared to 68 in the summer), despite the publicity given to some of the format's prominent defectors. Most of the new stations were converts to the Arrow or other classic hits formats that fell within the classic rock area.

JAMS SÍ, BALLADAS SÍ, HITS NO

In the summer book, top 40 and R&B were in a virtual dead heat with similar rises. Top 40 was up 9.1-9.4; R&B was up 9.1-9.5. Because both formats usually get a boost in the summer, when teens are out of school, there was the possibility of a reversal for both formats in the fall.

Top 40, indeed, reversed, falling 9.4-8.8 to its lowest-ever 12-plus number. R&B, meanwhile, was up to its best 12-plus number since the spring of '92, 9.5-9.8. Top 40 had, in the summer, a sharp midday rise—due to the traditional redistribution of teen listening—that wasn't reflected in other dayparts. This fall, middays fell off 7.4-8.5-6.9, but there weren't corresponding rises in mornings and evenings, two dayparts where teens usually listen more during the fall. Mornings were up 8.4-8.0-8.2. Nights were up 12.9-12.4-12.5. Top 40 also had its lowest-ever numbers in teens (32.0-31.5), 18-34 (13.9-13.1), and 25-54 (7.3-6.8).

By comparison, R&B also had slight midday attrition (7.3-7.9-7.7) but again had its highest-ever morning number (7.8-8.3), as well as its highest-ever 25-54 (9.5-9.8) and 35-64 (7.9-8.1) numbers. R&B again did this despite the rise of the jazz/AC format, which also had its best 12-plus number (2.8-3.0) and whose "smooth jazz" stations often play a large

number of R&B crossovers. Jazz/AC was up from 46 to 56 stations this book, again suggesting that individual station shares may be holding steady, with growth coming from the new outlets.

One interesting note about jazz/AC is the "new easy listening." Its 12-plus number is still less than half the 6.8 share that easy listening had at its highest point during the last six years. On the other hand, AC's 12-plus numbers picked up in the early '90s, when easy listening began to collapse, and have only declined since jazz/AC's surge began. It's also worth noting that jazz/AC's biggest individual cell is easy listening's onetime stronghold, 35-64, where it's up 4.1-4.4.

As for Spanish-language radio, it was up sharply in New York (where nobody complained), Los Angeles (where everybody complained), and nationally, too. Everything that Anglo GMs didn't like about the L.A. fall book is writ large here, with Spanish up 5.2-5.9 in 12-plus after two flat books, and up 5.4-6.1 in mornings, 5.0-5.7 in middays, 4.6-5.1 in afternoons, 5.3-6.0 in nights, 4.5-4.9 among teens, 5.9-7.3 in 18-34, 5.5-6.2 in 25-54, and 5.1-5.5 in 35-64.

As to why Spanish was up, either you accept that it was a continued increase in the quality of programming and marketing, as well as the continued growth of the Spanish soft AC format, or you blame Arbitron anyway. The format will have a number of challenges in the winter book, beyond the increased scrutiny by the outside world: a renewed emphasis by top 40/crossover stations on Spanish-speaking listeners; the debut of both Spanish AC WPAT-FM New York, which could either repatriate more listeners to Spanish radio or could cannibalize its own duopoly partner, WSKQ; and the debut of top 40/dance WKTU New York, which could skim some listeners from WSKQ.

Hot Adult Contemporary

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 18 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
				*** No. 1 ***	
1	1	1	17	ONE SWEET DAY COLUMBIA 78074	MARIAH CAREY & BOYZ II MEN 11 weeks at No. 1
2	2	2	21	BLESSED ROCKET 3000/ISLAND	ELTON JOHN
3	4	6	19	TIME ATLANTIC 87095	HOOTIE & THE BLOWFISH
4	5	5	22	NAME MILIAL BLADL 17758/WARNER BROS.	GOO GOO DOLLS
5	6	9	15	MISSING ATLANTIC 87124	EVERYTHING BUT THE GIRL
6	3	3	31	BACK FOR GOOD ARISTA 12844	TAKE THAT
7	7	4	42	AS I LAY ME DOWN COLUMBIA 77111	SOPHIE B. HAWKINS
8	8	10	30	ROLL TO ME A&M 58114	DEL AMITRI
9	10	8	21	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTEK/SOPE	DEEP BLUE SOMETHING
10	9	7	30	TIL I HEAR IT FROM YOU A&M 581380	GIN BLOSSOMS
11	14	15	14	DON'T CRY ZTT 17758/WARNER BROS.	SEAL
12	12	12	34	ONLY WANNA BE WITH YOU ATLANTIC 87111	HOOTIE & THE BLOWFISH
13	11	11	18	YOU'LL SEE MAVERICK 17758/WARNER BROS.	MADONNA
14	13	13	19	EXHALE (SHOOP SHOOP) ARISTA 12885	WHITNEY HOUSTON
15	16	16	40	RUN-AROUND A&M 580982	BLUES TRAVELER
16	15	14	37	KISS FROM A ROSE ZTT SIRE 17896/WARNER BROS.	SEAL
17	18	20	12	WONDER ELEKTRA 64376/EEG	NATALIE MERCHANT
18	17	18	10	I WANT TO COME OVER MILAN 894524	MELISSA ETHERIDGE
19	20	21	14	ONE OF US BLUE COPULA 85236B/MERCURY	JOAN OSBORNE
20	22	23	7	SO FAR AWAY LAVA ALBUM CUT ATLANTIC	ROD STEWART
21	19	17	7	JESUS TO A CHILD DREAMWORKS 10000/STEFAN	GEORGE MICHAEL
22	24	26	4	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	SOPHIE B. HAWKINS
23	23	25	6	NOBODY KNOWS LAFACE 84115/ARISTA	THE TONY RICH PROJECT
24	32	—	2	BECAUSE YOU LOVED ME 550 MUSIC 70017	CELINE DION
25	25	29	8	INSENSITIVE A&M 581276	JANN ARDEN
26	31	33	4	CLOSER TO FREE SLASH 17634/REPRISE	BODEANS
27	26	24	11	DREAMING OF YOU EMI LATIN 58490/EMI	SELENA
28	27	30	5	SOMEWHERE RCA VICTOR ALBUM CUT	PHIL COLLINS
29	29	31	5	HOOK A&M 581176	BLUES TRAVELER
30	33	38	3	OH VIRGINIA EMI ALBUM CUT	BLESSID UNION OF SOULS
31	35	37	5	THE WORLD I KNOW ATLANTIC 87088	COLLECTIVE SOUL
32	30	27	22	GOOD INTENTIONS COLUMBIA ALBUM CUT REPRISE	TOAD THE WET SPROCKET
33	36	40	4	WONDERWALL EPIC 138126	OASIS
34	38	32	21	I WILL REMEMBER YOU ARISTA 12893	SARAH MCLACHLAN
35	37	34	15	HAND IN MY POCKET MAVERICK ALBUM CUT REPRISE	ALANIS MORISSETTE
36	NEW	1	1	*** HOT SHOT DEBUT ***	
				FOLLOW YOU DOWN A&M 581380	GIN BLOSSOMS
37	39	39	7	PROMISES BROKEN COLUMBIA 78215	SOUL ASYLUM
38	NEW	1	1	LUCKY LOVE ARISTA 12974	ACE OF BASE
39	RE-ENTRY	25	25	YOU ARE NOT ALONE EPIC 78012	MICHAEL JACKSON
40	NEW	1	1	IRONIC MAVERICK 17698/REPRISE	ALANIS MORISSETTE

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

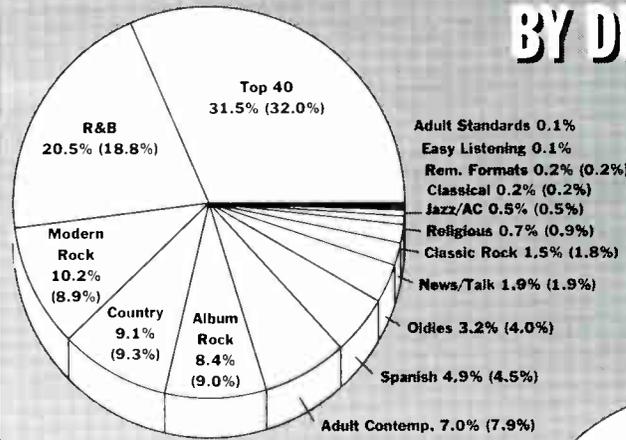
T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	THE REMBRANDTS
2	—	—	1	CARNIVAL ELEKTRA 6441/EEG	NATALIE MERCHANT
3	2	2	12	IN THE HOUSE OF STONE AND LIGHT MILROUBY 87040	MARTIN PAGE
4	3	3	16	I KNOW COLUMBIA 77750	DIONNE FARRIS
5	4	4	6	I CAN LOVE YOU LIKE THAT BLITZ 87134/ATLANTIC	ALL-4-ONE
6	7	5	4	DECEMBER ATLANTIC 87157	COLLECTIVE SOUL
7	5	6	28	YOU GOTTA BE 550 MUSIC 77551	DES'REE
8	6	—	2	RUNAWAY A&M 581194	JANET JACKSON
9	10	10	21	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 581028	BRYAN ADAMS
10	9	8	50	ALL I WANNA DO A&M 581702	SHERYL CROW

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

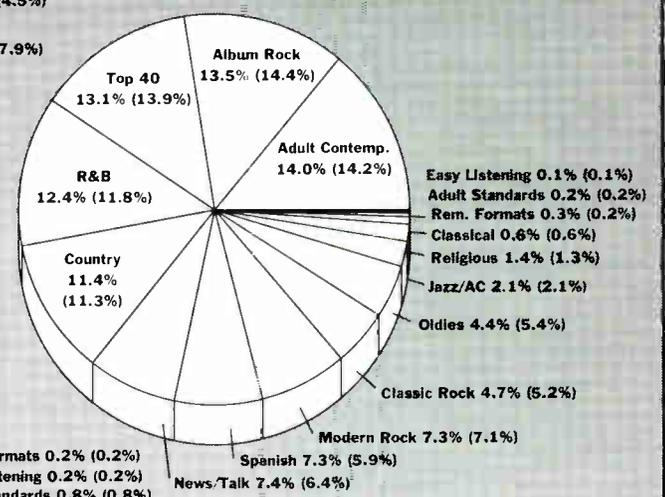
PROGRAMMING

Persons 12-17
Monday-Sunday 6AM-Midnight

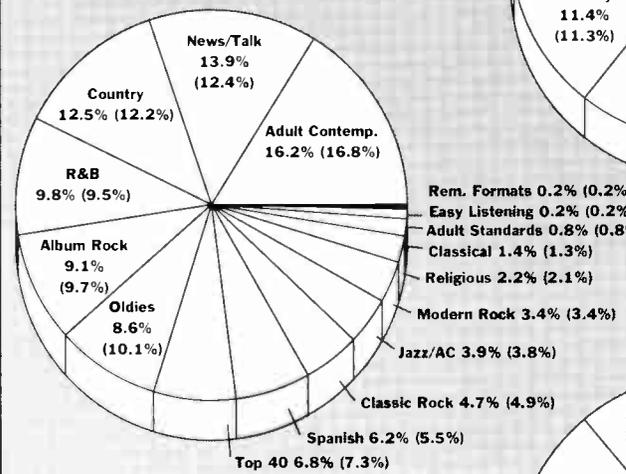


FORMAT SHARE BY DEMOGRAPHIC GROUP FALL '95 ARBITRONS

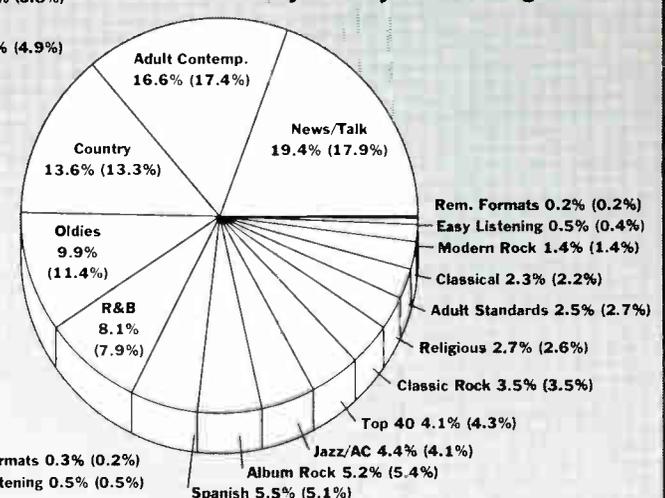
Persons 18-34
Monday-Sunday 6AM-Midnight



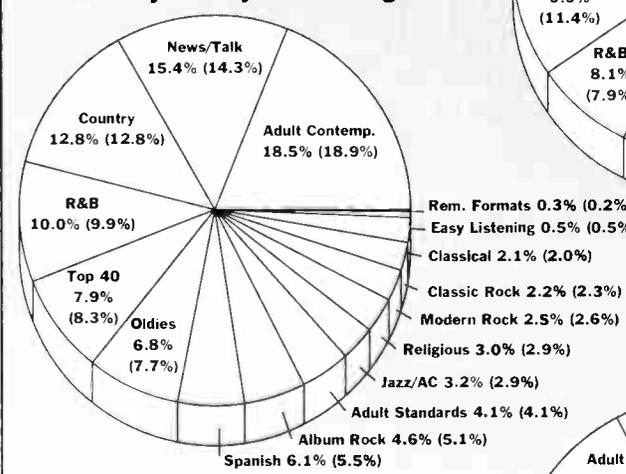
Persons 25-54
Monday-Sunday 6AM-Midnight



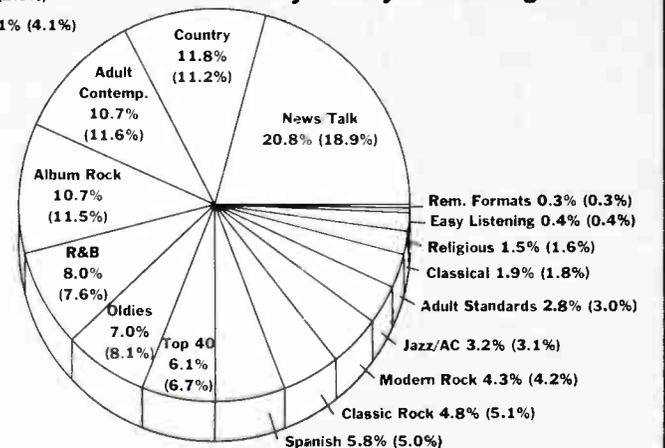
Persons 35-64
Monday-Sunday 6AM-Midnight



Women 18+
Monday-Sunday 6AM-Midnight



Men 18+
Monday-Sunday 6AM-Midnight



Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine
Copyright 1996, The Arbitron Co.,
Billboard magazine.
(Numbers in parentheses
represent Summer '95 shares.)

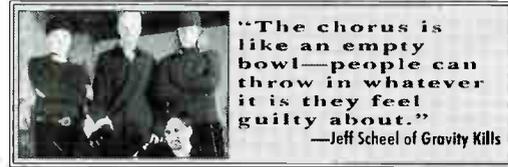
I wish I had a cool story about how we knew where it was going all along, but to tell you the truth, we didn't know what we were doing until we did it," says Jeff Scheel, lead singer of Gravity Kills, about the modest beginnings of his band's song "Guilty."

At No. 35 with a bullet on Modern Rock Tracks this week, "Guilty" is both the first single from Gravity Kills' debut TVT album and the first song the band ever wrote together.

Scheel hails from Jefferson City, Mo., where he grew up with bandmates Matt Dudenhoeffer, Douglas Finley, and Kurt Kerns. The latter three formed Gravity Kills in St. Louis while Scheel was living in Dallas. After the original vocalist quit just two days before the band was scheduled to deliver a track for

a compilation album put together by KPNT St. Louis, Kerns, Scheel's cousin, called and asked him to fly to St. Louis to help the group.

By the time Scheel arrived, music for the track was pretty much set, but there were no lyrics or vocal



melodies. Nervous and under pressure, Scheel "walked into the vocal booth and just started scatting," he says, "making phonetic noises, working out

the melody. The main noise I was making sounded like 'guilty,' so we went off that."

Eventually, Scheel shaped the vocalise into lyrics about being hypocritical and, he says, "biting when girlfriends or employers try to conform you to their designs, but then you do the same thing to them. It's not so much a 'poor me' song as a 'poor them' song."

After being selected for the KPNT album and becoming a top song in St. Louis, the throbbing "Guilty" earned Gravity Kills a TVT deal and was featured on the soundtrack to the hit film "Seven."

"The guilt idea seems to be pretty universal," Scheel says. "The chorus is like an empty bowl—people can throw in whatever it is they feel guilty about. But I don't really know what it is people like so much about the song. If I did, I'd bottle and sell it."

Billboard FOR WEEK ENDING MARCH 9, 1996

Album Rock Tracks™				TRACK TITLE	ARTIST
T. WK.	L. WK.	WKS.	WKS. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	2	14	1979 MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
2	4	6	12	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR SPARKLE AND FADE TIM KERR/CAPITOL
3	2	1	18	THE WORLD I KNOW	COLLECTIVE SOUL ATLANTIC
4	6	8	12	HEAVEN BESIDE YOU	ALICE IN CHAINS COLUMBIA
5	3	3	26	CUMBERSOME	SEVEN MARY THREE MAMMOTH/ATLANTIC
6	7	9	13	IN THE MEANTIME	SPACEHOG HIFI/SIRE/EEG
7	5	4	14	I GOT ID	PEARL JAM EPIC
8	10	12	5	FOLLOW YOU DOWN	GIN BLOSSOMS A&M
9	12	11	11	BRAIN STEW/JADED	GREEN DAY REPRISE
10	9	5	12	SEE YOU ON THE OTHER SIDE	OZZY OSBOURNE EPIC
11	13	13	7	NAKED	GOO GOO DOLLS METAL BLADE/WARNER BROS.
12	11	10	10	WONDERWALL	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
13	8	7	16	GLYCERINE	BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
14	15	14	8	SISTER	THE NIXONS MCA
15	14	15	4	SHE'S JUST KILLING ME	ZZ TOP "I ROM DUSK TILL DAWN" SOUNDTRACK EPIC SOUNDTRAX/EPIC
16	16	18	6	AEROPLANE	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS.
★★★ AIRPOWER ★★★					
17	19	23	5	WHAT DO I HAVE TO DO?	STABBING WESTWARD WITHER BLISTER BURN + PEEL COLUMBIA
★★★ AIRPOWER ★★★					
18	23	28	5	DROWN	SON VOLT TRACE WARNER BROS.
19	18	24	5	EVERYTHING FALLS APART	DOG'S EYE VIEW HAPPY NOWHERE COLUMBIA
20	25	34	3	MACHINEHEAD	BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
21	20	22	7	NATURAL ONE	FOLK IMPLOSION "KIDS" SOUNDTRACK LONDON/ISLAND
22	27	31	3	YOU DON'T KNOW ME AT ALL	DON HENLEY ACTUAL MILES HENLEY'S GREATEST HITS GEFFEN
23	24	26	6	AWAY	TOADIES RUBBERNECK INTERSCOPE
24	22	27	6	I WANT TO COME OVER	MELISSA ETHERIDGE YOUR LITTLE SECRET ISLAND
25	30	36	3	PEACHES	THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
26	33	—	2	BIG ME	FOO FIGHTERS FOO FIGHTERS ROSWELL/CAPITOL
27	37	—	2	WATER'S EDGE	SEVEN MARY THREE AMERICAN STANDARD MAMMOTH/ATLANTIC
28	26	20	23	MY FRIENDS	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS.
29	29	30	4	HANDS IN THE AIR	BOB SEGER & THE SILVER BULLET BAND IT'S A MYSTERY CAPITOL
30	32	32	4	VOICE OF EUJENA	BROTHER CANE SEEDS VIRGIN
31	28	21	20	DEJA VOODOO	KENNY WAYNE SHEPHERD LEDBETTER HEIGHTS GIANT
32	21	16	14	WAITING FOR TONIGHT	TOM PETTY & THE HEARTBREAKERS PLAYBACK MCA
33	36	—	2	IRONIC	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
34	34	29	21	BULLET WITH BUTTERFLY WINGS	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
35	35	—	2	NOT TODAY	RUST BAR CHORUS RITUAL ATLANTIC
36	NEW	1	1	LEAVING HERE	PEARL JAM HOME ALIVE - THE ART OF SELF DEFENSE EPIC
37	31	17	15	COVER YOU IN OIL	AC/DC BALLBREAKER EASTWEST/EEG
38	40	40	22	PERRY MASON	OZZY OSBOURNE OZZMOSSIS EPIC
39	NEW	1	1	ISRAEL'S SON	SILVERCHAIR FROGSTOMP EPIC
40	39	35	9	TIME	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC

Billboard FOR WEEK ENDING MARCH 9, 1996

Modern Rock Tracks™				TRACK TITLE	ARTIST
T. WK.	L. WK.	WKS.	WKS. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	2	1	16	WONDERWALL	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
2	4	3	10	IRONIC	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
3	1	2	16	1979	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
4	3	4	12	BRAIN STEW/JADED	GREEN DAY INSOMNIAC REPRISE
5	7	7	14	IN THE MEANTIME	SPACEHOG RESIDENT ALIEN HIFI/SIRE/EEG
6	6	6	9	HEAVEN BESIDE YOU	ALICE IN CHAINS COLUMBIA
7	5	5	18	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR SPARKLE AND FADE TIM KERR/CAPITOL
8	8	11	5	FOLLOW YOU DOWN	GIN BLOSSOMS CONGRATULATIONS I'M SORRY A&M
9	11	12	6	PEACHES	THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
10	12	15	7	BIG ME	FOO FIGHTERS FOO FIGHTERS ROSWELL/CAPITOL
11	10	8	7	AEROPLANE	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS.
12	9	9	11	NAKED	GOO GOO DOLLS A BOY NAMED GOO METAL BLADE/WARNER BROS.
13	17	19	8	CAUGHT A LITE SNEEZE	TORI AMOS BOYS FOR PELE ATLANTIC
14	13	13	17	JUST A GIRL	NO DOUBT TRAGIC KINGDOM TRAUMA/INTERSCOPE
15	15	16	21	NATURAL ONE	FOLK IMPLOSION "KIDS" SOUNDTRACK LONDON/ISLAND
16	14	10	18	GLYCERINE	BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
17	20	20	7	ONLY HAPPY WHEN IT RAINS	GARBAGE GARBAGE ALMO SOUNDS/GEFFEN
18	18	17	20	CUMBERSOME	SEVEN MARY THREE AMERICAN STANDARD MAMMOTH/ATLANTIC
★★★ AIRPOWER ★★★					
19	22	23	6	WHAT DO I HAVE TO DO?	STABBING WESTWARD WITHER BLISTER BURN + PEEL COLUMBIA
20	16	14	17	THE WORLD I KNOW	COLLECTIVE SOUL ATLANTIC
21	21	22	6	BLUSTER	SALT AUSCULTATE ISLAND
22	19	18	14	I GOT ID	PEARL JAM EPIC
23	27	33	4	ZERO	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
24	23	27	5	TINY MEAT	RUBY SALT PETER CREATION/WORK
25	30	37	3	CHAMPAGNE SUPERNOVA	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
26	29	35	3	MACHINEHEAD	BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
27	25	28	7	DROWN	SON VOLT TRACE WARNER BROS.
28	28	29	6	AWAY	TOADIES RUBBERNECK INTERSCOPE
29	31	—	2	FLOOD	JARS OF CLAY JARS OF CLAY ESSENTIAL/SILVERTONE
30	NEW	1	1	HONKY'S LADDER	AFGHAN WHIGS BLACK LOVE SUBPOP/ELEKTRA/EEG
31	24	21	12	HIGH AND DRY	RADIOHEAD THE BENDS CAPITOL
32	NEW	1	1	LEAVING HERE	PEARL JAM HOME ALIVE - THE ART OF SELF DEFENSE EPIC
33	34	39	4	EVERYTHING FALLS APART	DOG'S EYE VIEW HAPPY NOWHERE COLUMBIA
34	26	24	13	RUBY SOHO	RANCID ... AND OUT COME THE WOLVES EPITAPH
35	38	—	2	GUILTY	GRAVITY KILLS GRAVITY KILLS TVT
36	33	30	21	BULLET WITH BUTTERFLY WINGS	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
37	35	38	4	DIANA	3 LB. THRILL VULTURE 57-550 MUSIC
38	NEW	1	1	A WALK	BAD RELIGION THE GRAY RACE ATLANTIC
39	36	31	24	ONE OF US	JOAN OSBORNE BLUE GORILLA/MERCURY
40	32	26	14	MIGHTY K.C.	FOR SQUIRRELS EXAMPLE 550 MUSIC



HITS! IN TOKIO

Week of February 18, 1996

- 1 Like Marvin Gaye Said (What's Going On) / Speech
- 2 Heaven Only Knows / Swing Out Sister
- 3 Anywhere Is / Enya
- 4 Take Cover / Mr. Big
- 5 Beautiful Life / Ace Of Base
- 6 Apple Eyes / Swoop
- 7 One Of Us / Joan Osborne
- 8 Power Of A Woman / Eternal
- 9 Jackson Cannery / Ben Folds Five
- 10 Guts Ooze / Hifuls
- 11 While The Earth Sleeps / Peter Gabriel With Deep Forest
- 12 Party / Oede
- 13 Follow You Down / Gin Blossoms
- 14 I Believe / Mette Hartman
- 15 Get Down On It / Louchie Lou And Michie One
- 16 Oub I Oub / Me And My
- 17 Tuffy / Lisa Loeb And Nine Stories
- 18 Good Sweet Lovin' / Louchie Lou And Michie One
- 19 Runaway / The Corrs
- 20 Feel The Goodtimes / Charlene Smith
- 21 Be Yourself / Colour Club
- 22 It's Oh So Quiet / Bjork
- 23 The Thing I Love Jones
- 24 Primal / Original Love
- 25 One More Chance / Madonna
- 26 Together / Espressione Globale Vibrazioni Productions
- 27 Mr. Jones / Out Of My Hair
- 28 Get Together / Big Mountain
- 29 Sittin' Up In My Room / Brandy
- 30 Kiss / Patii Austin
- 31 You Come Through / Tom Petty And The Heartbreakers
- 32 One Sweet Day / Mariah Carey & Boyz II Men
- 33 Remembering The First Time / Simply Red
- 34 Namonaki Uta / Mr. Children
- 35 Stayin' Alive / N-Trance Featuring Ricardo Da Force
- 36 Nice Time / Courtney Pine
- 37 Sorama Toberuhazu / Spitz
- 38 I Kissed A Girl / Jill Sobule
- 39 Name / Goo Goo Dolls
- 40 Exhale / Whitney Houston
- 41 Let Your Soul Be Your Pilot / Sting
- 42 Fallin' In Love / La Bouche
- 43 Hand In My Pocket / Alanis Morissette
- 44 Some Bridges / Jackson Browne
- 45 Jesus To A Child / George Michael
- 46 Baby Maybe / Ice
- 47 Spaceman / Babylon Zoo
- 48 Vertigo / Combustible Edison
- 49 Oo That Dance / Nile Rodgers
- 50 Oriter / Intastella

Selections can be heard on "Sapporo Beer Tokio 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE
Station information available at:
<http://www.infojapan.com/JWAVE/>

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 album rock stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 1,000 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard BPI Communications.

Negative Talk Doesn't Pay: An Example; BIA Report Shows Radio's Quite Healthy

THE BIGGEST TURNOFF on radio today is the irritating prevalence of DJs obsessed with negative banter.

You know the type: morning show hosts who mock callers, hang up on listeners, or devote more energy to denigrating the competition than developing their own persona. The schtick seldom draws yuks for long and is more likely to make listeners uncomfortable than to rally them into a loyal following.

When Steve Cochran took over the morning zoo at WHTZ (Z100) New York, listeners were quick to call and complain about his sarcastic treatment of phone-ins, claiming he was mean-spirited and rude. Cochran took the high road, airing the calls and openly discussing boundaries. A couple months later, he more often directs his caviling at social issues—not his audience—in fact, taking a decidedly pro-feminist bent.

In Maryland, however, the name-calling went a little too far: A superior court in Wilmington, Del., has awarded \$55,000 to WRKE (Kiss-FM) Ocean City, Md., and owner/PD Tony Quartarone in a defamation suit filed last August against top 40/crossover rival WOCQ (OC104).

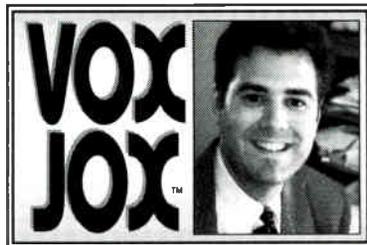
The suit charged that WOCQ former PD and morning show personality Don Duckman was involved in an ongoing campaign to defame and slander WRKE and its employees over the air. Duckman repeatedly called various staff homosexual and implied that Kiss lied when promoting ticket giveaways to a 1993 R&B concert that WOCQ was also promoting, according to the suit.

Further, it alleged that Duckman interfered with Kiss-FM's relationship with labels by falsely informing label reps that the station was not playing their records or ads and by implying Quartarone propositioned male business clients. Classy, huh?

According to Quartarone's attorney David L. Finger, the case went to trial Feb. 14 and closed a week later, with the jury deliberating a mere four hours. Finger says he had hoped for more damages to cover Quartarone's stress-related medical

expenses, but is pleased with the results.

"We hope that radio stations will not be so casual with their comments about other stations in the future. We trust that most stations are, in fact, responsible," Finger says.



by Chuck Taylor
with reporting by Douglas Reece

Quartarone adds, "People have to learn to be responsible for their license and to the people they entertain, and not to turn the airwaves into garbage."

Representatives of WOCQ offered no comment on the case. Seems they've said enough already.

There are lots of fantastic facts for radio buffs in BIA Publications' about-to-be-released 1996 "State Of The Industry," one of its series of handy annual references.

Via computerized analysis of neatly organized facts, figures, numbers, and names, BIA paints an overall industry portrait with an aggressive landscape for station sales and on-air revenue. It seems that no matter how it's sliced, radio is cooking. Following are some highlights:

- How many: At year-end 1995, 10,246 commercial radio stations were operating in the U.S. This was up 31% from about 7,800 stations in '80. There are 5,444 outlets competing in Arbitron's 261 markets, and 1,790 stations—or 18%—concentrated in the top 50 markets.

- How much: Revenues attributable to radio advertising reached nearly \$10.5 billion in 1995. This accounts for almost 7% of the \$150 billion estimated for all

advertising last year. BIA estimates that half of the \$10.5 billion figure was generated in the top 50 markets and that 25% of the revenue came from 296 primary competitors in the top 10 radio markets.

- How few: Consolidation continues to be the industry's dominant trend. Since the birth of duopoly in 1992, 1,600 stations have been thus categorized, while another 250 are involved in local marketing agreements. Duopoly stations accounted for 31% of Arbitron-ranked stations last year.

Revenues at duopolized stations increased 26% from '93 to '95, compared to 20% revenue growth for their markets; audience share increased from 6.02% in spring '92 ratings to 6.19% in spring '95.

Meanwhile, 10,494 stations changed hands in the past nine years (some more than once). BIA says more than the entire number of stations on the air turned over during this period. Total price tag: \$21.7 billion.

Regarding station ownership, an average of slightly less than six owners per market in the top 100 markets control more than 80% of local commercial listening and 88% of market revenues.

Impressive, yes? Not on all fronts. To present station consumption on another level: Three staffers are out at country KSAN San Francisco following last week's closing on Chancellor's purchase of the station. Gone are assistant PD/fill-in air talent Craig Bowers, promotion coordinator Marti Spisak, and public affairs assistant Rudy Beserra. A clear sign of tomorrow: the pink slip.

FORMATS: MOVE TO SPANISH?

At press time, album KNRX (92X) Denver was jockless in preparation for a format change, reportedly to Spanish.

PROGRAMMING

Shellie Hart, APD at top 40/rhythm KUBE Seattle, makes a career and format jump, becoming PD of modern KEDJ/KHOT Phoenix, replacing John Clay. In addition, former KKND Tucson, Ariz., PD Chris "Curly" Patyk is the new music director, replacing the now-defrocked Christopher the Minister. Patyk comes to KEDJ amid KKND's impending change to sports.

Eddie Haskell has been upped from APD/MD to PD at WYCD Detroit. He replaces Al Casey, now with sister station KSNM Dallas.

Tony Fields has resigned as PD of WKVV (V100) Milwaukee to take a national programming gig at Blue Chip Broadcasting. No replacement named yet.

AC KVVY Phoenix—the onetime (and future?) KZZP—hires Dan Persigehl to replace PD Steve Elliott. Persigehl comes from WKEE Huntington, W.Va.

Look for Chris Conley, PD/morning man at AC WSHH Pittsburgh, to be PD at jazz/AC KHIIH Denver.

KLRZ (Z100) New Orleans PD Dan Deaton exits. GM Dan Hoffman is filling in as PD, MD, production director, and afternoon drive. He's watering plants, too.

WCOL-FM Columbus, Ohio, PD Michael Cruise exits to become a consultant and inks WCOL as his first client. Rusty Walker also continues to consult the station. No new PD has been named.

Assistance in preparing this article was provided by Janine McAdams, managing editor of R&B Airplay Monitor.

WUSN's PD Gets Kicks Out Of The Competition

WUSN (US99) Chicago PD Dean McNeil is so weary of questions about new crosstown rival WKXX (Kicks 94.7) that he has joked about sporting a button at this month's Country Radio Seminar that reads, "Don't ask me about Kicks."

When McNeil does talk about his new rival on the record, he takes the gentlemanly high road, saying that he hopes they will be successful, but not too successful. He adds that his station was well prepared for competition.

"Ever since I've been here, we've always programmed the radio station as having a competitor," he says. "When you're in a market the size of Chicago and have afternoon and morning guys [in town] making over a million dollars a year," you have plenty of competition, whether they are in your format or not.

WKXX PD Ted Stecker has said that he thinks there is plenty of room for two country stations in Chicago and that when there have been two country outlets there, the format's overall shares have increased. McNeil agrees completely. "Another station playing country music will only enhance the life group," he says. "I've seen that happen before."

Like Stecker, McNeil believes the two stations are virtually identical musically, with both taking the "today's hot new country" position, although he says he plays about 40 currents to Stecker's 35. McNeil adds that he has made no musical adjustments prior to or since Kicks' sign-on.

Here's a recent afternoon hour: Aaron Tippin, "That's As Close As I'll Get To Loving You"; Clint Black and Wynonna, "A Bad Goodbye"; Patty Loveless, "You Can Feel Bad"; James House, "This Is Me Missing You"; Alabama, "Old Flame"; Clay Walker, "Hypnotize The Moon"; John Michael Montgomery, "Be My Baby Tonight"; Shania Twain, "(If You're Not In It For Love) I'm Outta Here!"; John Berry, "Every Time My Heart Calls Your Name"; Shenandoah, "Two Dozen Roses"; Garth Brooks, "The Beaches Of Cheyenne"; Faith Hill, "Wild One"; Pam Tillis, "The River And The Highway"; Mary Chapin Carpenter, "I Feel Lucky"; and Doug Stone, "Little Houses."

With almost no difference musically, both Chicago PDs are relying on non-music elements to differentiate themselves. "I think the main difference right now is that our personalities are a little more well known than theirs," McNeil says.

The one exception may be Nancy Turner, a longtime US99 veteran who was lured out of retirement by WKXX. McNeil says he was "very shocked" when Turner turned up on the air at the competition. And while he says he's heard about Kicks making a run at some of his current jocks, none have left

so far. "It would take a lot to make someone leave here," he says.

"A great quality of US99 is that all the air personalities love the format; they embrace it. We are much more than announcers; we are music enhancers, because the music is the star of the radio station."

In addition to personalities, McNeil says, what sets his station apart is its emphasis on community involvement. Three weeks ago, its radiothon raised

\$640,000 for St. Jude Children's Research Hospital in Memphis. The station also hosts an annual fund-raiser for the families of firefighters and police killed in the line of duty and an annual free concert for listeners, which drew 46,000 people last year. Each December, US99 collects coats for the homeless, toys for tots, and food for the needy.

With WYNY New York out of the format, WUSN is the country's No. 1 cuming station, a position McNeil doesn't take lightly.

The station runs liners at the top of every hour thanking listeners for helping it earn the distinction.

"For a station in the Midwest, particularly in Chicago, to be the No. 1 cuming country station is pretty incredible," McNeil says.

In the fall Arbitron book, US99 was up 4.2-4.7 12-plus and was No. 3 in the market. Although it dipped to 3.9 in the first Arbitrend of the winter book, McNeil doesn't believe that was because of WKXX, which also was off in the trend.

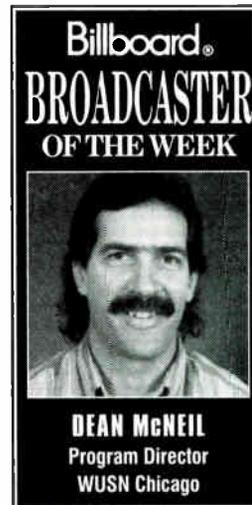
McNeil believes the biggest challenge facing country radio now is to keep focused and avoid the possibility of a "rock'n'roll attitude" creeping into the format's mentality.

"The artists seem to have a very sincere caring [for] the listeners, [but] as an industry we don't want to get to how the rock'n'rollers are," he says. "We need to still remember that the listeners are the most important element of our format. If we make them mad, nobody's going to go to concerts or buy records, and nobody's going to get any ratings."

"The industry in general needs to be careful about how we treat the buying public," he continues. "We never need to take on a prima donna attitude . . . We need to be the nice, friendly, warmhearted, caring people that we started out to be. We need to remember that everybody is a potential fan of the format."

McNeil started in radio in 1971 in Van Wert, Ohio, then got out of the business for about 10 years. After returning, he made career stops at WMEE Fort Wayne, Ind.; WQCT Bryan, Ohio; WQHK Fort Wayne; WASK Lafayette, Ind.; WYAK Myrtle Beach, S.C.; WXCL Peoria, Ill.; and WCHY Savannah, Ga. He joined US99 as PD in 1993.

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.



newsline...

CHRIS CLAUS has been named VP of station operations for CBS Television and Radio; this is a new position. He moves up from VP/GM of KFVB/KTWV Los Angeles.

ROGER NADEL is named VP/GM of KFVB/KTWV Los Angeles, succeeding Chris Claus (above). He was VP/GM of WWJ/WYST Detroit. Rich Homberg takes that position. Nadel previously was president of Shadow Broadcast Services.

BRIAN WHITEMORE is named VP/GM of KDKA Pittsburgh. He has served as news director and PD of WBZ Boston since 1990. Both are CBS stations.

GEORGE KING joins Curtis Media Group in Raleigh, N.C., as executive VP/COO. He is also GM of its WPTF there. He most recently was president of HMW Communications and previously was president/COO of Gulfstar Communications.

STATION SALES: WHAM/WPXY/WVOR/WHTK Rochester, N.Y., from the Lincoln Group to American Radio Systems for \$30.5 million; WVSR-AM-FM/WBES Charleston, W.Va., from Ardman Broadcasting to Bristol; and WCLB West Palm Beach, Fla., from Ardman to Fairbanks.

Music Video

PROGRAMMING

Foo Fighters Make 'Big,' Fresh Clip Mentos Spoof Appeals To Ads' Cult Audience

BY DOUGLAS REECE

LOS ANGELES—Foo Fighters and director Gerald Casale have teamed to spoof the European-styled commercials for Mentos, "the fresh-maker" candy, in the band's clip for "Big Me."

The video debuted on MTV on Valentine's Day and is being played on the Box and 200 local shows and college campus programs, says Capitol's VP of visual marketing Linda Ingrisano.

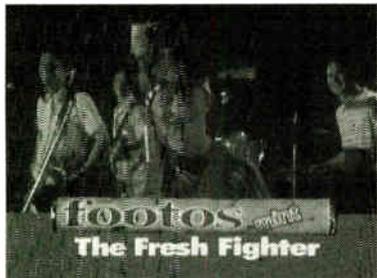
In the clip, the band members play characters in the popular series of commercials, which have gained an unusual "camp" following with college-aged TV viewers.

Foo Fighters recreate the roles of energetic teenagers who often foil their adult detractors with the help of the minty candy.

The name and slogan of the candy in the video has been altered to "Footos: the fresh fighter." However, the logo and presentation is virtually identical to the Mentos product and its cheeky advertising campaign.

According to Dave Grohl, lead vocalist and guitarist for the band, the treatment offered by Casale, a member of Devo, was accepted because it fit the mood and theme of the track.

"We had some difficulty finding a treatment that would suit the song, which is this short, tongue-in-cheek, ridiculously candy-coated pop tune. We didn't want to make this big, pretentious portrait video. We wanted to make fun of ourselves and the song,"



Scene from Foo Fighters' "Big Me" videoclip.

Grohl says.

Casale, whose idea was rejected by another band, was pleased to have his lighthearted vision realized.

"With the exception of Spike [Jonze's] videos, there seems to be a real dearth of funny videos. We're in an age of serious, heavy videos, and that is what we are responding to," he says.

The clip starts with a slow-motion shot of the band members in workman's outfits walking down a street. Casale says he wanted to set up the shot so viewers would initially expect a more standard video.

However, with the exception of this shot, he kept faithful to the distinct feel of the commercials.

"We tried to stay true to the whole Mentos vibe, which is pretty simple. It's really just a series of locked-off, simple shots," Casale says.

Perhaps best known for directing MTV's "taxi guy" segments, Casale says his expanding comic résumé is purely incidental.

"I've really been trying to get a

feature off the ground, and in those terms, I probably have very pretentious, arty tastes. But in terms of my commercial work, comedy does seem to be where I'm ending up."

Meanwhile, Ingrisano says Capitol is laughing all the way to the bank. During the video's first two weeks as an MTV Buzz Bin clip, Ingrisano says, sales increased 19%.

"It feels like we're on curve and about to explode," says Ingrisano. "There wasn't a lot of hype around the initial release of this album, and it is turning out that it was a really smart way to market the record. Releasing a strong track and clip like 'Big Me' as the third, rather than the first, release helps maintain a progressive curve."

Though representatives at the Kentucky subsidiary of the Breda, Holland-based confectioner Van Melle Inc. refused to comment on the clip, industry professionals speculate that it could help boost the public image of the mint candy.

Kathy Tyrer, managing editor at the Western edition of Adweek magazine, says the video could propel the ads to "cult status."

"If the band appeals to the company's primary target, it could take [the candy] to a whole new level of popularity," says Tyrer.

Grohl says he is befuddled as to the reason Van Melle has not responded.

"They don't seem to have a sense of humor about this whole thing," he says. "What Mentos doesn't seem to realize is that this video is an absolute tribute to the genius of their product."

PRODUCTION NOTES

LOS ANGELES

Director Kevin Kerslake recently completed the clip "Run" for Schtum. Dawn Rose and Tina Silvey produced for Silvery & Co. Kerslake also directed photography.

Brian Russo directed Van Gogh's Daughter's "Down" for Visages. Amy Koltitz produced.

H-Town With Shirley Murdock's "A Thin Line Between Love And Hate" was directed by Gerry Wenner. Mark Kalbfeld produced.

Okuwah directed the Jackers' "Down For Life." Bernard Auroux directed photography, and Gary Rapp produced for Power Films.

Tribal Communications directors Rubin L. Whitmore II and Eric Hayward directed Lil' Half Dead's "Southern Girl." Eagil Eagleson directed photography, and Haley Moffett produced.

Sam Bayer is the eye behind Garbage's "Happy When It Rains."

Coolio's "1, 2, 3, 4 (Sumpin' New)" was directed by David Dobkin. Stephen Hens produced.

The Extinct's "You, On My

Mind" was directed by Steve Garrett.

NEW YORK

Adam Litwinski is the eye behind 22 Bride's "Lullabye."

Pudgee's "Money" was directed by Steven Carr, and Daphne McWilliam produced for Crazy Horse Productions.

Marc Klasfeld directed Funkmaster Flex's "Safe Sex, No Freaks," and Sean Ramjerdi directed photography for Rat Productions.

Kino's "Bring It On," Sh'Killa's "1-800-Got Yo Man," and Havoc & Prodeje's "G's On Da Move" were directed by Franck Ange Kalfhoun. The clips were produced by Emanuel Leroy.

Lint Mitchell is the eye behind Mic Geronimo's "Wherever You Are." Dean Mackay produced, and Igor Sunara directed photography.

NASHVILLE

Dwight Yoakam directed his clip for "Gone (That'll Be Me)." Lian Lunson produced.

Promo Vid Is Sheer Poetry; Village People On Deck

POETRY CLIPS: Mouth Almighty/Mercury Records is merging modern poetry with music videos for a new reel of clips that promote the CD compilation "United States Of Poetry," released Tuesday (5).

The 13-minute promotional video, which is being serviced to national and regional video programmers, contains short clips of artists reading their poetry amid quick cuts and strange camera angles.

"It's something different for programmers to play," says Diane Earl, Mercury manager of video promotion. "Some of the segments are only a few seconds long, so they can just drop them into their playlist."

Among the artists participating in the project are Lou Reed, Johnny Depp, Maggie Estep, Allen Ginsberg, and Leonard Cohen.

The video reel was directed by Mark Pellington, who also lensed an accompanying mini-series, "United States Of Poetry," which is airing throughout March on PBS affiliates nationwide. A home video and book of the same name are already available at retail.

ROCK TV DEBUTS: Rock TV Entertainment Inc. debuted "Rock TV," its satellite-delivered rock music-video program, Feb. 9. The New York-based clip show will reach a potential viewing audience of 10 million, according to its president, Mark Silver.

The daily program airs on late nights by satellite at Galaxy 3R, transponder 15. In addition, a weekly local-access version of the program airs on six cable systems, including Manhattan's Time Warner Cable.

The playlist is a mix of heavy metal, hard rock, and classic rock. New music constitutes about 60%, according to Silver.

In addition, "Rock TV" viewers can dial an 800 number to purchase music from the program.

Silver says he hopes to soon expand "Rock TV" to a 24-hour service. Stay tuned.

DIRECTORS' REEL: "L.A. Law" star Blair Underwood is the eye behind the new clip by Bellmark artist E Gee, "Butterfly Me." The clip was produced by Kerry Gordy. "Bad Lieutenant" director Abel Ferrara shot the clip for Mylene Farmer's "California." The video was produced by Anouk Nora.

SQUIRT TV DEBUTS: Sixteen-year-old video director Jake Fogelnest has moved his New York public access show, "Squirt TV," to

MTV. The program, which airs Fridays at midnight, is shot in Fogelnest's bedroom. Among the guests that appeared on the program's Feb. 23 debut were Adam Sandler, Jackie Chan, and Cypress Hill.

The Eye was particularly impressed with Fogelnest's canny questioning style. Among the questions the young host asked Sandler: "Who's your favorite character from 'What's Happening?'" and "Have you ever seen Chris Farley naked?"

As Beavis & Butt-head would say: Cool.

IN THE NAVY: The Village People are back. Well, technically, they never went away. But the cheeky

'70s act is getting renewed exposure in a new music video for an old song. The new clip, "In The Navy," has the costumed dance act performing on top of a U.S. Navy ship, which may be déjà vu to viewers who remember the band's first clip for the same song, which was almost identical in creative concept.

However, this time the guys have some help from "Frasier" star Kelsey Grammer, who is seen peeking from a periscope at the perky performers. Not coincidentally, the clip also contains footage from Grammer's new comedy film, "Down Periscope."

Could "Y.M.C.A." be next?

LOOKOUT! San Francisco-based indie label Lookout Records, which launched the career of Green Day, has finally issued its first pair of music videos. The label is servicing clips for Pansy Division's "I Really Wanted You" and the Mr. T Experience's "Ba Ba Ba Ba Ba."

EZNOJ EKIPS: Er, umm... that's Spike Jonze backward. The video director is apparently stuck in reverse gear in his latest project, the video for the Pharcyde's "Drop." The unconventional clip was shot backward—including the band's tongue-twisting rap vocals.

The Pharcyde had to learn the phonetic sounds of its lyrics in reverse so that when the video played back, the performance would be in sync with the vocals. The result is a hypnotic and bizarre video that will likely win the act some new fans. The Eye dubs it the cool clip of the week.

The Eye is now open on the Internet. Send all news items to brett213@ix.netcom.com. Fax all production notes to 213-525-2394.



Motown To Go. MTV's Bill Bellamy, left, moonlights as a Motown Cafe waiter for an episode of "MTV Jams." The hungry patron is Shawn Stockman of Boyz II Men, who co-owns the eatery. Later in the taping, Bellamy jumped on-stage to perform the Four Tops' "I Can't Help Myself."

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



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

- 1 Fugees, Fu-Gee-La
- 2 Kris Kross, Tonite's Tha Night
- 3 2Pac, California Love
- 4 Janet Jackson, Twenty Foreplay
- 5 Deborah Cox, Who Do U Love
- 6 Brandy, Sittin' Up In My Room
- 7 Immature, We Got It
- 8 Chantay Savage, I Will Survive
- 9 Total, No One Else
- 10 Pharcyde, Drop
- 11 Xscape, Do You Want To
- 12 Cypress Hill, Illusions
- 13 Faith Evans, Soon As I Get Home
- 14 The Tony Rich Project, Nobody Knows
- 15 Groove Theory, Keep Tryin'
- 16 Busta Rhymes, Woo-Hah! Got You All In
- 17 Diana King, Ain't Nobody
- 18 D'Angelo, Lady
- 19 Somethin' For The People, You Want This
- 20 Speech, Like Marvin Gaye Said
- 21 Coolio, 1, 2, 3, 4
- 22 Junior M.A.F.I.A., Get Money
- 23 R. Kelly, Down Low
- 24 Whitney Houston & CeCe Winans, Count On Me
- 25 Randy Crawford, Give Me The Night
- 26 Redman, Funkorama
- 27 Shaggy Feat. Grand Puba, Why You Treat...
- 28 Camp Lo, Coolie High
- 29 L.B.C. Crew, Beware Of My Crew
- 30 Real Live, Real Live Shit

★ ★ NEW ON'S ★ ★

- 1 Mariah Carey /Xscape & Da Brat, Always... (Remix)
- 2 Mariah Carey, Always Be My Baby
- 3 Shai, I Don't Want To Be Alone
- 4 Terry Ellis, What Did I Do To You
- 5 Lenny Kravitz, Can't Get You Off My Mind
- 6 Maysa, Sexy
- 7 Lina Santiago, Feels So Good
- 8 The Dogg Pound, New York, New York



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Joe Diffie, Bigger Than The Beatles
- 2 Sawyer Brown, 'Round Here
- 3 The Mavericks, All You Ever Do Is Bring Me Down
- 4 Diamond Rio, Walkin' Away
- 5 Alabama, It Works
- 6 Billy Dean, It's What I Do
- 7 Martina McBride, Wild Angels
- 8 Linda Davis, Some Things Are Meant To Be
- 9 Daryle Singletary, Too Much Fun
- 10 Clay Walker, Hypnotize The Moon

- 11 Tracy Lawrence, If You Loved Me
- 12 Dwight Yoakam, Gone
- 13 Lonestar, No News
- 14 Doug Supernaw, She Never Looks Back
- 15 Shania Twain, You Win My Love
- 16 Lorrie Morgan, Standing Tall
- 17 Dan Seals, I'd Really Love To... †
- 18 Terri Clark, If I Were You
- 19 Nanci Griffith /The Crickets, Well... †
- 20 Stephanie Bentley, Who's That Girl
- 21 Bobbie Cryer, You'd Think He'd Know Me
- 22 Neil Diamond /Waylon Jennings, One Good... †
- 23 Steve Azar, Someday
- 24 Paul Brandt, My Heart Has A History
- 25 Wade Hayes, What I Meant To Say
- 26 Collin Raye, Not That Different
- 27 Mindy McCreedy, 10, 000 Angels
- 28 John Michael Montgomery, Cowboy Love
- 29 Pam Tillis, The River And The Highway
- 30 Bellamy Brothers, Old Hippie
- 31 Junior Brown, My Wife Thinks You're Dead
- 32 Rhett Akins, She Said Yes
- 33 Emilio, Even If I Tried
- 34 Rhonda Vincent, What More Do You Want...
- 35 Travis Tritt, Only You
- 36 Mandy Barnett, Now That's All Right With Me
- 37 Keith Stegall, 1969
- 38 Philip Claypool, The Strength Of A Woman
- 39 Rich McCreedy, Hangin' On
- 40 Curtis Day, The Truth Is Hard To Swallow
- 41 Joel Nava, I Do
- 42 Tim McGraw, All I Want Is A Life
- 43 Baker & Myers, Years From Here
- 44 Ricky Skaggs, Solid Ground
- 45 Deleantans, Driving At Night
- 46 Kieran Kane, Cool Me Down
- 47 4 Runners, Ripples
- 48 JoDee Messina, Heads Carolina, Tails California
- 49 Blackhawk, Almost A Memory Now
- 50 Faith Hill, It Matters To Me

† Indicates Hot Shots

★ ★ NEW ON'S ★ ★

- 1 Bryan White, I'm Not Supposed To Love You Anymore
- 2 Joe Diffie, C-O-U-N-T-R-Y
- 3 Keith Gattis, Little Drops Of My Heart
- 4 M.C. Potts, Back When
- 5 Toby Keith, Does That Blue Moon Ever Shine On You



Continuous programming
1515 Broadway, NY, NY 10036

- 1 2Pac, California Love
- 2 Oasis, Wonderwall
- 3 Brandy, Sittin' Up In My Room
- 4 Smashing Pumpkins, 1979
- 5 Coolio, 1, 2, 3, 4
- 6 Red Hot Chili Peppers, Aeroplane
- 7 Foo Fighters, Big Me
- 8 Alanis Morissette, Ironic
- 9 Presidents Of The United States, Peaches
- 10 Green Day, Brain Stew
- 11 Bush, Glycerine
- 12 Mary J. Blige, Not Gon' Cry
- 13 Monica, Before You Walk Out Of My Life

- 14 No Doubt, Just A Girl
- 15 The Tony Rich Project, Nobody Knows
- 16 Collective Soul, The World I Know
- 17 Blues Traveler, Hook
- 18 Alice In Chains, Heaven Beside You **
- 19 Goo Goo Dolls, Naked
- 20 Dog's Eye View, Everything Falls Apart
- 21 Seven Mary Three, Cumbersome
- 22 Everclear, Santa Monica
- 23 Gin Blossoms, Follow You Down
- 24 LL Cool J, Hey Lover
- 25 Spacehog, In The Meantime
- 26 Kris Kross, Tonite's Tha Night
- 27 Immature, We Got It
- 28 Seal, Don't Cry
- 29 Melissa Etheridge, I Want To Come Over
- 30 Pete Dinklage, Beautiful Girl
- 31 D'Angelo, Lady
- 32 Garbage, Only Happy When It Rains
- 33 Radiohead, High And Dry
- 34 3T, Anything
- 35 La Bouche, Be My Lover
- 36 The Dogg Pound, New York, New York
- 37 George Michael, Jesus To A Child
- 38 Whitney Houston & CeCe Winans, Count On Me
- 39 Offspring, Self Esteem
- 40 White Zombie, Super-Charger Heaven
- 41 Smashing Pumpkins, Bullet With Butterfly
- 42 Dr. Dre, Keep Their Heads Ringin'
- 43 Green Day, Basket Case
- 44 Joan Osborne, One Of Us
- 45 Silverchair, Tomorrow
- 46 Silverchair, Israel's Son
- 47 Mariah Carey, Fantasy
- 48 Son Volt, Drown
- 49 Junior M.A.F.I.A., Get Money
- 50 Tori Amos, Caught A Lite Sneeze

** Indicates MTV Exclusive

★ ★ NEW ON'S ★ ★

- 1 Mariah Carey, Always Be My Baby
- 2 Fugees, Fu-Gee-La
- 3 Kiss, Rock And Roll All Nite (Unplugged)
- 4 Jars Of Clay, Flood
- 5 Toadies, Away



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

- 1 Joe Diffie, Bigger Than The Beatles
- 2 Neil Diamond /Waylon Jennings, One Good...
- 3 Junior Brown, My Wife Thinks You're Dead
- 4 John Michael Montgomery, Cowboy Love
- 5 Lonestar, No News
- 6 Lorrie Morgan, Standing Tall
- 7 Collin Raye, Not That Different
- 8 Martina McBride, Wild Angels
- 9 Linda Davis, Some Things Are Meant To Be
- 10 Daryle Singletary, Too Much Fun
- 11 The Mavericks, All You Ever Do Is Bring Me Down
- 12 Clay Walker, Hypnotize The Moon
- 13 Tracy Lawrence, If You Loved Me
- 14 Diamond Rio, Walkin' Away
- 15 Alabama, It Works

- 16 Pam Tillis, The River And The Highway
- 17 Billy Dean, It's What I Do
- 18 Dwight Yoakam, Gone
- 19 Emilio, Even If I Tried
- 20 Rhonda Vincent, What More Do You Want...
- 21 Faith Hill, It Matters To Me
- 22 Mandy Barnett, Now That's All Right With Me
- 23 Nanci Griffith /The Crickets, Well... †
- 24 Rich McCreedy, Hangin' On
- 25 4 Runners, Ripples
- 26 JoDee Messina, Heads Carolina, Tails California
- 27 Stephanie Bentley, Who's That Girl
- 28 Bobbie Cryer, You'd Think He'd Know Me
- 29 Bellamy Brothers, Old Hippie
- 30 Dan Seals, I'd Really Love To

★ ★ NEW ON'S ★ ★

- 1 Blackhawk, Almost A Memory Now
- 2 Mindy McCreedy, Ten Thousand Angels
- 3 Tim McGraw, All I Want
- 4 Marty Stuart, Magic Town
- 5 Doug Supernaw, She Never Looks Back



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Mariah Carey & Boyz II Men, One Sweet Day
- 2 Joan Osborne, One Of Us
- 3 Whitney Houston, Exhale (Shoop Shoop)
- 4 Hootie & The Blowfish, Time
- 5 Melissa Etheridge, I Want To Come Over
- 6 Collective Soul, The World I Know
- 7 Natalie Merchant, Wonder
- 8 Deep Blue Something, Breakfast At Tiffany's
- 9 Seal, Don't Cry
- 10 Madonna, You'll See
- 11 Blues Traveler, Hook
- 12 Everything But The Girl, Missing
- 13 Blues Traveler, Run Around
- 14 Son Volt, Drown
- 15 George Michael, Jesus To A Child
- 16 Sting, Let Your Soul Be Your Pilot
- 17 Janet Jackson, Runaway
- 18 Celine Dion, Because You Loved Me
- 19 TLC, Waterfalls
- 20 Whitney Houston & CeCe Winans, Count On Me
- 21 The Tony Rich Project, Nobody Knows
- 22 Rod Stewart, So Far Away
- 23 Gin Blossoms, Follow You Down
- 24 Sophie B. Hawkins, Only Love
- 25 Seal, Kiss From A Rose
- 26 Hootie & The Blowfish, Let Her Cry
- 27 Mariah Carey, Fantasy
- 28 Oasis, Wonderwall
- 29 Natalie Merchant, Carnival
- 30 Chris Isaak, Wicked Game

★ ★ NEW ON'S ★ ★

- 1 Mariah Carey, Always Be My Baby
- 2 Ace Of Base, Lucky Love
- 3 k.d. lang, Sexuality
- 4 Cowboy Junkies, A Common Disaster
- 5 Joe, All The Things (Your Man Won't Do)
- 6 Chantay Savage, I Will Survive

R&B MINES CLASSIC SOUL

(Continued from page 1)

leased last June (Billboard, April 15, 1995), is credited with blazing a path for other artists to follow. "Brown Sugar" has sold more than 607,000 copies to date, according to SoundScan.

The set has been on the Top R&B Albums chart for 34 weeks and is No. 5 this week.

"Lady," his current single, debuted last week at No. 9 on the Hot R&B Singles chart.

D'Angelo's success gave other label A&R executives the ammunition they needed to sign artists that don't fit conveniently into the current R&B/hip-hop mold, observers say.

Unlike their hip-hop counterparts who sample music from vintage R&B artists, the new soul acts are utilizing their own skills as songwriters, producers, and musicians.

Rich's debut set, "Words," is No. 22 on the Top R&B Albums chart. Since its release last September (Billboard, Oct. 14, 1995), the album has sold 106,000 copies, according to SoundScan. "Nobody Knows," his first single, peaked at No. 12 on the Hot R&B Singles chart.

"Maxwell's Urban Hang Suite," Maxwell's debut album, is scheduled for release on April 2. "... Til The Cops Come Knockin'," his first single, is scheduled for release March 11.

GROUNDBREAKING SOUND

Not since 1989, when Reprise's Take 6 stormed the music scene with its self-titled debut, has the R&B industry been so enthralled with a sound. The sextet's vocal harmonies drew raves from the trade and consumers alike and sent labels scrambling for similarly styled groups, such as After 7, High Five, and Portrait.

Paul Hutchenson, buyer for the 77-store, Nashville-based Central South Music, says that with D'Angelo's album already selling and Rich's set beginning to move units, Maxwell and similar acts have a good chance of breaking.

Classic soul recorded by young, new artists "is a decent direction for labels to take, because the sound has an across-the-board kind of appeal that can attract traditional R&B consumers and yuppie-types alike," says Hutchenson.

Although D'Angelo, Rich, and Maxwell are musically similar in some respects, observers don't regard the acts as clones.

Mainstream R&B WKKV Milwaukee PD Tony Fields says, "D'Angelo and Tony Rich both emphasize lyrical content, but Tony's [lyrics] are a little more female-friendly, while D'Angelo's have a bit more of an edge."

Columbia A&R VP Mitchell Cohen says that on Maxwell's debut album, the artist attempted to put a contemporary spin on classic soul, without sounding too trendy.

"We didn't want to make an album that had an expiration date," Cohen says. "Advance word is that people are spending time with this record, and the acclaim he's been getting from key [critics] and other sources will help give him the credibility he needs to become a career artist."

Rich says the brand of music that he and the aforementioned artists are producing is like an oasis for thirsty consumers. "Their response is incredible—

like feeding hungry children. They just sit there [at shows] and absorb it."

LaFace co-founder/co-president Antonio "L.A." Reid says that rock acts have traditionally been allowed more creative freedom—and that may finally be catching on in R&B.

"Only a few acts, like Prince, Stevie [Wonder], and Marvin [Gaye], were given that kind of freedom, and they ended up being the really trend-setting artists," Reid says. "So, we could be on to something."

Other artists on the horizon that utilize a contemporary classic soul sound include Warner Bros.' Eric Benét and MCA's Raheem Patterson. Both have albums scheduled for release this summer.

"This trend is going to open the door for more diverse R&B acts to come through, such as bands and [male/female] groups," says MCA black music collective A&R director Madeline Randolph.

Groove Theory, an innovative duo that is mining terrain similar to that of D'Angelo, has also found success. The group, which features female vocalist/lyricist Amel Larrieux and producer Bryce P. Wilson, has demonstrated staying power with its self-titled debut. The album peaked at No. 14 and has remained on the Top R&B Albums chart for 18 weeks.

Also scheduled for release is RCA female crooner Copper. "Artists are showing their musicianship more these days," says RCA black music senior VP Kevin Evans. "Copper writes, sings, produces, and plays [instruments], which goes back to the '60s and '70s, when groups had the 'flavor of today,' with the sound of yesteryear."

Although Maxwell welcomes this change to R&B's creative environment, he's concerned about the industry simply falling into a new follow-the-leader cycle.

"The big thing about this whole renaissance is that it shouldn't be a big race," he says. "There's plenty of room for acts with all different kinds of music, and I hope people will open their minds to those new sounds."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 9, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- R. Kelly, Down Low
- BOX TOPS**
- Mary J. Blige, Not Gon' Cry
 - D'Angelo, Lady
 - Domino, Physical Funk
 - Rappin' 4-Tay, Ain't No Playa Like...
 - AZ, Doe Or Die
 - J'son, Take A Look
 - The Dogg Pound, New York, New York
 - Total, No One Else
 - Busta Rhymes, Woo-Hah!
 - Junior M.A.F.I.A., Get Money
 - Whitney Houston & CeCe Winans, Count On Me

NEW

- A Few Good Men, Have I Never
- Ace Of Base, Lucky Love
- Adam Sandler, Steve Polychronopolous
- Ash, Kung Fu
- The Beatles, Real Love
- Bogmen, Suddenly
- Chino XL, No Complex
- Dark Sun Riders, Dark Sun Riders
- Eightball & MJG, Space Age
- Garbage, Only When It Rains
- Horace Brown, One For The Money
- Ill Biskits, God Bless Your Life
- Jesse Powell, All I Need
- Lost Boyz, Renee
- Mariah Carey, Always Be My Baby (Remix)
- MC Ren, Mad Scientist
- Ministry, Lay Lady Lay
- Monifah, I Miss You (Remix)
- Mr. X, One Day (At My Door)
- Rentals, Waiting
- Shabazz The Disciple, Crime Saga
- 69 Boyz, Hoop 'N' Yo Face
- Sting, Let Your Soul Be Your Pilot
- Terry Ellis, What Did I Do To You
- Toadies, Away
- YMS, How We Livin'



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- The Corrs, The Right Time
- Whitney Houston & CeCe Winans, Count On Me
- Madonna, You'll See
- Shania Twain, You Win My Love
- Jann Arden, Insensitive
- The Beatles, Free As A Bird
- Mariah Carey & Boyz II Men, One Sweet Day
- Del Amitri, Roll To Me
- Everything But The Girl, Missing
- Sophie B. Hawkins, As I Lay Me Down
- Hootie & The Blowfish, Time
- Janet Jackson, Twenty Foreplay
- Elton John, Blessed
- Mavericks, All You Ever Do...
- Rich McCreedy, Hangin' On
- Alanis Morissette, Hand In My Pocket
- Joan Osborne, One Of Us
- Collin Raye, Not That Different
- Rolling Stones, Like A Rolling Stone
- Pam Tillis, The River And The Highway



Six hours weekly
1 Centre Street, Room 2704
New York, NY 10007

- Intro, Feels Like The First Time
- Yvette Michelle, Everyday & Everyday
- Pure Soul, Stairway To Heaven
- Mary J. Blige, Not Gon' Cry
- D'Angelo, Lady
- Rugged All-Stars, Black People
- Crystal Waters, What I Need
- KRS-One, Rappaz R.N. Dainia
- Pharcyde, Drop
- Junior M.A.F.I.A., Get Money
- Patra, Scent Of Attraction
- Fugees, Fu-Gee-La
- Faith, Use To Love Me
- Mona Lisa, Can't Be Wasting My Time
- Brandy, Sittin' Up In My Room
- Oleta Adams, Never Knew Love

Changing Faces, Got It Goin' On
Lord Finesse, Hip To The Game
Shabazz The Disciple, Crime Saga
Mack Da Maniak, What Goes Up



Continuous programming
Hawley Crescent
London NW18 1T

- Babylon Zoo, Spaceman
- George Michael, Jesus To A Child
- Oasis, Wonderwall
- Coolio Feat. L.V., Gangsta's Paradise
- Da Luniz, I Got 5 On It (Remix)
- Everything But The Girl, Missing
- Michael Jackson, Earth Song
- Passengers, Miss Sarajevo
- Backstreet Boys, We've Got It Goin' On
- Boyzone, Father & Son
- Mariah Carey & Boyz II Men, One Sweet Day
- Coolio, Too Hot
- Ace Of Base, Beautiful Life
- Skee-Lo, I Wish
- Tina Turner, Goldeneye
- Scooter, Back In The U.K.
- LL Cool J, Hey Lover
- Masterboy, Land Of Dreaming
- East 17, Do U Still
- 3T, Anything



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- DC Talk, Jesus Freak
- Michael W. Smith, Cry For Love
- Point Of Grace, Gather At The River
- Clay Crosse, Time To Believe
- Kathy Troccoli, Go Light Your World
- Out Of The Grey, Gravity
- Carolyn Arends, Seize The Day
- Petra, Think Twice
- Brian Barnett, He Still Moves Stones
- Wayne Watson, Field Of Souls
- Code Of Ethics, Pleasant Valley Sunday

Geoff Moore & The Distance, The Vow
Grover Levy, There Is A Life
Scott Krippayne, Sometimes... (new)
Jimmy A, Sweet Angel (new)



One hour weekly
216 W Ohio
Chicago, IL 60610

- Garbage, Only Happens When It Rains
- Pete Drogue, Beautiful Girl
- Foo Fighters, Big Me
- Pansy Division, Really Wanted To
- Pulp, Common People
- Wilco, Box Full Of Letters
- Mitch, Ordinary
- Frank Black, Men In Black
- Blur, Charmless Man
- Nicholas Tremulis Band, Flowers In A Chinese Vase
- Whipping Boy, Twunkle
- Rush, Lady Killers
- Dog's Eye View, Everything Falls Apart
- Stabbing Westward, What Do I Have To Do
- Skunk Anansie, I Can Dream
- Mystery Machine, Brand New Song
- Spacehog, In The Meantime
- Econoline Crush, Nowhere Now



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Stabbing Westward, What Do I Have To Do
- The Goops, Vulgar Appetites
- Smashing Pumpkins, 1979
- Ruby, Tiny Meat
- Silverchair, Israel's Son
- Rentals, Friends Of P.
- Dog's Eye View, Everything Falls
- Skunk Anansie, I Can Dream
- Poe, Trigger Happy Jack
- Spacehog, In The Meantime
- Tori Amos, Caught A Lite Sneeze
- 16 Horsepower, Black Soul Choir
- Frank Black, Men In Black
- Marry Me Jane, Twenty One

CONTENTION CLOUDS PENDING DVD INTRO

(Continued from page 3)

posal to control the transfer of DVD signals to tape, akin to the Audio Home Recording Act's role in the audio world.

Still to come is the reference document specifying the technical means to that copy-protection end. Eggers thinks the package will be completed by the end of March, allowing Toshiba sufficient time to "lock up" final specs. The bill, of course, needs congressional approval, which may be difficult in an election year. Eggers hopes for smooth sailing since, he quips, "this Congress is looking for something to agree on."

Macrovision Corp. in Sunnyvale, Calif., which has copy-protected 1.3 billion prerecorded cassettes in the past

decade, is considered the most likely protector of DVD. While it cannot be specifically named in the legislation, no one else has stepped forward with anything to equal its system of encoding color stripes onto tape copies. It's a more severely degraded signal than Macrovision currently places on unauthorized cassettes, says president William Krepick.

Color-stripping has been modified several times, to the point at which Krepick says, "We're very close to getting a version of what's acceptable." Studios would pay for each movie they encode, at the rate now in effect for Macrovision-protected cassettes.

MAGICAL HISTORY TOUR: HARRISON PREVIOUS 'ANTHOLOGY VOLUME 2'

(Continued from page 1)

release on March 19 the 45-track "The Beatles Anthology Volume 2," the second of three retrospective two-CD sets of unheard studio rehearsals, hallowed recording variants, and tape-library treasures intended for the faithful, as well as a new generation of devotees. Harrison, for one, is keen on ensuring that all comers get their money's worth. He notes that the second and third installments of the trilogy contain "a couple of hours each" of unissued songs, outtakes, and alternative renditions of the Beatles' best work. However, he adds, "we tried to put so much in *minutes* of music in there," being determined to make every archival tick of the timing clock worth the listeners' while.

This mammoth archival undertaking and its companion television documentary (which Harrison says will be released on home video later this year with two hours of additional footage) are not the first times Harrison has waded through the Beatles' trove of professional artifacts. In the late '70s, he made a generous helping of the Fab Four film and music annals available to Monty Python alumnus Eric Idle as raw research material for "The Rutles: All You Need Is Cash," a 1978 television parody of Beatlemania that Idle conceived, wrote, and co-directed. (Rhino Home Video has just issued the cult title at sell-through.)

"It, in a way, exorcized the things about the Beatles that bothered me in that period of time," Harrison says of "The Rutles." In the years since, the slow-building restoration of concord between Paul McCartney, Ringo Starr, Harrison, and John Lennon's widow, Yoko Ono, found expression in the full-scale production of the long-awaited "Anthology" series, as well as the 1994 and 1995 "reunion" sessions at McCartney's studio in the south of England, during which two Lennon demos ("Free As A Bird" and "Real Love") dating from the late '70s were proffered by Ono to the surviving Beatles for restoration and completion. The "Real Love" single will be released March 4, along with several bonus tracks (see sidebar, page 88).

Sipping tea at his Friar Park estate outside London last week as he recovered from the flu that has swept both the States and the U.K., Harrison spent the afternoon in this exclusive interview with *Billboard*. The first recipient of the Century Award, *Billboard*'s highest honor for distinguished creative achievement, in 1992, Harrison talked at loving, detailed, and often witty length about the "tight little band" from Liverpool for which he sang, composed, and played eloquent lead guitar, discussing as well both the recent trials and rejuvenated plans regarding his acclaimed, ongoing solo career.

Once mistakenly labeled "the quiet Beatle," Harrison is more likely the most thoughtful of the four musicians who led rock'n'roll into its artistic maturity, long suggesting by word and deed that all things must pass in order that we might fully appreciate them.

George, the tracks on "Anthology Volume 2" encompass February 1965 to February 1968, a span that concluded exactly 28 years ago. Are you happy with the intimate time capsule this second set of unreleased Beatles' material represents?

Yeah! I think this second CD set is really nice, because on the first set that came from the "Anthology" [series] obviously we couldn't ignore all

the old stuff. But there was some very rough sound quality, and there were some rough actual tunes in there, like the early demos that were found from Paul's house.

But generally speaking, "Anthology Volume 1" was very well accepted, and knowing how people are going after bootlegs all the time, that volume has more or less proved that anything is of some sort of value. Nevertheless, to put together a package that's worth the money was pretty tricky. So the first CD, I thought, was the most difficult in terms of our origins. On the second CD set, we're into a period that is a much better period anyway: everything's from the studio, the songs were getting more interesting. And I like all those little bits of talking in between—as you say, the intimacy of them.

Your 12-string electric Rickenbacker guitar became especially memorable in terms of the Beatles' sound during the period documented on "Anthology Volume 2." It was the spark or centerpiece of a lot of the arrangements. When did you get that Rickenbacker 360-12 semi-acoustic guitar?

That was the time we were in New York for "The Ed Sullivan Show," which was February 1964. When I came over on the plane, I had the flu; I was in bed in the Plaza Hotel, and I missed the press call for all the photos they did against the New York skyline. I'm not in those. And I missed the first Ed Sullivan rehearsal.

So it was sometime during that rest period of mine that a man from Rickenbacker [president F.R. Hall] brought these guitars 'round for me. What happened was they had seen some pictures of John playing one, a Rickenbacker 325, and they came and brought some new ones. John had bought his, which was not a 12-string but rather a short-neck six-string, in [the Musik Rotthoff shop] when we were in Hamburg in 1961. We'd seen a photo of a bloke who was in the George Shearing Quintet, and he was the only one we'd ever seen with that Rickenbacker, so when John went in [the Musik Rotthoff shop] and saw that guitar, he just had to have it and bought it instantly.

I bought myself a Gibson amplifier that day; we got it on what we used to call in Liverpool as the "knocker," which means one pound down, and the rest when they catch you [laughter], and the man comes knocking on the club door saying, "May I have my money, please!"

As for my Rickenbacker 12-string, I started playing it for the first recording sessions we did after we returned from those three Sullivan shows we did in '64. So I believe it was for [the album] "A Hard Day's Night," on "You Can't Do That" and other stuff.

Similarly, the guitar sounds you recently added to John's entrancing "Real Love" have become the core of that finished record, focusing the listener emotionally.

I know what you mean. He's got those augmented chords and diminished chords on there—which always featured in the old songs from the '20s, '30s, and '40s—and a lot of us had similar musical backgrounds, because we grew in the same period, and we heard the same type of melodic music that was played on radio in England. But it's true, there are a lot of those chord changes; in particular, an augmented



"The Beatles Anthology Volume 2"

chord, and that's probably what makes "Real Love" sound more like one of mine than one of John's.

How was that song demo worked with?

Well, more or less, the same as we did on the first song, "Free As A Bird." Except when we did "Free As A Bird," the original tape was just a bit better quality. This one had a lot of clicks on it and a background hum; it seemed to me as if it had come originally off of one of those portable four-track "por-to-studio" things that became available in the '70s, since it was just on a cassette. But it had a number of things on it: There was a tambourine, the vocal was double-tracked, and so on.

They could never find the original tape; the tape that we had from Yoko seemed a pretty far down the line copy. But when we first got the cassettes from Yoko back in '93, I actually preferred "Real Love" as a song; I thought the melody was more obvious. The problem was that it was this bad copy, and it had this tambourine that was out of time and real loud. That was the only reason we passed on it originally.

You passed on it?!

Yeah, and the first thing that happened when we decided we were going to do something with the "Real Love" tape was that [producer] Jeff Lynne got a computer-program expert, and they put it on this program like they use for cleaning up [the soundtracks of] the old Disney movies, a special program that had been developed that can clean out background noises. He spent a few days with this computer bloke, took away all the clicks and hums, and then that was the cassette we had to work with.

So everything that's on "Real Love"



George Harrison receiving *Billboard*'s Century Award, December 1992.

is new, except for John's voice and the little intro section that it comes back to, where there's a pedal harmonium and some old wobbly piano that sounds like it's from the distant past. That was John's original piano and things, but we actually double-tracked it, just to give it a bit more weight.

Having done "Free As A Bird," we knew we couldn't just put the cassette on a 24-track and overdub on that, because the tempo never holds up. So again, we did the same thing we'd learned from "Free As A Bird": we put down a drum at an average speed, because it picks up and slows down a bit here and there. We laid the track down and then "flew" John's voice; once we'd built the track up with drums, bass, guitars, and pianos, we just dropped John's voice into the appropriate places.

That way, it enabled us to restructure the song slightly, which we'd also done with "Free As A Bird," and we put in different things, like my solos.

What kind of guitars are you playing on "Real Love?"

Well, there's a combination. There's a guitar that I got off of this nice bloke who works on the Ford assembly line in Detroit, and he makes guitars, too. He's called Bernie Hamburger, and I'd met him a couple of years ago and got a couple of guitars from him. So that's the one you'll see in the video; it's a solid-body electric guitar [the 'Model T' Hamburguitar] that's painted green, and that's what I play the solos and all the little fills on. That Hamburger is his own make; I like his guitar a lot. He's just a small manufacturer, but it's a very, very well-made instrument, and he does it all himself, including the electronics. So that's what I play the solos and all the little fills on. But then, there's also the slide guitar, which comes in at the end, which is a Strat.

Personally, I think that "Real Love" is even more commercial than "Free As A Bird." But I loved the "Free As A Bird" video, because it's amazing what they could do digitally with images in it. The one that really blows me away is Brian Epstein standing there putting his scarf on! In the earlier copy, before they went in and finished it, there were all these little cutouts where you could see the background of where they'd lifted film from other footage and plunked it in the background of that room with the "Sgt. Pepper" people. It was amazing!

In order to shoot all those perspectives, the director, Joe Pytko, discovered this crane that they had in Russia that, for some reason, was more advanced than anything the Europeans and Americans had. It would go up, down, left, right, any way you wanted the camera to move. It was the closest thing he could get to the bird's point of view.

Both "Free As A Bird" and "Real Love" have that trademark glide created by your guitar textures. Crazy as it sounds, I always thought that a lot of your guitar playing had a vocal quality to it.

Well, I always remember Eric Clapton saying in the '60s that if you listened to guitar players who sing, their guitar playing usually sounds like their voice. Like, if you'd hear Albert King, he's very staccato, because the guitar is the extension of the voice.

That's what I've learned from Indian music, because the original instru-

ment anyway is the voice, with the primordial sounds coming from the voice, and then all instruments just copying it. So I think that's a true statement.

The ultimate point here is that even if you never wrote a song or opened your mouth to sing, your lead guitar in all its different shadings was almost another singing voice for the Beatles.

It's nice of you to say that. The very first time I was even influenced by a guitar, it was purely in a rhythmical sense, as in the rhythm guitar of Lonnie Donegan on the old Leadbelly stuff ["Rock Island Line," "Bring Me A Little Water, Sylvie," etc.]. I think the first person I ever saw playing a guitar was Slim Whitman, either a photo of him in a magazine or live on television.

The thing of guitar infatuation is so widespread throughout the world now that everyone loves the guitar in one shape or form. But I used to try and draw them in the back of the classroom in Liverpool. The first guitarist I actually heard was Jimmie Rodgers, "the Singing Brakeman." And I remember hearing Merle Travis; a fellow I knew as a kid had a Merle Travis extended-play record that had a cover on it that was just this incredible photograph of a guitar—probably a Gibson—lying on its back, taken from the bottom end of the tail-piece going up and over the bridge and down the neck.

Then came "Blue Suede Shoes" by Carl Perkins and any of the electric Elvis Presley guitar solos by Scotty Moore. And the guitar player [Pete Lewis] in the Johnny Otis Show band—I loved him.

Eddie Cochran was brilliant—and he held the secret and brought it from America, the secret of the unwound third string! It was unbelievable to us how these people were making these sounds, because, see, in England, we had these strings that were like steel cables. Then later on, we found out they'd just gotten light-gauge unwound third strings. Eddie Cochran came over, and my friend Joe Brown was in his backup band, and Joe found out how they'd use a lighter-gauge second string—meaning a steel string without the copper or brass binding around it—for the third string, so they could do the bending. You need to bend that string, and with the heavy-gauge strings that were all that was available in England in those days, it was virtually impossible.

In "Anthology Volume 1" and on the "Live At The BBC" album, you hear me repeatedly play a trill of three notes in succession, which was really all I could do to come close to what was actually one bend of the third string on these records I loved. My thing sounded a bit *twee*, actually, compared to what it would sound on a good bent-string solo.

Another of those kinds of string-bending guitar players was Charlie Gracie, who had "Fabulous" [on Parlophone in 1957], and the B-side over here was called "Butterfly." It was this big electric slap-echo sound that was brilliant. Whatever happened to Charlie? That's what I'd like to know!

And Bill Haley had this big acoustic Gibson with a pickup stuck on it, but Frannie Beecher [who played a 1954 Gibson Les Paul Custom] was the most unbelievable guitar player of all time. He must have come out of the jazz field; you had this thing happening where it was swing and rock simul-

(Continued on next page)

MAGICAL HISTORY TOUR: HARRISON PREVIOUS 'ANTHOLOGY VOLUME 2'

(Continued from preceding page)

taneously together on those early rock'n'roll records. I think a lot of those players were jazz players, and Bill Haley & His Comets were quite an interesting combination, with the big upright bass, sax, and Frannie Beecher. If you just listen, for instance, to the solo on "Rock Around The Clock," it's incredible playing.

Before Bill Haley came to England, he had so many hits in a row, like "Shake, Rattle And Roll," "Razzle-

Dazzle," and "A.B.C. Boogie." There were hundreds of them—or it seemed like that when you were 12 years old [laughter].

Later, I got into buying some Chet Atkins records, but I was never a technical guitar player; there was always a better player around. There was a bloke who went to school with Paul and I who ended up in the Remo Four, Colin Manley; he was one of those guys who could copy Chet Atkins when he'd

be playing two tunes at the same time.

Somehow, I never had the patience; God knows how I ever made anything of myself. I used to sit there and practice as a kid, but I couldn't sit there forever; I wasn't that keen. Paul talks about how we went to the other end of Liverpool because we heard some bloke had a copy of "Searchin'" by the Coasters. And then we went where some other fellow knew the B7th chord, trekking there to watch where

he put his fingers. And we'd think, "Fantastic. Now we've got that one."

James Burton's solo on [Ricky Nelson's] "Hello Mary Lou," that was a pretty classical solo. Later on, I also enjoyed listening to Andrés Segovia, because he was so good in his field.

So all those things became influences. In fact, anybody with a guitar did. And then we'd go and watch all the rock'n'roll movies: "The Girl Can't Help It" [1956] was the climax of them.

Everything, all these guitars and voices and images, go into this big curry, and it regurgitates itself somewhere down the line.

Thinking of voices—in this case, singing voices—listening to the three-part vocals by you, John, and Paul on the early take on "Anthology Volume 2" of "Yes It Is," I wonder if it was easy for you three to get that harmony configuration.

No, no. That was very difficult, I remember. We had to figure out the parts. Like John's part, of course, that was his melody. And the harmony that Paul sang was the closest one to it. The third part that I was doing had to avoid the other two. Sometimes I'm up, and sometimes I'm down, and sometimes it moves in an unfathomable way, because it's basically just trying to avoid hitting the same notes the others are on. It was a very tricky one to learn, and not a logical one; it's not one I could naturally come up with.

But when it was all put together, it sounded really good, so that was just an example of working out something. We spent a lot of time working on arrangements, both vocal and guitar parts. Like on "And Your Bird Can Sing," you'd think there's a double-harmony guitar part, but we didn't have enough tracks to be double-tracking, so it was always two of us who'd play together, Paul and I or John and I, and we'd sit there and work it out and then play it live onto one track.

In those vocal harmony meshes, you were each good at retaining the normal qualities of your voices.

Yes! They were just natural voices without any effects or exaggeration.

A couple of things on the second "Anthology" are outtakes from the "Help!" sessions: "If You've Got Trouble" and "That Means A Lot."

Well, as far as "If You've Got Trouble," the one with Ringo, back when I was going down to Paul's to do "Free As A Bird," somebody had just given me or mailed me these bootlegs. When that song came on, I was driving, and it was very strange, because I'd never heard it from the day we recorded it [in February 1965] to that day I was driving alone. It was just forgotten about, so it was weird, because part of me recognized it, and yet the words, the lyrics [laughter] are the most ridiculous lyrics I've ever heard. It's a pretty bizarre song, but it was quite nicely played and recorded.

With songs like "That Means A Lot," sometimes we did a demo for somebody, like if Paul would say, "I'm gonna give this song to P.J. Proby." I'm not saying this is exactly what happened here, but it could have been that we just played it so that we'd have a tape of it, and it was never intended to be a Beatles record. That kind of thing happened sometimes.

"Anthology Volume 2" contains

alternative versions of other U.S. "Help!" deletions. "Yesterday" appears now in both its unissued first studio take and Paul's live debut that you personally introduced on-stage in Blackpool, England. Capitol later put "Yesterday" out in America on that "Yesterday... And Today" package, almost as a context for that song.

The problem always was that we used to put 14 tracks on an album, and then in between the albums, we'd have a couple of singles. And sometimes those singles would be EPs, with four songs on a 45.

Capitol, for some reason—and it may still exist—would only pay the publishers the fees on 10 titles. So what they were doing, unbeknownst to us, was they would take off a couple of tracks, and along with the singles, they would make up another album.

It wasn't until we were in America that people would say, "Would you sign this?" and we'd say, "What's that?! That's not our album, we never made that!" And we'd look at it and think, "What the fuck's going on here?" So there was always that conflict.

That's why, now, when you see the original Beatles catalog that's currently being sold as part of our new deal with Capitol, what we've made available is basically the original 13 albums we made in England.

What did you think of the "butchers and bloody babies" photo session with the Beatles that Capitol initially used in the U.S. for the cover of "Yesterday... and Today"?

Oh, I hated that! I never liked it in the first place. A friend of mine had this expression: instead of "avant-garde," he'd say, "I've never got a clue" [laughter]. The situation there was that there was this bloke, Bob Whitaker, a photographer who Brian Epstein had met in Australia, and Brian had given him a job. That fellow came around with us for a period of time and took some photos, and it was his idea to do this picture because he thought it was avant-garde.

I never felt comfortable doing it. I felt it was totally unnecessary. All these experimental things like that are a bit childish, really, as if there's not enough of that around. Especially because I became a vegetarian, anyway, in 1965, and I found it hard to look in a butcher-shop window! But just because you put out anything in short supply, it becomes this incredible collectors' item.

You've got a previously unavailable "rehearsal" and "take one" of "I'm Only Sleeping" on "Anthology Volume 2." The finished song was also on "Yesterday... And Today" in the States, yet appeared on "Revolver" in England.

And "I'm Only Sleeping" was the first time we ever did a backward guitar! In those days, you had to turn the tape over and guess what was happening. Nowadays, they make those 24-track machines run in any direction you want.

How did you come up with the Rickenbacker riff for "Ticket To Ride," one of the most distinctive Beatles guitar signatures ever, which appears on "Anthology Volume 2" in an August 1965 live version? Was the riff conceived expressly for that song?

(Continued on next page)

Capitol Seeks Huge Success, Part Two Vol. 2 Of 'Anthology' Collects Midperiod Material

■ BY PAUL VERNA

NEW YORK—Even without the massive media campaign that accompanied the Beatles' "Anthology Volume 1" last year, Capitol Records executives are confident they can repeat the multiplatinum feat with the second installment in the popular series.

At the center of their expectations is the content of the new two-CD set—outtakes, previously unreleased songs, and alternate versions of many of the Fab Four's midperiod masterpieces, including "Strawberry Fields Forever," "A Day In The Life," "Yesterday," "Within You Without You," "The Fool On The Hill," "Help," "Tomorrow Never Knows," and "Eleanor Rigby."

Capitol executive VP Bruce Kirkland says, "The music is the selling point here. That is it. Beginning, middle, and end. This is the fun period for us in terms of the imaging and the music."

Capitol VP of strategic marketing Phil Sandhaus adds, "What we don't have is the TV special and the holiday buying season, but we're entering the marketplace with a heightened awareness of the Beatles once again due to how well we've promoted, marketed, publicized, and sold 'Anthology 1.'"

The first Beatles "Anthology," which stands at No. 93 on The Billboard 200, has sold in excess of 3.1 million units in the U.S. alone, according to SoundScan. Worldwide, sales of the first volume are approaching 10 million units, according to Kirkland.

The two-CD, two-cassette "Anthology Volume 2"—which, like its predecessor, will carry a suggested list price of \$31.98 and \$19.98, respectively—is scheduled for an international March 18/March 19 release, according to Sandhaus.

On March 4, Capitol will issue the single "Real Love," the second of two tracks that the surviving Beatles completed based on song sketches recorded by the late John Lennon. The first of those collaborations, "Free As A Bird," peaked at No. 6 on the Hot 100 Singles chart and was the featured single from "Anthology 1."

In addition to the "Real Love" single—which will be backed with previously unreleased versions of "Baby's In Black," "Yellow Submarine," and "Here, There And Everywhere"—Capitol will issue a 10-track sampler to radio and retail Monday (4). That compilation includes versions of "You've Got To Hide Your Love Away," "Yesterday," "Help," "I'm Looking Through You," "Taxman," "I'm Only Sleeping," and an instrumental rendition of "Eleanor Rigby."

Also, Capitol will service press outlets with a CD-ROM electronic press

kit of the anthology that will include sound bites and video snippets.

A key aspect of the media campaign for "Anthology 2," according to Kirkland, is a promotion with MCI's 1-800 Music Now service, which allows consumers to purchase music titles by phone. To promote "Anthology 2," Capitol and 1-800 Music Now will run a sweepstakes, the grand prize of



Sleeve from Beatles "Real Love" single.

which will be a three-week trip around the world visiting sites made famous by the Beatles, including locations in Liverpool, England; New Delhi, India; Hamburg; London; Los Angeles; and New York.

"We are very excited about this alliance and the promotional synergy that 1-800 Music Now brings to 'The Beatles Anthology,'" says Kirkland.

"Because we don't have access to the Beatles' music for record clubs, we see this as incremental business," he adds. "We don't see it as taking sales away from retail, and our research supports that."

"A customer can log onto the [1-800 Music Now World Wide] Web site on the Internet, and sample some music and visuals we've given them," adds Sandhaus, noting that Capitol has supplied a press release, biographies, and other supporting materials to the site.

Sandhaus says the Beatles have given Capitol access to 10 video clips, most of which have never been seen before. They include animated and live-action footage of songs from the "Yellow Submarine" and "Sgt. Pepper's Lonely Hearts Club Band" period.

"We're talking to MTV Networks and other visual outlets and trying to make the exposure of these clips very special," says Sandhaus.

The videoclip for "Real Love," directed by Kevin Godley, is in hourly rotation on VH1, according to Sandhaus.

U.S. retailers are ecstatic about the imminent release of "Anthology 2." Says Lew Garrett, VP of buying and merchandising for the 390-store Camelot chain, based in North Canton,

Ohio, "Oh, I love the record. I can't wait for this. I think in time this will be a much better seller than 'Anthology 1,' because it's the one of the three that most true fans will really want. It has the most widespread appeal."

Garrett adds that Camelot will capitalize on a host of media events in various markets. "It's the biggest release in March, for sure," he says. "You've got a few million people who bought 'Anthology 1' who are bound to be interested in this."

In the U.K., EMI Records says different philosophies underlie the two "Anthology" volumes.

Spokesman David Hughes says the first volume was a "unique project pre-saged by a huge amount of international coverage and U.K. TV shows." Indeed, six one-hour shows documenting the Beatles' career were aired on prime-time TV in several countries, including the U.S. and the U.K.

Conversely, says Hughes, "Volume 2" stands alone and will receive the traditional high-profile marketing campaign, including TV advertising in all territories where TV advertising is appropriate."

He adds that the company is delighted about the second volume's status as a more traditional release because "it's a far, far superior album musically to 'Volume 1.' This is a great music album, whereas 'Volume 1' was a great history album."

Following is the complete track listing for "Anthology 2":

- Disc 1: "Real Love," "Yes It Is," "I'm Down," "You've Got To Hide Your Love Away," "If You've Got Trouble," "That Means A Lot," "Yesterday," "It's Only Love," "I Feel Fine," "Ticket To Ride," "Yesterday," "Help," "Everybody's Trying To Be My Baby," "Norwegian Wood (This Bird Has Flown)," "I'm Looking Through You," "12-Bar Original," "Tomorrow Never Knows," "Got To Get You Into My Life," "And Your Bird Can Sing," "Taxman," "Eleanor Rigby," "I'm Only Sleeping," "Rock And Roll Music," "She's A Woman."

- Disc 2: "Strawberry Fields Forever," "Penny Lane," "Good Morning, Good Morning," "Only A Northern Song," "Being For The Benefit Of Mr. Kite," "Lucy In The Sky With Diamonds," "Within You Without You" (instrumental), "Sgt. Pepper's Lonely Hearts Club Band (Reprise)," "You Know My Name (Look Up The Number)," "I Am The Walrus," "The Fool On The Hill," "Your Mother Should Know," "Hello, Goodbye," "Lady Madonna," "Across The Universe."

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

MAGICAL HISTORY TOUR: HARRISON PREVIOUS 'ANTHOLOGY VOLUME 2'

(Continued from preceding page)

Yeah! But John was just playing the song to us on rhythm guitar, and I had the 12-string Rickenbacker. It was also something to do with the fact that my part on the guitar was hooking into Ringo's part. So when I came up with that little staggered riff, it dictated or gave Ringo the cue to play the part that he does.

It had a big effect on Jim McGuinn, as he was named at the time—but Roger later—and a lot of other people. Even me. Years later even I thought that the Byrds had invented it! I forgot. [Laughter]. In the books about Rickenbacker guitars, McGuinn talks about how the Byrds went to see "A Hard Day's Night" at the movies, and they stayed and watched it through twice, saying, "What's that he's playing?" Afterward, they got the Rickenbacker, and that's where they got that jangly sound I'd come up with on "Ticket To Ride." They also got Gretsch guitars like ours, too. McGuinn's kind to always mention it.

You're singing lead and playing on the live August 1965 Shea Stadium version of the Beatles' cover of Perkins' "Everybody's Trying To Be My Baby." Was that scary, given the early vocal fears you once told me about, or were you confident at that point?

We'd performed such a lot that I think we had enough confidence just to go anywhere and play. Shea Stadium was a different kettle of fish, though, because it was such a screaming crowd, and it was such a long way to get to the stage, and we all were very nervous. We'd still get nervous. We'd still get nervous doing concerts, even in smaller theaters. I'd always get a little bit of that butterflies feeling.

But in Shea Stadium—although in the films, we look very casual when we're laying around waiting to go on—we were very nervous, with that mixture of excitement and anticipation with the biggest crowd that had ever gathered in history [for a pop concert—55,600] at that point. But once we got out there and got on the stage and started doing it, it became apparent we were doing it for our own amusement, 'cause nobody could hear a thing!

Yet you were singing in tune and didn't lose the thread of the song.

It's really a joke if you compare it to these days, because we used to have these little AC-30 Vox amps, and then we were thinking we were playing in these bigger stadiums, and Vox decided to make these bigger amplifiers for us. We were so naive in those days; we could have made anything we wanted, but we were just very modest still in some respects, and they gave us these 100-watt amps. A 100-watt amp, you've probably got that in your motor car these days [laughter]! And the P.A. system, the microphone system, is probably just two microphones on the stage, and they're probably the same mikes that were used to announce the oncoming baseball players. Any sound that comes across from any guitars or drums is purely coming from those two vocal mikes. Nothing else is miked.

Nowadays, you'd have the whole drum kit with five or six mikes on it and have its own mixing system being pumped back out through the P.A. system. So, it's a miracle, really, that anything came across, but when you're competing with 55,000 people, it was

ludicrous. You can see in the film of Shea that there's a bit of us just playing to ourselves, because we were not quite sure if anybody can even see us, let alone hear us.

Tell me your feelings on the unreleased version of "Taxman" on the new album, which doesn't have the "Mr. Wilson" and "Mr. Heath" lyric references in it.

Again, it's a surprise to me, because we often did some spur-of-the-moment things that never made it onto the finished record. A really obvious one is on "And I Love Her," which has a nylon-stringed Spanish guitar on the famous record, with bongos or congos, but when you hear it in the version on the "Anthology Volume 1," it's like a 12-string electric guitar and full-on drum kit. And when we came across these other takes, it was like, "Wow, what was that?" It was a surprise to us, too.

The same goes for "Taxman." Vocationally, we were still working out what to do. It just was a novelty: "Anybody got a bit of money/Anybody got a bit of money." The Wilson/Heath thing came after that.

The previously unreleased version of "Within You Without You" is an instrumental with just the Indian instruments and the string overdub, yet it has a wonderful flow. Were the instruments originally handled separately?

That song was done in three segments and edited together. We did the intro and the start and the verses that lead up to the instrumental section. So the instrumental version was done separately, and it was very long for those days. Because of the tambouras [four-stringed Indian drone instruments], it was cross-faded together, and then the second section, which was the instrumental, went into 5/4 timing. Then the last section, when it comes back out of that with the tabla and goes into the last verse, was spliced together later.

Everybody knows—if they've ever heard it, anyway—the one with the vocal on it. But it's interesting to hear it with just the background instruments.

It stuck out a bit, really, on "Sgt. Pepper," because it had no relationship to anything else on that album other than "Getting Better," which had a couple of tambouras that were forced on top of it.

The unissued rendition of "Only A Northern Song" on "Anthology Volume 2" has variant lyrics. "I just wrote them myself," you sing at one point, with a different ending than the version on the "Yellow Submarine" soundtrack. Did you do this one first?

It's an earlier version, because the version that came out on the original, released recording was usually the last thing we did.

"Only A Northern Song" was a reaction to the Beatles' publishing difficulties, right?

I think it was put better in the make-believe TV documentary called "The Rutles," where it said, "Dick Jaws, an out-of-work music publisher of no fixed ability" signed them up for the rest of their lives.

I think this was at a point where I realized something was going on, because, quite honestly, I always felt re-

spectively that I was really ripped off. Paul and John were signed up to Dick James, to Northern Songs, and then he came along when I started writing songs, and he said how he'd like to publish my songs.

Now, nobody ever sat down with me, no manager or lawyers—we never had any lawyers, and nobody ever gave us any advice, that was the thing. And in a way, Brian Epstein was slightly in cahoots with Dick James. But James never actually sat down and said, "I'll publish your songs, and when you sign this piece of paper, I will be stealing your copyrights; I will own it for the rest of my life."

Which is what actually happened. And so I think "Northern Song" was where I was starting to get a bit of an idea that this bloke would always show up when you'd only half-written a song, and he'd be trying to get you to assign it.

Most people know that Michael Jackson controls 250 Beatles copyrights through ATV Music, which he owns in partnership with Sony



The Beatles, 1968.

Music Entertainment. But didn't Jackson gain control of some of your copyrights when he bought the Maclen/Northern Songs catalog back in 1985? For example: "Only A Northern Song," "Taxman," "Blue Jay Way," "Think For Yourself," "Love You To"...

... and "Don't Bother Me"! Yeah, he has all of the songs that I ever wrote that were owned by Dick James. He has them right up until, I think, 1967—I'd signed a two-year contract with James. By "The Beatles" [the "White Album"], that's when I got free of that and had my own company.

Have you ever communicated anything to Jackson yourself, such as, "Please don't make sausage commercials out of 'Within You Without You'?"

No [laughter], but I have joked to mutual friends, saying, "Do you think that Michael would let me have my songs back now?" See, I don't like to see the Beatles songs as commercials, but my main moan was about Dick James. He was the one who originally took the ownership of those copyrights away from me when I was 20 or something. We had no representation telling us the honest truth. And that fella Dick James was successfully sued before he died [in 1986] by Elton John [who had won a \$14 million court judgment the previous week].

I think that whole idea of playing on the naiveté of those who don't know the rules or what's in the small print is bad. So it's just the thing now of being locked into a deal with this catalog that's since been sold to Lew Grade, Robert Holmes à Court, and Jackson; in a way, Michael Jackson is just one in a long line of people. I didn't really have a gripe against any of these peo-

ple; my gripe is with the whole situation that happened back in the '60s with Dick James. That's what led to the loss of control regarding these commercials.

And your sore point or moral argument is that writers should be consulted before their songs are used in such commercials?

Unless somebody out-and-out sells his song and says, "Here, you can do what the hell you like with it," yeah! In these cases where people's songs have been taken from them by one means or another and then, without consulting the writer, they just turn them into commercials, it does belittle them. I'm not against using songs in commercials, per se. I think they can be used quite well if it doesn't damage the meaning or reputation of the song. But there have been many Beach Boys songs, like "God Only Knows," that I always loved, and when you hear them in the dumb context of a commercial, it's like, "Ugh."

What do you think of this band Oasis, which has a hit inspired by your "Wonderwall Music" album?

They're supposed to be big Beatles fans. Well, it's a matter of relativity. Relative to some of the stuff that's been going on for the last so many years, I think they're pretty good. But relative to the music that was being made in the '60s by the '60s bands, I think they're pretty average. I think the drummer [Alan White] is pretty good; he's the one who stands out to me as being pretty cool.

The sleeve art of Oasis' newest U.K. single, "Don't Look Back In Anger," has a photo inspired by the "Sgt. Pepper" cover, showing instruments and objects amid a bed of flowers.

Right, because now there's them and Blur and whoever else, and I suppose, in a way, our "Anthology" and the timing of all that has helped them, because there's this whole resurgence into that type of thing. The main Oasis song I've heard is the "Wonderwall" one, 'cause it's had a lot of airplay. I think it's OK. Musically, I think they're not bad, but we've heard it all before, really.

The thing that bothers me more than anything about Oasis are the comments the blokes keep making when they're on television. Did you see the Brit Awards? They were saying stuff on there where they just seemed a bit over the top!

When the Beatles had their fun in the studio or shared an impish sense of humor with the public, it usually came off well. A treat on "Anthology Volume 2" is the alternate version of "You Know My Name (Look Up The Number)" that has a ska portion and other unexpected elements.

It was just a little joke thing John had, and I think we recorded it originally just for the Beatles fan club Christmas record—that's what it was. It just developed, and then Brian Jones arrived in the studio, and he played the sax at the end.

The fan club used to get us to make these records every Christmas and give them out on those floppy birth-day-card-like plastic records. We'd always do a message saying, "Hello, an-

other year has gone by. Thank you for all your cards and presents." This guy Tony Barrow was the press agent, and he used to write these things, and we'd stand in front of the microphone and read it. Later, you can hear us saying things like, "It's been a very wonderful year—it says here" [laughter]. So in the end, we didn't bother with his things at all and just started making up our own ones.

But this version of "Number" still has an edit out of it, because it did go on a lot, particularly at the end. There was a bit Paul was doing that just went on and on.

What are your personal favorites among the demos and alternate takes of classics on "Anthology Volume 2"?

"I Am The Walrus," "Strawberry Fields," and "Across The Universe" are overall my favorite songs and records here, and I like these different edits and takes of them. John just obviously had the edge at that point, and the things that he wrote were just more cool.

There are also things John was writing and able to put into words that won't appear until the last anthology that's coming later. I just gave George Martin demos the other day that I think are called "I Néeed A Fix," off the "White Album" sessions, and "Mother Superior Jumped The Gun," as it was called on my demo box. Some of these kinds of demos of his just ended up as "Abbey Road" medleys, like "Polythene Pam," which shows that John had a great sense of humor. Also that wacky line, "A soap impression of his wife that he ate and donated to the National Trust" [on "Happiness Is A Warm Gun"] that he stuck on the "White Album."

A lot of the lyrics that John was doing I could relate to; having done this lysergic stuff [lysergic acid diethylamide; i.e., LSD] together, I felt very connected to him. His lyrics often made me howl, because I felt I knew where they were coming from. On "Walrus," there's a lot of stuff that's just a flow of words coming out. But there's also things like, when we were kids in Liverpool, they used to have this horrible little saying, which was [laughter], "Yellow matter custard/Green snot pie/All mixed together with a dead dog's eye/Spread it on a butty/Spread it nice and thick/And wash it down with a cold cup of sick!" A butty was a northern word for a sandwich, usually made with big, thick slices of bread.

So, see, there wasn't anything that we ever went through or heard in life that didn't wind up in the lyrics of all these songs. We could always get them in there! But that was around that time when [LSD chemist Augustus] Owsley [Stanley III] was churning out those pills.

To sit back and play all those songs through—they do evoke a lot of strange feelings, you know? But I do think this new volume is much better than "Volume 1," where we had to dredge through our early past, and I think "Volume 3" will be even better, because of the quality of that material and what we went through.

The main thing that comes across for me—and I've even heard other bands saying it—is that we were a tight little band for four people with just Mickey Mouse amplifiers! It was all still pretty good for its day. And it's particularly good to get our live stuff

(Continued on page 91)

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

IT'S ONE SWEET DAY for Mariah Carey and Boyz II Men, as they log a record-breaking 15 weeks at No. 1 with their Columbia collaboration "One Sweet Day" (see Chart Beat, page 102). It goes down in the books as the longest-running No. 1 in the history of the Hot 100, breaking the three-way tie it held last week with Whitney Houston's "I Will Always Love You" (Arista) and Boyz II Men's "I'll Make Love To You" (Motown). On the Hot 100 Airplay chart, "Day" slips to No. 2. Last week, it became one of only three singles to spend 13 weeks atop that chart. On the Hot 100 Singles Sales chart, it moves back up to No. 2. The song remains far ahead of the competition in combined airplay and sales points and could very well stretch its record streak next week.

SITTIN' UP KEEPS MOVIN' UP, as Brandy slides into the No. 2 spot with her smash from the "Waiting To Exhale" soundtrack. "Sittin' Up In My Room" (Arista) is this week's third-biggest overall gainer and could be within striking distance of No. 1 next week if it continues to post solid gains. Its gains this week were in sales, but it still has plenty of room to grow at radio and could carve into Carey and Boyz II Men's big lead, which means that next week's battle for the top could be a close one.

THE GUYS ARE REPRESENTIN' this week, as "Lady" by D'Angelo (EMI) and "Down Low (Nobody Has To Know)" by R. Kelly Featuring Ronald Isley (Jive) are the two biggest point gainers on the chart. "Lady," which zooms 67-20, is the biggest gainer, with more than 78% of its points coming from sales. It debuts at No. 8 on the sales chart, while holding at No. 65 with a bullet in airplay. "Lady" is top 10 at three monitored stations, including No. 5 at WPGC Washington, D.C.

The second-biggest point gainer, "Down Low," vaults to No. 10 on the Hot 100 and No. 5 on the sales chart, with more than 81% of its points from sales. On the airplay side, "Down Low" moves 63-58, with top 10 play at six monitored stations, including No. 3 at KBXX (the Box) Houston. Both singles are in only their second week on the chart and already appear to be major contenders for the top.

NOT TO BE OUTDONE, the ladies capture the awards for Greatest Gainer/Airplay and Sales this week. On the sales side, the award goes to Deborah Cox, at No. 30 with "Who Do U Love" (Arista). It moves 26-21 in sales, while breaking out of Indianapolis, where it is No. 2 at WHHH. The Greatest Gainer/Airplay award goes to "Only Love" by Sophie B. Hawkins (Columbia), at No. 56. It is breaking out of Green Bay, Wis., where it is No. 2 at WXXX and No. 3 at WQLH.

A BIG WEEK FOR DEBUTS: Of the nine singles entering the Hot 100, three land in the top 40. The Hot Shot Debut, at No. 28, is "Doin' It" by L.L. Cool J (Def Jam/RAL/Island). It picks up close to 60% of its points from sales. In contrast, the second-highest debut, "Closer To Free" by the BoDeans (Slash/Reprise), at No. 35, gets more than 91% of its points from airplay. "Closer" is No. 1 at WKRQ Cincinnati and WKXJ Chattanooga, Tenn. Debuting at No. 36 and showing early No. 1 airplay is Celine Dion's "Because You Loved Me" (550 Music). It is No. 1 at WVTY Pittsburgh and WLIF Baltimore.

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	KEEP ON, KEEPIN' ON	MC LYTE FEATURING XSCAPE (FLAVOR UNIT/EASTWEST)	14	14	10	FUNKORAMA	REOMAN (INTERSCOPE)
2	1	2	STAIRWAY TO HEAVEN	PURE SOUL (STEP SUN/INTERSCOPE)	15	9	6	MR. KIRK	4 HERO (SM: E/PROFILE)
3	6	4	SLEEPING WITH AN ANGEL	REAL MCCOY (ARISTA)	16	13	5	WELCOME	ERICK SERMON (OEF JAM/RAL/ISLAND)
4	4	4	AIN'T NOBODY	DIANA KING (WORK)	17	19	2	FEELS LIKE THE FIRST TIME	INTRO (ATLANTIC)
5	25	2	UKNOWHOWWEDU	BAHAMAOIA (CHRYSALIS/EMI)	18	12	5	HYPNOTIZE THE MOON	CLAY WALKER (GIANT/WARNER BROS.)
6	15	2	WIND BENEATH MY WINGS	GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST/EEG)	19	—	1	CAN'T GET YOU OFF MY MIND	LENNY KRAVITZ (VIRGIN)
7	7	3	EVER SINCE YOU WENT AWAY	ART N' SOUL (NATURE BOY/BIG BEAT/ATLANTIC)	20	—	1	ILLUSIONS	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
8	3	4	MONEY MAID (FALLIN' IN LOVE)	SLOW PAIN (THUMP)	21	10	3	SPACE AGE	EIGHTBALL & MUG (SUAVE/RELATIVITY)
9	5	5	YOU WANT THIS PARTY STARTED	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)	22	—	1	THE RIGHT TIME	THE CORRS (143/LAVA/ATLANTIC)
10	18	2	GUILTY	GRAVITY KILLS (TVT)	23	11	8	HOW WE ROLL	THE BARRIO BOYZ (SBK/EMI)
11	23	2	'ROUND WE GO	BIG SISTER (S.O.S./ZOO)	24	—	5	REAL LIVE SH*T	REAL LIVE FEATURING M-JEFF & LARRY-O (PIRATE/BIG BEAT)
12	8	11	GOIN' UP YONDER	M.C. HAMMER (GIANT)	25	—	1	TELL HER THIS	DEL AMITRI (A&M)
13	16	2	C'MON 'N RIDE IT (THE TRAIN)	QUAD CITY OJ'S (QUARASOUND/BIG BEAT)					

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

MAGICAL HISTORY TOUR: HARRISON PREVIOUS 'ANTHOLOGY VOLUME 2'

(Continued from page 89)

out, even though no one was into live recording back then or the technology of how to record a rock band live.

Have you completed "Volume 3" of the anthology?

We haven't. George Martin is still assembling it now, and it will be another couple of weeks, and then he'll send us each a copy of it in case there's anything we want to change about it. Then, having made our comments, it'll go to be mastered.

It's all good, very entertaining stuff, and since it's been laying around for years, it's great it's coming out. I just wish I'd been more aware as it was happening, 'cause we would have had so much more stuff. It's amazing that there's so much material, considering it was such a short period of time, really, that we were so busy running 'round doing these other things.

After I had joked that after "Volume 3," anything else should be called "Scraping The Barrel," George Martin said, "Yeah, we'd have to put a government health warning on it!"

That's not to say there may not be something still there to consider, but this is the bulk of everything. I think it stands up, and the main thing is that we've tried to put a couple of hours of music in there to give it value.

What's going to happen with your own next album? Are we going to have another George Harrison solo record soon?

After all these years of lawyers that I got sucked into after having to handle my own business and find out what happened to it after Denis O'Brien abandoned ship [see Billboard, Feb. 3. Harrison won a summary judgment Jan. 10 in an \$11.6 million suit against his business manager from 1973 to 1993], I've hardly ever picked up the guitar, other than doing the recent Beatles stuff and all the Beatles editing.

It's a help [winning the suit], but I didn't actually get any money. We've got to follow him to the ends of the Earth, getting the case registered in every different area where he could have any assets. Like it said in my press release, it's one thing winning that, but actually getting the money is another thing.

Those years from the end of 1991 have been like hell, so it's just recently that I've written some new tunes, and I'm trying to find the time to not have to deal with all these accountants and lawyers. O'Brien did put me unnecessarily through a real ugly scene.

If I could have a record recorded during the year, that would be quite nice, and I've got a few tunes that are decent. I'm going to India soon to produce the next Ravi Shankar album following the 75th anniversary "In Celebration" boxed set of his that has just come out on Angel/Dark Horse.

The next Ravi record is also for Angel, and it's going to be some spiritual music with Vedic chants. Angel did those big "Chant" records with the monks, of course, but those monks chanting always remind me too much of being a Catholic [laughter]. That stuff is spooky, I think, whereas the Indian stuff is going to

be warm and sweet.

So what has been the sum effect for you of going back and listening to all of the Beatles' hidden history and archival tapes? Is it like living it twice?

Some parts of it I can listen to and be more distanced from it than I ever could at the time we were doing it. The good thing, generally, is that with all those years in between, it doesn't matter how I used to worry about all the mixes or the performances or whatever. Now, I feel liberated from it and more able to enjoy it.



Beatles' "Sgt. Pepper" sessions, 1967.

You've told me over the years about the genuine toil that went into the Beatles' body of work. Do you think the overall excellence of the Beatles, aside from any God-given inspiration, had something to do with applying the professional effort that others often didn't?

Hmm, I do think so. The only thing we were trying to do was make good records, particularly when we had our first little success, and they allowed us more studio time. It just seemed like we were in there all our lives, really, at that period.

We worked hard; we weren't working 9 to 5. We used to have to battle sometimes with the engineers and sometimes with George Martin, to make them stay beyond 6 or 7 in the evening. They probably used to start at 10 a.m. and finish at 5; then we came into their lives, and we'd start at 1 or 2 in the afternoon and work right through 'til 1 or 2 in the morning.

During that early '60s era in England, most artists didn't have the studio control you guys got.

We only got it, though, after we'd

had a number of big hits. By the time "Love Me Do" went to No. 17 in England in 1962, there was a sense of the "nice to see you back, boys" type of thing. It was a little less difficult. Then, when we had that No. 1 with "Please Please Me," their tone lightened considerably.

Did George Martin play a role in terms of eliminating the bureaucracy?

Yeah! We were turned down initially by EMI, you have to remember, so we came into EMI through the back door, because George Martin was the sole producer and the person who dealt with everything on the Parlophone label, whether it was comedy or whatever. So he took the decision to try us out, even though EMI had turned down Brian Epstein, having listened to the Decca tapes...

... which contained "The Sheik Of Araby" and other tracks resurrected on "Anthology Volume 1."

Right. Which just shows they had no sense of humor [big laugh]!

So George Martin, as the Parlophone boss, took you under his wing?

Yeah, he stuck his neck out. He thought something was gonna happen to us, even if it wasn't musically, you know, because he thought we had a sense of humor or something happening within us that went beyond just making songs. And he recognized that it was worth giving it a try.

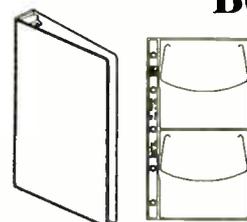
As history has shown. Indeed, you wound up creating something grander than anything you might have intended.

Listen, everything is like that! I mean, I tried a couple of times to figure out how the Jamaicans played reggae music, and I came to the conclusion that they were listening to the rock'n'roll that came from England and America, and they couldn't do it! So they just left-footed it, and it turned into their own thing, and so it became reggae. But they were really just trying to play rock'n'roll.

Someday, there may be musicians who'll study the Beatles' recordings in conservatory fashion, attempting to perfect the playing of them as if they were part of the classical canon.

And hopefully, they'll get it wrong, and it'll turn into something better!

Bound for greatness...



For years Univenture has supplied major record labels and disc manufacturers with the perfect solution for multiple disc packaging. Univenture CD Binders can provide a whole new way to present your collection and attract attention along the way.

See your disc manufacturer or call us for details.

UNIVENTURE
CD PACKAGING & STORAGE

P.O. Box 28398 • Columbus, OH 43228 • 1-800-992-8262 • FAX (614) 529-2110





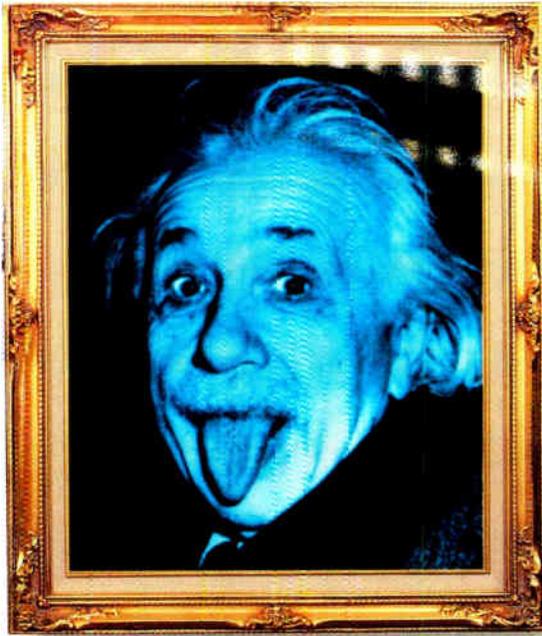
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				*** No. 1 ***		
1	1	1	15	ONE SWEET DAY 15 weeks at No. 1 W.AFANASIEFF, M.CAREY, M.MCCRAY, N.MORRIS, W.MORRIS, S.STOCKMAN, W.AFANASIEFF	◆ MARIAH CAREY & BOYZ II MEN (C) (D) (M) (T) (V) (X) COLUMBIA 78074	1
(2)	3	5	11	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE")	◆ BRANDY BABYFACE (BABYFACE) (C) (D) (M) (T) (V) (X) ARISTA 1-2929	2
3	2	2	7	NOT GON' CRY (FROM "WAITING TO EXHALE")	◆ MARY J. BLIGE BABYFACE (BABYFACE) (C) (D) (T) (V) ARISTA 1-2957	2
(4)	4	4	13	NOBODY KNOWS	◆ THE TONY RICH PROJECT T.RICH (J.RICH, D.DUBOSE) (C) (D) (M) (T) LAFACE 2-4115/ARISTA	4
5	5	3	31	MISSING	◆ EVERYTHING BUT THE GIRL B.WATT, T.THORN, J.COXON (T.THORN, B.WATT) (C) (T) (X) ATLANTIC 87124	2
6	6	6	18	BE MY LOVER	◆ LA BOUCHE A.BRENNER, G.A.SARAF (G.A.SARAF, A.BRENNER, M.THORNTON, L.MCCRAY) (C) (D) (T) (X) RCA 64446	6
7	9	9	14	ONE OF US	◆ JOAN OSBORNE R.CHERTOFF (E.BAZILIAN) (C) (D) (X) BLUE GORILLA 852368/MERCURY	4
(8)	12	13	7	WONDERWALL	◆ OASIS O.MORRIS, N.GALLAGHER (N.GALLAGHER) (C) (X) EPIC 78216	8
(9)	10	11	5	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU	◆ GIN BLOSSOMS J.HAMPTON, GIN BLOSSOMS (J.VALENZUELA, R.WILSON, M.CRENSHAW, S.JOHNSON, B.LEEN, P.RHODES) (C) (D) (V) (X) A&M 581380	9
(10)	22	—	2	DOWN LOW (NOBODY HAS TO KNOW)	◆ R. KELLY FEAT. RONALD ISLEY R.KELLY (R.KELLY) (C) (D) (M) (T) (V) (X) JIVE 42373	10
11	8	8	16	EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE")	◆ WHITNEY HOUSTON BABYFACE (BABYFACE) (C) (D) (M) (T) (V) (X) ARISTA 1-2885	1
12	7	7	3	JESUS TO A CHILD	◆ GEORGE MICHAEL G.MICHAEL (G.MICHAEL) (C) (D) (V) DREAMWORKS 59000/GEFFEN	7
(13)	16	16	5	1979	◆ SMASHING PUMPKINS FLOOD, A.MOULDER, B.CORGAN (B.CORGAN) (C) (D) VIRGIN 38534	13
14	14	12	21	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT	◆ MONICA SOULSHOCK, KARLUN, D.AUSTIN, C.WOLFE (A.MARTIN, C.SCHACK, K.KARLUN, D.AUSTIN, C.WOLFE) (C) (D) (M) (T) (X) ROWDY 3-5052/ARISTA	7
(15)	15	17	23	ANYTHING	◆ 3T 3T (T.JACKSON, T.JACKSON, T.JACKSON) (C) (D) (T) MJJ 77913/550 MUSIC	15
16	13	14	22	NAME	◆ GOO GOO DOLLS L.GIORDANO (J.RZEZNIK) (C) METAL BLADE 17758/WARNER BROS.	5
17	11	10	17	HEY LOVER	◆ LL COOL J RED HOT LOVER TONE (R.TEMPERTON, LL COOL J) (C) (D) (M) (T) (V) DEF JAM/RAL 577494/ISLAND	3
18	18	19	18	TIME	◆ HOOTIE & THE BLOWFISH D.GEHMAN (M.BRYAN, D.FELBER, D.RUCKER, J.SONEFELD) (C) (V) (X) ATLANTIC 87095	14
(19)	20	20	17	THE WORLD I KNOW	◆ COLLECTIVE SOUL E.ROLAND, M.SERLETIC (E.ROLAND, R.CHILDRESS) (C) (D) (V) ATLANTIC 87088	19
(20)	67	—	2	LADY	◆ D'ANGELO D'ANGELO, R.SAADIQ (D'ANGELO, R.SAADIQ) (C) (D) (V) EMI 58543	20
(21)	21	21	14	WONDER	◆ NATALIE MERCHANT N.MERCHANT (N.MERCHANT) (C) (D) ELEKTRA 64376/EEG	21
22	17	15	14	TONITE'S THA NIGHT	◆ KRIS KROSS J.DUPRI (J.DUPRI, R.PARKER, K.HARRISON, T.CRUM, R.AIKENS, R.NEAL, C.SATCHELL) (C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	12
(23)	23	25	23	HOOK	◆ BLUES TRAVELER S.THOMPSON, M.BARBIERO (J.POPPER) (C) (V) (X) A&M 581176	23
(24)	24	27	4	I WANT TO COME OVER	◆ MELISSA ETHERIDGE H.PADGHAM, M.ETHERIDGE (M.ETHERIDGE) (C) (D) (V) ISLAND 854528	24
25	19	18	30	BREAKFAST AT TIFFANY'S	◆ DEEP BLUE SOMETHING D.CASTELL (T.PIPES) (C) RAINMAKER 98138/INTERSCOPE	5
(26)	29	39	5	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...")	◆ JOE JOE J.JOHN, J.THOMPSON (J.OE, J.THOMPSON, M.WILLIAMS) (C) (D) (V) ISLAND 854530	26
27	25	31	30	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	◆ COOLIO FEAT. L.V. D.RASHEED (A.IVEY, JR., L.SANDERS, D.RASHEED, S.WONDER) (C) (D) (V) MCA SOUNDTRACKS 55104/MCA	1
				*** Hot Shot Debut ***		
(28)	NEW	—	1	DOIN IT	◆ LL COOL J R.SMITH (LL COOL J, B.R.SMITH) (C) (D) (T) DEF JAM/RAL 576120/ISLAND	28
29	26	22	13	NO ONE ELSE	◆ TOTAL J.OLVIER, S.COMBS (J.C.OLVIER, S.COMBS, T.ROBINSON, DA BRAT) (C) (D) (M) (T) (X) BAD BOY 7-9042/ARISTA	22
				*** Greatest Gainer/Sales ***		
(30)	40	51	6	WHO DO U LOVE	◆ DEBORAH COX L.CAMPBELL (L.L.CAMPBELL II, V.BENFORD) (C) (D) (M) (T) (X) ARISTA 1-2950	30
(31)	34	34	11	FU-GEE-LA	◆ FUGEES S.REMI (N.JEAN, S.MICHEL, L.HILL, A.MCGRIER, T.MARIE, S.GIBBS) (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	31
32	28	28	7	GLYCERINE	◆ BUSH C.LANGER, A.WINSTANLEY, BUSH (G.ROSSDALE) (C) TRAUMA 98088/INTERSCOPE	28
33	31	26	29	TELL ME	◆ GROOVE THEORY B.P.WILSON (B.WILSON, A.LARRIEUX, D.BROWN) (C) (D) (T) (X) EPIC 77961	5
34	35	32	21	SET U FREE	◆ PLANET SOUL G.ACOSTA (N.RENEE) (C) (T) (X) STRICTLY RHYTHM 12362	26
(35)	NEW	—	1	CLOSER TO FREE (FROM "PARTY OF FIVE")	◆ BODEANS BODEANS (L.LANAS, NEUMANN) (C) (D) (V) SLASH 17674/REPRISE	35
(36)	NEW	—	1	BECAUSE YOU LOVED ME (FROM "UP CLOSE AND PERSONAL")	◆ CELINE DION D.FOSTER (D.WARREN) (C) (D) 550 MUSIC 78237	36
37	33	33	4	DON'T CRY	◆ SEAL T.HORN (SEAL) (C) (D) (V) ZTT 17708/WARNER BROS.	33
38	30	35	5	GET MONEY	◆ JUNIOR M.A.F.I.A. FEATURING THE NOTORIOUS B.I.G. EZ ELPEZ (THE NOTORIOUS B.I.G., LITTLE KIM, L.PORTER, B.BEDFORD, R.AYERS, S.STRIPLIN) (C) (T) UNDEAS'IG BEAT 98087/ATLANTIC	30
(39)	39	40	8	CUMBERSOME	◆ SEVEN MARY THREE J.ROSS, J.POLLOCK, T.MORRIS (J.ROSS, J.POLLOCK) (C) (D) MAMMOTH 98111/ATLANTIC	39
40	27	23	14	YOU'LL SEE	◆ MADONNA MADONNA, D.FOSTER (MADONNA, D.FOSTER) (C) (D) (T) (V) (X) MAVERICK 17719/WARNER BROS.	6
(41)	41	42	7	FEELS SO GOOD (SHOW ME YOUR LOVE)	◆ LINA SANTIAGO J.C.LOPEZ (DJ JUANITO) (C) (D) (T) (X) UNIVERSAL 56004	41
42	37	29	24	FANTASY	◆ MARIAH CAREY M.CAREY, D.HALL (M.CAREY, C.FRANTZ, T.WEYMOUTH, D.HALL, A.BELOW, S.STANLEY) (C) (D) (M) (T) (V) (X) COLUMBIA 78043	1
43	42	38	14	NATURAL ONE (FROM "KIDS")	◆ FOLK IMPLOSION W.GAGEL (L.BARLOW, J.DAVIS, W.GAGEL) (C) (D) LONDON 850430/ISLAND	29
44	32	24	14	SOON AS I GET HOME	◆ FAITH EVANS C.THOMPSON, S.COMBS (F.EVANS, C.THOMPSON, S.COMBS) (C) (D) (M) (T) (X) BAD BOY 7-9040/ARISTA	21
45	36	30	17	DIGGIN' ON YOU	◆ TLC BABYFACE (BABYFACE) (C) (D) (M) (T) (X) LAFACE 2-4119/ARISTA	5
46	38	36	41	AS I LAY ME DOWN	◆ SOPHIE B. HAWKINS S.LIPSON (S.B.HAWKINS) (C) (D) COLUMBIA 77801	6
(47)	NEW	—	1	PEACHES	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA C.UNO, C.BALLEW, D.DEDERER (C.BALLEW, PRESIDENTS OF THE UNITED STATES OF AMERICA) (C) (X) COLUMBIA 78234	47
48	43	44	36	ROLL TO ME	◆ DEL AMITRI A.CLAY (J.CURRIE) (C) (V) (X) A&M 581114	10
49	46	43	32	ONLY WANNA BE WITH YOU	◆ HOOTIE & THE BLOWFISH D.GEHMAN (M.BRYAN, D.FELBER, D.RUCKER, J.SONEFELD) (C) (V) ATLANTIC 87132	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
(50)	50	52	10	WHERE DO U WANT ME TO PUT IT	◆ SOLO J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS, M.HORTON) (C) (D) (T) (V) (X) PERSPECTIVE 587512/A&M	50
(51)	51	53	13	JUST A GIRL	◆ NO DOUBT K.WILDER (G.STEFANI, T.DUMONT) (C) TRAUMA 98116/INTERSCOPE	51
52	47	37	14	WE GOT IT	◆ IMMATURE (FEATURING SMOOTH) C.STOKES, S.MATHER (C.STOKES, S.MATHER, J.CARTER, A.TOUSSAINT) (C) (D) (T) MCA 55148	37
(53)	55	66	3	LUCKY LOVE	◆ ACE OF BASE D.POP, M.MARTIN, JOKER (JOKER, B.STEINBERG) (C) (D) (M) (T) (V) (X) ARISTA 1-2979	53
(54)	61	73	4	I WILL SURVIVE	◆ CHANTAY SAVAGE S.HURLEY (D.FEKARIS, F.J.PERREN) (C) (D) (T) (X) RCA 64492	54
55	45	45	9	VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS")	◆ SHAWN STOCKMAN S.STOCKMAN (S.STOCKMAN) (C) (D) (X) POLYDOR 580962/A&M	45
				*** Greatest Gainer/Airplay ***		
(56)	58	—	2	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY)	◆ SOPHIE B. HAWKINS S.LIPSON (S.B.HAWKINS) (C) (D) COLUMBIA 78177	56
57	52	55	19	BLESSED	◆ ELTON JOHN G.PENNY, E.JOHN (E.JOHN, B.TAUPIN) (C) (D) (V) ROCKET 852394/ISLAND	34
58	54	54	18	BULLET WITH BUTTERFLY WINGS	◆ SMASHING PUMPKINS FLOOD, A.MOULDER, B.CORGAN (B.CORGAN) (C) (D) VIRGIN 38522	22
59	53	56	12	I GOT ID/LONG ROAD	◆ PEARL JAM B.O'BRIEN (E.VEDDER) (D) (V) EPIC 78199*	7
60	49	46	10	LET'S PLAY HOUSE	◆ THA DOGG POUND FEATURING MICHEL'LE DAT NIGGA DAZ (MICHEL'LE SNOOP DOGGY DOGG, KURURU DAT NIGGA DAZ, NATE DOGG) (C) (D) DEATH ROW 53230/INTERSCOPE	45
61	56	57	20	DREAMING OF YOU	◆ SELENA G.ROCHE (F.GOLDE, T.SNOW) (C) (V) EMI LATIN 58490/EMI	22
(62)	62	62	8	STAYIN' ALIVE	◆ N-TRANCE K.O.TOOLE, D.LONGWORTH (R.GIBB, B.GIBB, M.GIBB, R.LYTE) (C) (T) (X) RADICAL 15562/AVEX CRITIQUE	62
(63)	NEW	—	1	DO YOU WANT TO	◆ XSCAPE D.SIMMONS (D.SIMMONS) (C) (T) (X) SO SO DEF 78263/COLUMBIA	63
(64)	64	69	5	KEEP TRYIN'	◆ GROOVE THEORY B.P.WILSON (B.WILSON, A.LARRIEUX, L.LARRIEUX) (C) (D) (T) EPIC 78197	64
(65)	65	65	4	CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE...")	◆ MONA LISA FEAT. LOST BOYZ BUTTINAK THE DAWG, MR.SEX (ANTOINE A.EVANS, J.AUSTIN, T.PATTERSON, G.DUNCAN, LOST BOYZ, MARTIN) (C) (D) (T) (V) ISLAND 854538	65
66	57	58	19	LOVE U 4 LIFE	◆ JODECI D.SWING (DEVANTE 4HISDAMNSELF) (C) (D) (T) UPTOWN 55133/MCA	31
67	59	59	17	RIDIN' LOW	◆ L.A.D. FEATURING DARVY TRAYLOR R.PREUSS (R."RIKKO"PREUSS, D.WILSON) (C) (D) (T) HOLLYWOOD 64004	47
(68)	NEW	—	1	1, 2, 3, 4 (SUMPIN' NEW)	◆ COOLIO J.CARTER, POISON IVEY (A.IVEY, JR., A.SEAR) (C) (D) (T) TOMMY BOY 7721	68
69	60	60	6	EVERYDAY & EVERYNIGHT	◆ YVETTE MICHELLE FUNKMASTER FLEX (M.BRYANT) (C) (D) (T) LOUD 64489/RCA	60
70	69	70	8	CAUGHT A LITE SNEEZE	◆ TORI AMOS T.AMOS (T.AMOS) (X) ATLANTIC 85519*	60
(71)	74	87	5	INSENSITIVE	◆ JANN ARDEN E.CHERNEY (A.LOREE) (C) (D) A&M 581274	71
72	63	63	18	BEAUTIFUL LIFE	◆ ACE OF BASE D.POP, M.MARTIN, JOKER (JOKER, J.BALLARD) (C) (D) (M) (T) (V) (X) ARISTA 1-2889	15
73	68	64	17	YOU REMIND ME OF SOMETHING	◆ R. KELLY R.KELLY (R.KELLY) (C) (D) JIVE 42344	4
(74)	NEW	—	1	ONLY HAPPY WHEN IT RAINS	◆ GARBAGE GARBAGE (GARBAGE) (C) ALMO SOUNDS 89002/GEFFEN	74
(75)	76	76	4	A THIN LINE BETWEEN LOVE & HATE	◆ H-TOWN R.TROUTMAN (R.POINDEXTER, R.POINDEXTER, J.MEMBERS) (C) (D) JAC-MAC 17699/WARNER BROS.	75
76	71	68	14	TOO HOT	◆ COOLIO B.DOBBS (A.IVEY, B.DOBBS, B.BROWN) (C) (D) (T) (V) TOMMY BOY 7718	24
77	66	61	20	I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER")	◆ MONIFAH HEAVY D (HEAVY D, T.ROBINSON) (C) (M) (T) (X) UPTOWN 55107/UNIVERSAL	56
78	77	77	19	SEXUAL HEALING	◆ MAX-A-MILLION 20 FINGERS (M.GAYE, O.BROWN, D.RITZ) (C) (D) S.O.S. 14248/200	60
(79)	83	—	2	5 O'CLOCK	◆ NONCHALANT BAM, LONNIE, KAPIN (D.STATEN, SR., A.SIMMONS, JR., K.L.FERGUSON, JR., R.DILL, A.HARRISON) (C) (T) MCA 55075	79
80	73	—	2	AIN'T NO PLAYA	◆ RAPPIN' 4-TAY S.KEITH (A.FORTE, S.KEITH, S.LACY) (M) (T) (X) CHRYSALIS 58527/EMI	73
81	75	75	13	BEWARE OF MY CREW (FROM "A THIN LINE BETWEEN LOVE AND HATE")	◆ L.B.C. CREW FEAT. TRAY D & SOUTH SENTRELL SHOOP DOGGY DOGG, L.HUTTON (R.GILLOU, J.STAMPS, T.DAVIS, S.COMERY, D.W.LUAMS, L.HUTTON, C.BROADUS, L.TROUTMAN) (C) (D) (T) JIVE 42372/WARNER BROS.	75
(82)	85	—	2	LA FAMILIA	◆ FROST TONY G., JULIO G. (A.L.T., FROST) (C) (D) (T) RUTHLESS 1547/RELATIVITY	82
83	70	67	4	PROMISES BROKEN	◆ SOUL ASYLUM B.VIG, SOUL ASYLUM (D.MURPHY, M.PERLMAN) (C) (D) (V) COLUMBIA 78215	63
84	79	80	18	I WILL REMEMBER YOU (FROM "THE BROTHERS MCMULLEN")	◆ SARAH MCLACHLAN P.MARCHAND (S.MCLACHLAN, S.EGAN, D.MERENDA) (C) (D) (T) ARISTA 1-2893	65
85	80	79	8	ALL CRIED OUT	◆ DENINE WITH COLLEGE'S ADAM MARANO A.MARANO (FULL FORCE) (C) (X) VIPER 201/METROPOLITAN	72
(86)	NEW	—	1	WOO-HAH!! GOT YOU ALL IN CHECK	◆ BUSTA RHYMES R.SMITH (T.SMITH, R.SMITH) (C) (M) (T) (X) ELEKTRA 64335/EEG	86
(87)	87	—	2	LET YOUR SOUL BE YOUR PILOT	◆ STING H.PADGHAM, STING (STING) (C) (D) (X) A&M 581456	87
(88)	88	94	3	TAKE A LOOK	◆ J'SON RED HOT LOVER TONE, J.OLVIER (S.BARNES, J.C.OLVIER, T.ROBINSON, D.PORTER) (C) (D) (T) HOLLYWOOD 64003	88
89	78	74	12	IT MATTERS TO ME	◆ FAITH HILL S.HENDRICKS (M.D. SANDERS, E.HILL) (C) (V) WARNER BROS. 17718	74
90	72	71	19	WHERE EVER YOU ARE	◆ TERRY ELLIS DENZIL FOSTER, T.MCELROY (DENZIL FOSTER, T.MCELROY) (C) (D) (X) EASTWEST 64361/EEG	52
91	84	91	6	LEFLAUR LEFLAH ESHKUSHKA	◆ HELTAH SKELTAH AND O.G.C. AS THE FAB 5 T.MOORE, BABY PAUL (P.HENDRICKS, J.MCNAIR, J.BUSH, B.POWELL, S.PRICE, D.YATES) (C) (T) DUCK DOWN 53239/PRIORITY	75
92	81	82	8	ENERGY	◆ DEVONE P.LORIMER, R."HUMPTY" VISSION (DEVONE, R."HUMPTY" VISSION, P.LORIMER, AMANDA C.) (C) (D) (T) AQUA BOOGIEWING 85263/MERCURY	70
(93)	NEW	—	1	PHYSICAL FUNK	◆ DOMINO DOMINO (DOMINO) (C) (D) (M) (T) OUTBURST/RAL 577794/ISLAND	93
94	91	92	9	CELEBRATION/TAKE YOUR CHANCE	◆ FUN FACTORY BASE B. (ARIS, KESSELBAUER, COTTURA, HARDISON) (C) (T) (X) CURB EDEL 76972/CURB	88
95	89	89	20	WE'VE GOT IT GOIN' ON	◆ BACKSTREET BOYS D.POP, M.MARTIN (D.POP, M.MARTIN, H.CRICHLOW) (C) (D) (T) JIVE 42329	69
96	92	88	7	EVERYBODY BE SOMEBODY	◆ RUFFNECK FEATURING YAVAHN D.RICHARDSON, D.JENKINS, S.B.WILSON, D.RICHARDSON, D.JENKINS (C) (T) (X) MCA 55004/STRICTLY RHYTHM	82
97	86	84	12	JUST TAH LET U KNOW	◆ EAZY-E E.WRIGHT (E.WRIGHT, A.TROTTER IV, R.PACE) (C) (D) (T) RUTHLESS 553	

Famous Bad Hair Days Throughout History



ALFALFA
June 31, 1934



ALBERT EINSTEIN
April 1, 1949



DON KING
December 24, 1980

and now...

Attention Retailers:

National "Bad Hair Day" in-store display contest begins on March 12th. Contact your local WEA representative for details.

The "Bad Hair Tour" kicks off this spring across the U.S. and Canada.



"WEIRD AL" YANKOVIC
March 12, 1996

The brand new "Weird Al" Yankovic studio album, **BAD HAIR DAY**, includes the smash hit "Amish Paradise" (a parody of Coolio's "Gangsta's Paradise") plus parodies of hits by U2, TLC, Soul Asylum and Presidents of the United States of America... and more!



wea

The Agency Group Ltd.

IMAGINARY ENTERTAINMENT

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 9, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	—	2	2PAC	DEATH ROW/INTERSCOPE 524204/ISLAND (10.98/16.98) 2 weeks at No. 1	1
2	2	1	37	ALANIS MORISSETTE	WARNER BROS. REPRIS 45901/WARNER BROS. (10.98/15.98) HS	2
3	3	2	15	SOUNDTRACK	ARISTA 18796 (10.98/16.98)	3
4	4	3	21	MARIAH CAREY	COLUMBIA 66700 (10.98 EQ/16.98)	4
5	5	4	21	OASIS	EPIC 67351 (10.98 EQ/16.98) 5 (WHAT'S THE STORY) MORNING GLORY?	4
6	11	10	28	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	COLUMBIA 67291 (9.98 EQ/16.98) HS	6
7	12	—	2	FUGEES	RUFFHOUSE 67147/COLUMBIA (10.98 EQ/15.98)	7
8	6	5	52	SHANIA TWAIN	MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	7
9	8	6	59	BUSH	TRAUMA/INTERSCOPE 92531 AG (10.98/15.98) HS	7
10	9	—	2	WYONNONA	CURB 11090/MCA (10.98/16.98)	9
11	7	7	85	HOOTIE & THE BLOWFISH	ATLANTIC 82613* AG (10.98/16.98) HS	8
12	14	11	18	SMASHING PUMPKINS	VIRGIN 40861 (19.98/22.98)	9
13	16	13	27	JOAN OSBORNE	BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	10
14	13	9	12	ENYA	REPRIS 46106/WARNER BROS. (11.98/17.98)	11
15	10	—	2	GIN BLOSSOMS	A&M 540469 (10.98/16.98)	12
16	15	15	18	ALAN JACKSON	ARISTA 18801 (10.98/16.98)	12
17	20	14	15	R. KELLY	JIVE 41579* (10.98/16.98)	13
18	22	—	2	ADAM SANDLER	WARNER BROS. 46151* (10.98/16.98)	14
19	24	31	3	NEIL DIAMOND	COLUMBIA 67382 (10.98 EQ/16.98)	14
20	17	16	36	NATALIE MERCHANT	ELEKTRA 61745/EEG (10.98/16.98)	15
21	29	23	16	COOLIO	TOMMY BOY 1141* (11.98/16.98)	15
22	25	19	67	TLC	LAFACE 26009/ARISTA (10.98/16.98)	16
23	19	12	5	TORI AMOS	ATLANTIC 82862* AG (10.98/16.98)	16
24	21	18	65	BLUES TRAVELER	A&M 540265 (10.98/17.98)	17
25	18	17	14	GARTH BROOKS	CAPITOL NASHVILLE 32080 (10.98/16.98)	17
26	27	20	14	LL COOL J	DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	18
27	32	25	34	D'ANGELO	EMI 32629 (9.98/13.98)	18
28	26	8	4	EAZY-E	RUTHLESS 5504* RELATIVITY (10.98/16.98)	19
29	23	—	2	TOTAL	BAD BOY 73006*/ARISTA (10.98/15.98)	19
30	30	24	19	SEVEN MARY THREE	MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	20
31	28	22	16	MADONNA	MAVERICK 46100/WARNER BROS. (10.98/17.98)	20
32	40	32	6	LA BOUCHE	RCA 66759 (9.98/15.98)	21
33	33	30	9	EVERCLEAR	TIM KERR 30929*/CAPITOL (9.98/13.98) HS	21
34	31	21	7	KRIS KROSS	RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	22
35	NEW	1	1	NEWSBOYS	STARSONG 20075/VIRGIN (9.98/15.98)	22
36	37	26	20	GREEN DAY	REPRIS 46046*/WARNER BROS. (10.98/16.98)	23
37	43	44	6	THE TONY RICH PROJECT	LAFACE 26022/ARISTA (10.98/15.98)	24
38	34	28	27	GOO GOO DOLLS	WARNER BROS. 45750 (9.98/15.98) HS	24
39	38	33	15	MELISSA ETHERIDGE	ISLAND 524154 (10.98/17.98)	25
40	55	69	31	SOUNDTRACK	MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	25
41	49	37	32	MONICA	ROWDY 37006*/ARISTA (10.98/15.98)	26
42	48	29	17	THA DOGG POUND	DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	26
43	44	40	86	SEAL	2TT/SIRE 45415/WARNER BROS. (10.98/15.98)	27
44	39	35	73	DAVE MATTHEWS BAND	RCA 66449 (9.98/15.98)	27
45	35	38	14	VINCE GILL	MCA 11394 (10.98/16.98)	28
46	50	62	24	RED HOT CHILI PEPPERS	WARNER BROS. 45733 (10.98/16.98)	28
47	58	51	8	NO DOUBT	TRAUMA/INTERSCOPE 92580/AG (10.98/15.98) HS	29
48	42	41	50	COLLECTIVE SOUL	ATLANTIC 82745/AG (10.98/16.98)	29
49	45	43	16	ALICE IN CHAINS	COLUMBIA 67248* (10.98 EQ/16.98)	30
50	76	116	3	VARIOUS ARTISTS	COLUMBIA 67565 (10.98 EQ/17.98)	30
51	36	—	2	JACKSON BROWNE	ELEKTRA 61867/EEG (10.98/16.98)	31
52	57	49	10	EVERYTHING BUT THE GIRL	ATLANTIC 82605/AG (10.98/15.98)	31
53	51	45	18	OZZY OSBOURNE	EPIC 67091 (10.98 EQ/16.98)	32
54	46	27	7	SOUNDTRACK	ISLAND 524146* (10.98/16.98)	32

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	41	34	26	FAITH HILL	WARNER BROS. 45813*/WARNER BROS. (10.98/16.98)	29
56	54	36	31	BONE THUGS-N-HARMONY	RUTHLESS 5539*/RELATIVITY (10.98/15.98)	29
57	52	48	63	GARTH BROOKS	CAPITOL NASHVILLE 29689 (10.98/15.98)	30
58	47	42	5	SOUNDTRACK	POLYDOR 52950H/A&M (10.98/16.98)	30
59	69	50	31	VARIOUS ARTISTS	TOMMY BOY 1137 (10.98/15.98)	31
60	71	53	24	SOLO	PERSPECTIVE 549017/A&M (10.98/16.98)	31
61	75	52	27	SOUNDTRACK	TVT 6110 (9.98/16.98)	32
62	53	46	16	QUINCY JONES	QWEST 45875/WARNER BROS. (10.98/16.98)	32
63	64	55	35	SILVERCHAIR	EPIC 67247 (10.98 EQ/16.98) HS	33
64	77	78	70	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334* (10.98/15.98)	33
65	84	80	7	SPACEHOG	HIFI SIRE 61854/EEG (10.98/15.98) HS	34
66	80	54	14	VARIOUS ARTISTS	TOMMY BOY 1139 (11.98/15.98)	34
67	73	63	72	SOUNDTRACK	MCA 11103* (10.98/16.98)	35
68	70	59	68	EAGLES	GEFFEN 24725 (12.98/17.98)	35
69	82	70	32	XSCAPE	SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	36
70	87	75	46	WHITE ZOMBIE	GEFFEN 24808* (10.98/16.98)	36
71	68	56	20	JANET JACKSON	A&M 540399* (11.98/17.98)	37
72	56	47	5	TRACY LAWRENCE	ATLANTIC 82866/AG (10.98/15.98)	37
73	72	74	15	TRACY CHAPMAN	ELEKTRA 61850/EEG (10.98/16.98)	38
74	66	57	17	DEF LEPPARD	MERCURY 528718 (10.98 EQ/16.98)	38
75	79	65	4	VARIOUS ARTISTS	RCA VICTOR 62707 (10.98/16.98)	39
76	67	77	78	BOYZ II MEN	MOTOWN 530323 (10.98/16.98)	39
77	NEW	1	1	AUDIO ADRENALINE	FOREFRONT 55144/CHORDANT (9.98/15.98)	40
78	61	61	23	TIM MCGRAW	CURB 77800 (10.98/16.98)	40
79	81	71	96	LIVE	RADIOACTIVE 10997*/MCA (10.98/16.98)	41
80	60	64	23	MICHAEL BOLTON	COLUMBIA 67300 (10.98 EQ/16.98)	41
81	90	72	29	KORN	IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	42
82	86	—	2	SOUNDTRACK	JAC MAC 46134/WARNER BROS. (10.98/15.98)	42
83	78	39	4	MINISTRY	WARNER BROS. 45838* (10.98/16.98)	43
84	85	73	15	ACE OF BASE	ARISTA 18806 (10.98/16.98)	43
85	117	120	4	VARIOUS ARTISTS	COI D FRONT 6218/K TEL (8.98/14.98)	44
86	100	93	34	FOO FIGHTERS	ROSWELL 34027*/CAPITOL (10.98/16.98)	44
87	62	76	7	SOUNDTRACK	COLUMBIA 67522 (10.98 EQ/16.98)	45
88	92	86	14	DC TALK	FOREFRONT 25140/CHORDANT (10.98/16.98)	45
89	74	60	27	DEEP BLUE SOMETHING	RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS	46
90	83	87	19	CLAY WALKER	GIANT 24640/WARNER BROS. (10.98/15.98)	46
91	95	81	17	CYPRESS HILL	RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	47
92	65	58	21	REBA MCENTIRE	MCA 11264 (10.98/16.98)	47
93	59	67	14	THE BEATLES	APPLE 34445*/CAPITOL (19.98/31.98)	48
94	103	84	12	IMMATURE	MCA 11385* (9.98/15.98)	48
95	114	—	2	SOUNDTRACK	ELEKTRA 61888/EEG (10.98/16.98)	49
96	96	79	27	RANCID	EPITAPH 86444* (8.98/13.98)	49
97	98	102	48	JOHN MICHAEL MONTGOMERY	ATLANTIC 82728/AG (10.98/16.98)	50
98	106	90	31	TOADIES	INTERSCOPE 92402/AG (10.98/15.98) HS	50
99	63	169	32	BETTE MIDLER	ATLANTIC 82823/AG (10.98/16.98)	51
100	88	83	16	BOYZ II MEN	MOTOWN 530584* (10.98/16.98)	51
101	93	88	32	SELENA	EMI LATIN 34123/EMI (10.98/16.98)	52
102	104	92	14	DON HENLEY	GEFFEN 24834 (10.98/16.98)	52
103	105	66	16	GOODIE MOB	LAFACE 26018/ARISTA (10.98/15.98)	53
104	89	95	27	COLLIN RAYE	EPIC 67033 (10.98 EQ/15.98)	53
105	112	97	74	BRANDY	ATLANTIC 82610/AG (9.98/15.98)	54
106	107	82	26	FAITH EVANS	BAD BOY 73003*/ARISTA (10.98/15.98)	54
107	109	99	17	VARIOUS ARTISTS	LAVA 92604/AG (10.98/16.98)	55
108	119	105	237	METALLICA	ELEKTRA 61113*/EEG (10.98/15.98)	56
109	121	94	23	JUNIOR M.A.F.I.A.	UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	56

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

Billboard 200

continued

FOR WEEK ENDING MARCH 9, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
(110)	NEW		1	LOU REED	SET THE TWILIGHT REELING	110
111	94	85	22	SOUNDTRACK	REPRISE 46008/WARNER BROS. (10.98/16.98) 38 FRIENDS	41
112	101	91	4	SOUNDTRACK	MILAN 35739 (9.98/15.98) BED OF ROSES	91
(113)	151	152	10	JARS OF CLAY	ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS JARS OF CLAY	113
(114)	130	123	20	SOUNDTRACK	CAPITOL 32617 (10.98/16.98) CLUELESS	49
115	116	118	15	ROLLING STONES	▲ VIRGIN 41040* (10.98/17.98) STRIPPED	9
116	113	108	29	DAVID LEE MURPHY	● MCA 11044 (10.98/15.98) HS OUT WITH A BANG	52
117	111	104	24	TRAVIS TRITT	● WARNER BROS. 46001 (10.98/16.98) GREATEST HITS - FROM THE BEGINNING	21
118	97	96	5	PATTY LOVELESS	EPIC 67269 (10.98 EQ/15.98) TROUBLE WITH THE TRUTH	90
119	120	110	22	GERALD LEVERT & EDDIE LEVERT, SR.	● EASTWEST 61859/EEG (10.98/15.98) FATHER AND SON	20
(120)	140	153	13	RADIOHEAD	CAPITOL 29626 (10.98/15.98) THE BENDS	120
121	115	127	18	BOB SEGER & THE SILVER BULLET BAND	● CAPITOL 99774* (10.98/16.98) IT'S A MYSTERY	27
122	123	121	210	ENYA	▲ REPRISE 26775/WARNER BROS. (10.98/16.98) 39 SHEPHERD MOONS	17
(123)	178	185	16	BONNIE RAITT	● CAPITOL 33705 (14.98/26.98) ROAD TESTED	44
(124)	158	161	20	GARBAGE	ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS GARBAGE	124
(125)	135	109	46	SOUNDTRACK	▲ PRIORITY 53959* (10.98/15.98) FRIDAY	1
126	110	103	22	AC/DC	▲ EASTWEST 61780*/EEG (10.98/16.98) BALLBREAKER	4
127	129	112	17	VARIOUS ARTISTS	TOMMY BOY 1138 (11.98/15.98) MTV PARTY TO GO VOLUME 7	54
128	99	98	32	JEFF FOXWORTHY	▲ WARNER BROS. 45856 (10.98/16.98) GAMES REDNECKS PLAY	8
129	126	134	22	THE MAVERICKS	MCA 11257* (10.98/15.98) MUSIC FOR ALL OCCASIONS	58
130	102	111	171	KENNY G	▲ ARISTA 18646 (10.98/15.98) 40 BREATHLESS	2
131	124	149	4	SOUNDTRACK	PANGAEA 36071/L.R.S. (9.98/15.98) LEAVING LAS VEGAS	124
132	108	89	7	VAN MORRISON WITH GEORGIE FAME & FRIENDS	VERVE 529136 (10.98/16.98) HOW LONG HAS THIS BEEN GOING ON	55
133	118	100	12	VARIOUS ARTISTS	MCA 11349* (10.98/16.98) SATURDAY MORNING CARTOONS GREATEST HITS	67
(134)	190	146	39	SOUNDTRACK	▲ WALT DISNEY 60874 (10.98/16.98) 41 POCAHONTAS	1
(135)	NEW		1	VARIOUS ARTISTS	WALT DISNEY 60889 (10.98 Cassette) WINNIE THE POOH SING-ALONG	135
136	125	122	17	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	EPIC 66217* (10.98 EQ/16.98) GREATEST HITS	39
137	138	129	30	BRYAN WHITE	● ASYLUM 61642/EEG (9.98/15.98) HS BRYAN WHITE	88
138	131	115	32	JODECI	▲ UPTOWN 11258*/MCA (10.98/16.98) THE SHOW, THE AFTER PARTY, THE HOTEL	2
139	128	68	5	THE D.O.C.	GIANT 24627/WARNER BROS. (10.98/16.98) HELTER SKELTER	30
140	143	143	8	3T	MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS BROTHERHOOD	140
141	127	128	84	VINCE GILL	▲ MCA 11047 (10.98/15.98) WHEN LOVE FINDS YOU	6
142	91	107	24	GEORGE STRAIT	▲ MCA 11263 (39.98/49.98) STRAIT OUT OF THE BOX	43
(143)	162	150	73	THE CRANBERRIES	▲ ISLAND 524050 (10.98/17.98) 42 NO NEED TO ARGUE	6
144	142	141	178	QUEEN	▲ HOLLYWOOD 61265 (10.98/17.98) GREATEST HITS	11
(145)	173	—	3	JEWEL	ATLANTIC 82700/AG (10.98/15.98) HS 43 PIECES OF YOU	145
146	122	130	21	TERRI CLARK	MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS TERRI CLARK	119
147	132	139	55	ALISON KRAUSS	▲ ROUNDER 0325* (9.98/15.98) HS NOW THAT I'VE FOUND YOU: A COLLECTION	13
(148)	NEW		1	2 UNLIMITED	RADIKAL 15446/CRITIQUE (10.98/15.98) HS HITS UNLIMITED	148
149	136	132	29	SOPHIE B. HAWKINS	● COLUMBIA 53300 (10.98 EQ/16.98) WHALER	65
(150)	168	131	11	VARIOUS ARTISTS	LOUD 66805*/RCA (10.98/15.98) FUNKMASTER FLEX: 60 MINUTES OF FUNK	108
151	156	158	26	MICHAEL W. SMITH	● REUNION 83953/ARISTA (10.98/15.98) I'LL LEAD YOU HOME	16
152	149	136	7	KENNY WAYNE SHEPHERD	GIANT 24621/WARNER BROS. (10.98/15.98) HS LEDBETTER HEIGHTS	125
153	155	151	119	TOM PETTY & THE HEARTBREAKERS	▲ MCA 10813 (10.98/17.98) 44 GREATEST HITS	5
154	152	138	107	GREEN DAY	▲ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS 45 DOOKIE	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	147	126	15	SILK	ELEKTRA 61849/EEG (10.98/16.98) SILK	46
156	163	133	16	GROOVE THEORY	EPIC 57421* (10.98 EQ/15.98) GROOVE THEORY	69
157	146	155	62	SADE	▲ EPIC 66686* (10.98 EQ/16.98) 46 THE BEST OF SADE	9
158	160	145	259	ENIGMA	▲ CHARISMA 86224/VIRGIN (9.98/13.98) MCMXC A.D.	6
159	144	113	4	AIMEE MANN	DGC 24951/GEFFEN (10.98/16.98) I'M WITH STUPID	82
160	159	174	105	CELINE DION	▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98) THE COLOUR OF MY LOVE	4
161	172	148	103	NINE INCH NAILS	▲ NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98) THE DOWNWARD SPIRAL	2
162	165	117	17	EIGHTBALL & MJG	● SUAVE 1521*/RELATIVITY (10.98/16.98) ON TOP OF THE WORLD	8
163	183	182	223	NIRVANA	▲ DGC 24425*/Geffen (10.98/15.98) NEVERMIND	1
164	153	157	127	MELISSA ETHERIDGE	▲ ISLAND 848660 (10.98/17.98) 47 YES I AM	15
(165)	RE-ENTRY		5	VARIOUS ARTISTS	WALT DISNEY 60863 (9.98/13.98) WINNIE THE POOH: TAKE MY HAND	158
166	174	171	93	OFFSPRING	▲ EPITAPH 86432* (8.98/14.98) HS SMASH	4
167	166	101	4	NOFX	EPITAPH 86457* (9.98/14.98) HEAVY PETTING ZOO	63
168	150	165	22	MARTINA MCBRIDE	● RCA 66509 (9.98/15.98) WILD ANGELS	77
169	176	125	67	ABBA	▲ POLYDOR 517007/ISLAND (10.98/17.98) 48 GOLD	63
170	141	106	5	SOUNDTRACK	EPIC SOUNOTRAX 67523 (10.98 EQ/16.98) FROM DUSK TILL DAWN	89
171	139	135	22	LISA LOEB & NINE STORIES	● GEFFEN 24734 (10.98/16.98) 49 TAILS	30
172	145	144	314	ORIGINAL LONDON CAST	▲ POLYDOR 831563*/A&M (10.98 EQ/17.98) 50 PHANTOM OF THE OPERA HIGHLIGHTS	46
173	161	175	18	AARON TIPPIN	RCA 66740 (9.98/15.98) TOOL BOX	63
174	182	124	16	GENIUS/GZA	● GEFFEN 24813* (10.98/16.98) LIQUID SWORDS	9
(175)	NEW		1	STABBING WESTWARD	COLUMBIA 66152 (9.98/15.98) HS WITHER BLISTER BURN + PEEL	175
176	175	156	117	MARIAH CAREY	▲ COLUMBIA 53205* (10.98 EQ/16.98) 51 MUSIC BOX	1
177	133	140	86	SOUNDTRACK	▲ EPIC SOUNOTRAX 66329/EPIC (15.98 EQ/24.98) FORREST GUMP	2
178	137	147	104	YANNI	▲ PRIVATE MUSIC 82116 (10.98/15.98) LIVE AT THE ACROPOLIS	5
179	157	166	39	CHRIS ISAAK	● REPRISE 45845/WARNER BROS. (10.98/15.98) 52 FOREVER BLUE	31
180	180	183	35	LORRIE MORGAN	● BNA 66508 (10.98/15.98) GREATEST HITS	46
181	193	197	69	NIRVANA	▲ DGC 24727*/Geffen (10.98/16.98) 53 MTV UNPLUGGED IN NEW YORK	1
182	170	114	16	THE CLICK	SICK WID IT 41562/JIVE (10.98/15.98) GAME RELATED	21
183	186	181	219	PEARL JAM	▲ EPIC 47857* (10.98 EQ/16.98) HS TEN	2
184	167	176	101	TIM MCGRAW	▲ CURB 77659 (9.98/15.98) NOT A MOMENT TOO SOON	1
(185)	200	—	2	LONESTAR	BNA 66642 RCA (9.98/15.98) HS LONESTAR	185
(186)	RE-ENTRY		53	ADAM SANDLER	● WARNER BROS. 45393 (9.98/15.98) HS 52 THEY'RE ALL GONNA LAUGH AT YOU	129
187	194	192	50	ANNIE LENNOX	▲ ARISTA 25717 (10.98/16.98) 55 MEDUSA	11
188	179	170	44	WADE HAYES	● COLUMBIA 66412 (9.98 EQ/15.98) HS OLD ENOUGH TO KNOW BETTER	99
189	177	167	12	VARIOUS ARTISTS	SPARROW 51516 (15.98/17.98) 56 WOW-1996	144
(190)	RE-ENTRY		7	DEBORAH COX	ARISTA 18781 (10.98/15.98) HS DEBORAH COX	102
191	189	178	99	SARAH MCLACHLAN	▲ NETTWERK 18725/ARISTA (9.98/15.98) HS FUMBLING TOWARDS ECSTASY	50
192	197	179	33	SHAGGY	● VIRGIN 40158* (10.98/15.98) BOOMBASTIC	34
193	134	172	5	VARIOUS ARTISTS	MADACY 4902 (4.98/9.98) LOVE SONGS FROM THE MOVIES	51
194	192	173	23	AL GREEN	THE RIGHT STUFF 30300/CAPITOL (10.98/16.98) GREATEST HITS	127
(195)	RE-ENTRY		2	JERALD DAEMYON	GRP 9829 (9.98/16.98) HS THINKING ABOUT YOU	195
196	148	142	14	BRUCE SPRINGSTEEN	COLUMBIA 67484* (10.98 EQ/16.98) 57 THE GHOST OF TOM JOAD	11
197	185	164	4	LINDA DAVIS	ARISTA 18804 (9.98/15.98) HS SOME THINGS ARE MEANT TO BE	164
198	164	163	24	BLACKHAWK	● ARISTA 18792 (10.98/15.98) STRONG ENOUGH	22
(199)	RE-ENTRY		12	THE PHARCYDE	DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98) LABCABIN CALIFORNIA	37
200	191	194	20	K.D. LANG	● WARNER BROS. 46034* (10.98/16.98) ALL YOU CAN EAT	37

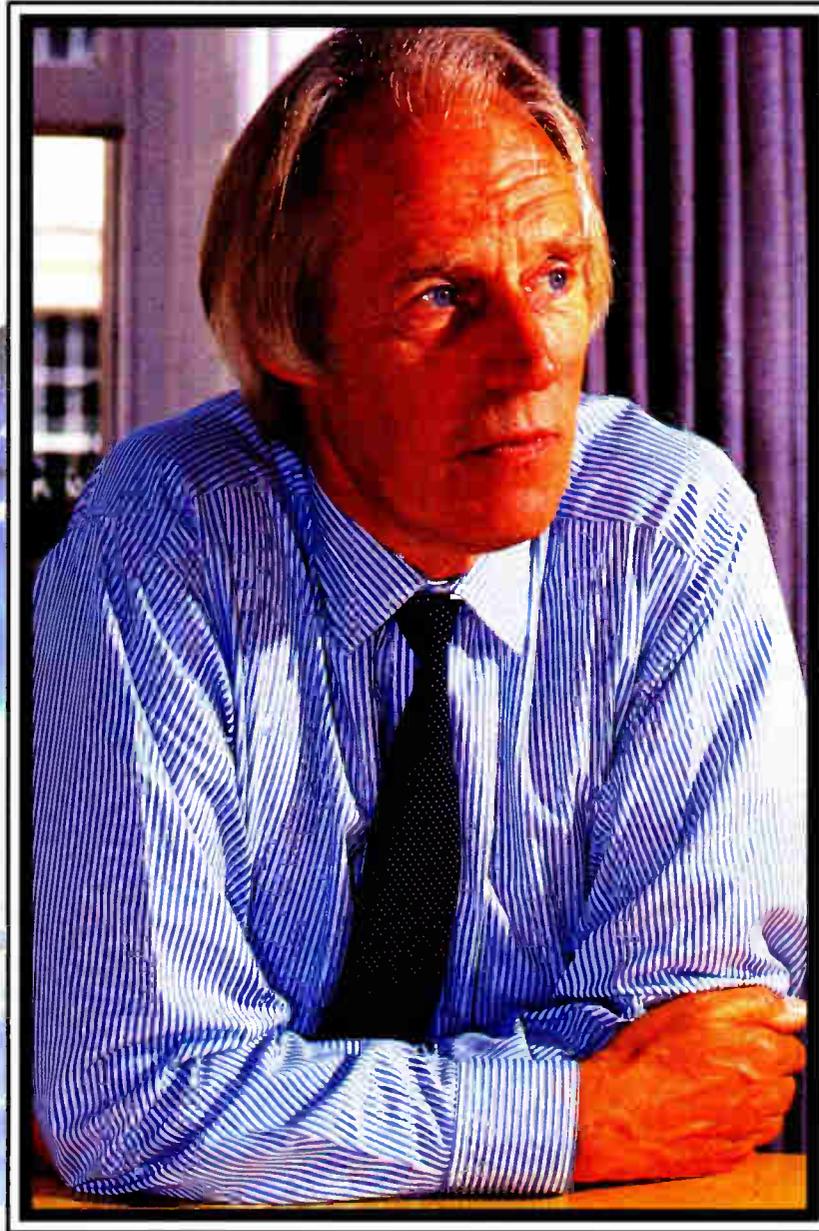
TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 1	The Cranberries 143	Genius/GZA 174	Kris Kross 34	Lorrie Morgan 180	Rancid 96	Central... 54	Club Mix '96 Volume 1 85
2 Unlimited 148	Cypress Hill 91	Vince Gill 45, 141	La Bouche 32	Alanis Morissette 2	Collin Raye 104	Forrest Gump 177	Funkmaster Flex: 60 Minutes Of Funk 150
3T 140	The D.O.C. 139	Jim Blossoms 15	k.d. lang 200	Red Hot Chili Peppers 46	Red Hot Chili Peppers 46	Friday 125	Jock Jams Vol. 1 59
Abba 169	Jerald Daemyon 195	Goodie Mob 103	Tracy Lawrence 72	Friends 132	The Tony Rich Project 37	Friends 111	Love Songs From The Movies 193
AC/DC 126	D'Angelo 27	Goo Goo Dolls 38	Annie Lennox 187	Lou Reed 110	Rolling Stones 115	From Dusk Till Dawn 170	MTV Party To Go Volume 7 127
Ace Of Base 84	Linda Davis 197	Al Green 194	Gerald Levert & Eddie Levert, Sr. 119	Live 79	Sade 157	Leaving Las Vegas 131	Mortal Combat 61
Alice In Chains 49	DC Talk 88	Green Day 36, 154	Gerald Levert & Eddie Levert, Sr. 119	LL Cool J 26	Seal 43	Mortal Combat 61	Mr. Holland's Opus 58
Tori Amos 23	Deep Blue Something 89	Groove Theory 156	Live 79	Lisa Loeb & Nine Stories 171	Bob Seger & The Silver Bullet Band 64, 121	Mr. Holland's Opus 58	Mr. Holland's Opus 58
Audio Adrenaline 77	Neil Diamond 19	Sophie B. Hawkins 149	Live 79	Lonestar 185	Kenny Wayne Shepherd 152	Pulp Fiction 67	A Thin Line Between Love & Hate 82
The Beatles 93	Celine Dion 160	Wade Hayes 188	LL Cool J 26	NOFX 167	Sevens Mary Three 30	A Thin Line Between Love & Hate 82	Waiting To Exhale 3
Blackhawk 198	Del Leppard 74	Don Henley 102	Madonna 31	Oasis 5	Shaggy 192	Spacehog 65	Spacehog 65
Blues Traveler 24	Neil Diamond 19	Faith Hill 55	Madonna 31	Offspring 166	Kenny Wayne Shepherd 152	Bruce Springsteen 196	Bruce Springsteen 196
Michael Bolton 80	Celine Dion 160	Hootie & The Blowfish 11	Madonna 31	ORIGINAL LONDON CAST	Silk 155	Stabbing Westward 175	Stabbing Westward 175
Bone Thugs-N-Harmony 56	Eagles 68	Immatute 94	Madonna 31	Phantom Of The Opera Highlights 172	Silva 101	George Strait 142	George Strait 142
Boyz II Men 76, 100	Eazy-E 28	Chris Isaak 179	Madonna 31	Joan Osborne 13	Sevens Mary Three 30	George Strait 142	George Strait 142
Brandy 105	Enigma 158	Chris Isaak 179	Madonna 31	Ozzy Osbourne 53	Shaggy 192	George Strait 142	George Strait 142
Garth Brooks 25, 57	Enya 14, 122	Immatute 94	Madonna 31	Pearl Jam 183	Smashing Pumpkins 12	George Strait 142	George Strait 142
Jackson Browne 51	Melissa Etheridge 39, 164	Janet Jackson 71	Madonna 31	Tom Petty & The Heartbreakers 153	Michael W. Smith 151	George Strait 142	George Strait 142
Bush 9	Faith Evans 106	Jars Of Clay 113	Madonna 31	The Pharcyde 199	Solo 60	George Strait 142	George Strait 142
Mariah Carey 4, 176	Everclear 33	Jewel 145	Madonna 31	The Presidents Of The United States Of America 6	Queen 144	George Strait 142	George Strait 142
Tracy Chapman 73	Everything But The Girl 52	Jodeci 138	Madonna 31	Queen 144	Radiohead 120	George Strait 142	George Strait 142
Teri Clark 146	Foo Fighters 86	Quincy Jones 62	Madonna 31	Radiohead 120	Bonnie Raitt 123	George Strait 142	George Strait 142
The Click 182	Jeff Foxworthy 128	Junior M.A.F.I.A. 109	Madonna 31	Bonnie Raitt 123		George Strait 142	George Strait 142
Collective Soul 48	Fugees 7	R. Kelly 17	Madonna 31			George Strait 142	George Strait 142
Coolio 21	Kenny G 130	Korn 81	Madonna 31			George Strait 142	George Strait 142
Deborah Cox 190	Garbage 124	Alison Krauss 147	Madonna 31			George Strait 142	George Strait 142



Chrysalis

Group plc



congratulates

GEORGE MARTIN

on his well deserved

GRAMMY

TRUSTEES AWARD

and the recognition of his contribution to

'Beatles Live At The BBC'

(Category - Best Historical Album)

and is proud of the many roles he plays within the

Chrysalis Group of Companies



FOUNDER AND CHAIRMAN
of Air Studios



FOUNDER AND CHAIRMAN
Represented by Air Edel Associates
for Film & Television Music



DIRECTOR
Chrysalis Group plc



CHAIRMAN
Heart 106.2 fm



RECORDING ARTIST
for The Echo Label

Winners Of The 38th Annual Grammy Awards

RECORD OF THE YEAR

"Kiss From A Rose," Seal, ZTT/Sire/Warner Bros. Producer: Trevor Horn

ALBUM OF THE YEAR

"Jagged Little Pill," Alanis Morissette, Maverick/Reprise. Producer: Glen Ballard

SONG OF THE YEAR

"Kiss From A Rose," Seal, songwriter:

BEST NEW ARTIST

Hootie & the Blowfish, Atlantic.

BEST POP VOCAL PERFORMANCE, FEMALE

"No More 'I Love You's,'" Annie Lennox, Arista.



HOOTIE & THE BLOWFISH

BEST POP VOCAL PERFORMANCE, MALE

"Kiss From A Rose," Seal, ZTT/Sire/Warner Bros.

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Let Her Cry," Hootie & the Blowfish, Atlantic.

BEST POP VOCAL COLLABORATION

"Have I Told You Lately That I Love You?," the Chieftains with Van Morrison, RCA Victor.

BEST POP INSTRUMENTAL PERFORMANCE

"Mariachi Suite," Los Lobos, Epic Soundtrax.

BEST POP ALBUM

"Turbulent Indigo," Joni Mitchell, Reprise.

BEST TRADITIONAL POP VOCAL PERFORMANCE

"Duets II," Frank Sinatra, Capitol.

BEST FEMALE ROCK VOCAL PERFORMANCE

"You Oughta Know," Alanis Morissette, Maverick/Reprise.

BEST MALE ROCK VOCAL PERFORMANCE

"You Don't Know How It Feels," Tom Petty, Warner Bros.

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Run-Around," Blues Traveler, A&M.

BEST HARD ROCK PERFORMANCE

"Spin The Black Circle," Pearl Jam, Epic Records.

BEST METAL PERFORMANCE

"Happiness In Slavery," Nine Inch Nails, A&M.

BEST ROCK INSTRUMENTAL PERFORMANCE

"Jessica," the Allman Brothers Band, Epic Records.

BEST ROCK SONG

"You Oughta Know," Glen Ballard, Alanis Morissette, songwriters.

BEST ROCK ALBUM

"Jagged Little Pill," Alanis Morissette, Maverick/Reprise.

BEST ALTERNATIVE MUSIC PERFORMANCE

"MTV Unplugged In New York," Nirvana, DGC Records.

BEST FEMALE R&B VOCAL PERFORMANCE

"I Apologize," Anita Baker, Elektra Records.

BEST MALE R&B VOCAL PERFORMANCE

"For Your Love," Stevie Wonder, Motown Records.

BEST R&B PERFORMANCE BY A

DUO OR GROUP WITH VOCAL

"Creep," TLC, LaFace Records.

BEST R&B SONG

"For Your Love," Stevie Wonder, songwriter:

BEST R&B ALBUM

"CrazySexyCool," TLC, LaFace Records.

BEST RAP SOLO PERFORMANCE

"Gangsta's Paradise," Coolio, MCA Soundtracks.

BEST RAP PERFORMANCE BY A DUO OR GROUP

"I'll Be There For You"/"You're All I Need To Get By," Method Man Featuring Mary J. Blige, Def Jam.

BEST RAP ALBUM

"Poverty's Paradise," Naughty By Nature, Tommy Boy.

BEST FEMALE COUNTRY VOCAL PERFORMANCE

"Baby, Now That I've Found You," Alison Krauss, Rounder.

BEST MALE COUNTRY VOCAL PERFORMANCE

"Go Rest High On That Mountain," Vince Gill, MCA.

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Here Comes The Rain," the Mavericks, MCA Records.

BEST COUNTRY VOCAL COLLABORATION

"Somewhere In The Vicinity Of The Heart," Shenandoah with Alison Krauss, Capitol Nashville/Liberty.

BEST COUNTRY INSTRUMENTAL PERFORMANCE

"Hightower," Asleep At The Wheel, Capitol Nashville.

BEST COUNTRY SONG

"Go Rest High On That Mountain," Vince Gill, songwriter:

BEST COUNTRY ALBUM

"The Woman In Me," Shania Twain,



SHANIA TWAIN

Mercury Nashville.

BEST BLUEGRASS ALBUM

"Unleashed," the Nashville Bluegrass Band, Sugar Hill.

BEST NEW AGE ALBUM

"Forest," George Winston, Windham Hill.

BEST CONTEMPORARY JAZZ PERFORMANCE

"We Live Here," Pat Metheny Group, Geffen.

BEST JAZZ VOCAL PERFORMANCE

"An Evening With Lena Horne," Lena Horne, Blue Note.

BEST JAZZ INSTRUMENTAL SOLO

"Impressions," Michael Brecker, Impulse!

BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL OR GROUP

"Infinity," McCoy Tyner Trio Featuring Michael Brecker, Impulse!

BEST LARGE JAZZ ENSEMBLE PERFORMANCE

"Phenomenal Woman," Maya Angelou, Random House Audio Books.

"All Blues," GRP All-Star Big Band and Tom Scott, GRP

BEST LATIN JAZZ PERFORMANCE

"Antônio Brasileiro," Antônio Carlos Jobim, Sony Latin.

BEST ROCK GOSPEL ALBUM

"Lesson Of Love," Ashley Cleveland, Reunion

BEST POP/CONTEMPORARY



STEVIE WONDER

GOSPEL ALBUM

"I'll Lead You Home," Michael W. Smith, Reunion.

BEST SOUTHERN GOSPEL, COUNTRY GOSPEL, OR BLUEGRASS GOSPEL ALBUM

"Amazing Grace—A Country Salute To Gospel," various artists, Sparrow Communications Group.

BEST TRADITIONAL SOUL GOSPEL ALBUM

"Shirley Caesar Live . . . He Will Come," Shirley Caesar, Word.

CONTEMPORARY SOUL GOSPEL ALBUM

"Alone In His Presence," CeCe Winans, Sparrow Communications Group.

BEST GOSPEL ALBUM BY A CHOIR OR CHORUS

"Praise Him . . . Live!," Carol Cymbala, choir director; the Brooklyn Tabernacle Choir; Warner Alliance.

BEST LATIN POP PERFORMANCE

"Amor," Jon Secada, EMI Latin/SBK.

BEST TROPICAL LATIN PERFORMANCE

"Abriendo Puertas," Gloria Estefan, Epic.

BEST MEXICAN-AMERICAN PERFORMANCE

"Flaco Jimenez," Flaco Jimenez, Arista Texas.

BEST TRADITIONAL BLUES ALBUM

"Chill Out," John Lee Hooker, Point-Blank.

BEST CONTEMPORARY BLUES ALBUM

"Slippin' In," Buddy Guy, Silvertone.

BEST TRADITIONAL FOLK ALBUM

"South Coast," Ramblin' Jack Elliott, Red House.

BEST CONTEMPORARY FOLK ALBUM, VOCAL OR INSTRUMENTAL

"Wrecking Ball," Emmylou Harris, Asylum/Elektra.

BEST REGGAE ALBUM

"Boombastic," Shaggy, Virgin.

BEST WORLD MUSIC ALBUM

"Boheme," Deep Forest, 550 Music/Epic.

BEST POLKA ALBUM

"I Love To Polka," Jimmy Sturr, Rounder.

BEST MUSICAL ALBUM FOR CHILDREN

"Sleepy Time Lullabys," J. Aaron Brown and David R. Lehman, producers, Jaba.

BEST SPOKEN-WORD ALBUM FOR CHILDREN

"Prokofiev: Peter And The Wolf," Dan Brootman and Martin Sauer, producers, Erato.

BEST SPOKEN-WORD OR NON-MUSICAL ALBUM

"Phenomenal Woman," Maya Angelou, Random House Audio Books.

BEST SPOKEN COMEDY ALBUM

"Crank Calls," Jonathan Winters, Audio Select.

BEST MUSICAL SHOW ALBUM

"Smokey Joe's Cafe—The Songs Of Leiber And Stoller" (original Broadway cast), Jerry Leiber, Arif Mardin, Mike Stoller; producers; Jerry Leiber, lyricist; Mike Stoller, composer; Atlantic Theater.

BEST INSTRUMENTAL COMPOSITION

"A View From The Side," Bill Holman, composer (the Bill Holman Band), JVC.

BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR TELEVISION

"Crimson Tide," Hans Zimmer, composer; Hollywood.

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR TELEVISION

"Colors Of The Wind" (from "Pocahontas"), Alan Menken, Stephen Schwartz, songwriters, Hollywood.

BEST INSTRUMENTAL ARRANGEMENT

"Lament" (track from "Tangence") Robert Farnon, arranger (J.J. Johnson with the Robert Farnon Orchestra), Verve.

BEST INSTRUMENTAL ARRANGEMENT WITH VOCAL(S)

"I Get A Kick Out Of You," (track from "Velvet & Brass"), Rob McConnell, arranger (Mel Torme with Rob McConnell and the Boss Brass), Concord Jazz.

BEST MUSIC VIDEO, SHORTFORM

"Scream," Michael Jackson and Janet Jackson; Cean Chaffin, video producer; Mark Romanek, video director: Epic.

BEST MUSIC VIDEO, LONGFORM

"Secret World Live," Peter Gabriel; Robert Warr; video producer; Francois Girard, video director: Geffen Home Video.

BEST ALBUM NOTES

"The Complete Stax-Volt Soul Singles, Volume 3: 1972-1975," Rob Bowman, album notes writer; Stax.

BEST HISTORICAL ALBUM

"The Heifetz Collection," (Jascha Heifetz and various artists), John Pfeiffer, compilation producer; Gabriel Banat, Grant Beglarian, Robert Cowan, Mortimer W. Frank, Richard Freed, Erick Friedman, Harris Goldsmith, Josefa Heifetz, George Jellinek, Irving Kolodin, Jacob Lateiner, Laurence Lesser, Myra

C. Livingston, John Pennario, John Pfeiffer, Brooks Smith, album notes writers; J.J. Stelmach, art director; Ray Hall, Thomas MacCluskey, James P. Nichols, Anthony Salvatore, Jon M. Samuels, David Satz, mastering engineers. RCA Victor Gold Seal.

BEST ENGINEERED ALBUM, NON-CLASSICAL

"Wildflowers," Dave Bianco, Richard Dodd, Stephen McLaughlin, and Jim Scott, engineers (Tom Petty), Warner Bros.

BEST RECORDING PACKAGE

"Turbulent Indigo," Robbie Cavolina, Joni Mitchell, art directors (Joni Mitchell), Reprise.

BEST RECORDING PACKAGE, BOXED

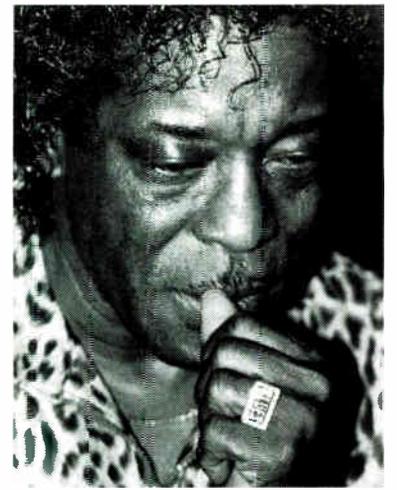


FLACO JIMENEZ

"Messaiaen: Concert A Quatre," (track from "Messaiaen: Concert A Quatre; Les Offrandes Oubliees; Un Sourire, Etc.," Olivier Messiaen, composer; Deutsche Grammophon.

LIFETIME ACHIEVEMENT AWARD

Stevie Wonder



BUDDY GUY

"Civilization Phaze III," Frank Zappa, Gail Zappa, art directors (Frank Zappa), Barking Pumpkin.

PRODUCER OF THE YEAR (NON-CLASSICAL)

Babyface.

BEST CLASSICAL ENGINEERED RECORDING

"Bartók: Concerto For Orchestra; 'Kossuth'—Symphonic Poem," Michael Mailes and Jonathan Stokes, London Records.

CLASSICAL PRODUCER OF THE YEAR

Steven Epstein.

BEST CLASSICAL ALBUM

"Debussy: La Mer; Nocturnes; Jeux, Etc.," Pierre Boulez conducting the Cleveland Orchestra, Deutsche Grammophon.

BEST ORCHESTRAL PERFORMANCE

"Debussy: La Mer; Nocturnes; Jeux, Etc.," Pierre Boulez conducting the Cleveland Orchestra, Deutsche Grammophon.

BEST OPERA RECORDING

"Berlioz: Les Troyens," Charles Dutoit conducting the Orchestre Symphonie de Montreal, London Records.

BEST CHORAL PERFORMANCE

"Brahms: Ein Deutsches Requiem," Herbert Blomstedt, conductor; San Francisco Symphony, San Francisco Symphony Chorus, and various artists, London Records.

BEST CLASSICAL PERFORMANCE, INSTRUMENTAL SOLOIST(S) (WITH ORCHESTRA)

"The American Album (Works Of Bernstein, Barber, Foss)," Itzhak Perlman, violin, EMI Classics

BEST CLASSICAL PERFORMANCE, INSTRUMENTAL SOLOIST(S) WITHOUT ORCHESTRA

"Schubert: Piano Sonatas (B Flat Major And A Major)," Radu Lupu, piano, London Records.

BEST CHAMBER MUSIC PERFORMANCE

"Brahms/Beethoven/Mozart: Clarinet Trios," Emanuel Ax, piano; Yo-Yo Ma, cello; Richard Stoltzman, clarinet; Sony Classical.

BEST CLASSICAL VOCAL PERFORMANCE

"The Echoing Air—The Music Of Henry Purcell (If Music Be The Food Of Love; Sweeter Than Roses, Etc.," Sylvia McNair, soprano, Philips Classics.

BEST CONTEMPORARY COMPOSITION

"Messaiaen: Concert A Quatre," (track from "Messaiaen: Concert A Quatre; Les Offrandes Oubliees; Un Sourire, Etc.," Olivier Messiaen, composer; Deutsche Grammophon.

LIFETIME ACHIEVEMENT AWARD

Stevie Wonder

GRAMMYS LED BY MORISSETTE, SEAL

(Continued from page 1)

"The wonderful thing about God," Wonder said, "is that when he gave talent away, he didn't give it to one person."

To be sure, Alanis Morissette's four-Grammy triumph, which included album of the year honors for her Maverick/Reprise/Warner Bros. bow, "Jagged Little Pill," was both a high-profile validation of the singer/songwriter's abrasive talents and the fulfillment of NARAS president Mike Greene's long-running quest to get his votership in sync with cutting-edge music.

But Morissette—who also took best

rock album honors and best female rock vocal performance and best rock song for "You Oughta Know"—shared the spotlight, and the top award categories, with other meteoric young artists. English vocalist Seal collected three Grammys, including record of the year and song of the year, for his lilting ZTT/Sire/Warner Bros. hit "Kiss From A Rose," while the best-selling South Carolina quartet Hootie & the Blowfish gathered two trophies, including the best new artist award.

There were also some trumps by veteran artists. Joni Mitchell, Billboard's

1995 Century Award honoree, scored two Grammys, including best pop album, for her Reprise opus "Turbulent Indigo." In the best female pop vocal performance category, Annie Lennox topped a strong field that included Mariah Carey, Bonnie Raitt, and debutante Joan Osborne, winning for "No More 'I Love You's'" from her Arista set "Medusa."

Even Wonder collected two new statuettes for his song "For Your Love"; he was also indirectly honored when Coolio's "Gangsta's Paradise"—based on Wonder's 1976 recording "Pastime Par-

adise"—won for best rap solo performance.

The prevailing label group of the night was Warner Bros./Reprise, which celebrated the multiple wins of Morissette, Seal, and Mitchell; revelry was high at the Warner Music Group post-Grammy party, where the companies feted those winners and Atlantic's Hootie.

Morissette's victory was a startling and largely unexpected one, given the traditional conservatism of NARAS voters; only last year, Tony Bennett's "MTV Unplugged" won as album of the year.

However, since Morissette shared the evening's glory with Seal and Hootie, her four Grammys may not translate into the retail gold rush that followed recent multi-Grammy wins by Bruce Springsteen in 1995, Eric Clapton in 1993, and Bonnie Raitt in 1989.

Morissette's album has already sold more than 5.3 million units, according to SoundScan, and holds at No. 2 on The Billboard 200 this week; the Canadian vocalist is far better known than another new performer, Joan Osborne, who was nominated for five awards but came away winless.

Bob Bell, new-music buyer at 280-store Wherehouse Entertainment in Torrance, Calif., says of Morissette's performance, "It'll certainly be good for sales, but ['Jagged Little Pill'] has already sold millions and will not gain the phenomenal sales that a Joan Osborne might have gotten."

Lew Garrett, VP of purchasing at 390-store Camelot Music in North Canton, Ohio, says, "For those [albums] that have been out there, you'll get a little bump, but I don't think you'll see the large incremental sales that you'd see on a breakthrough artist."

A dissenting opinion was sounded by Al Wilson, senior VP of merchandising at the 158-store Strawberries chain in Milford, Mass. "If they're selling that well now, with that additional frenzy and pandemonium, that will get anyone who's interested out to buy them," he says.

On Grammy night, Morissette's ultimate potential for further commercial rewards took a back seat to her heightened artistic luster.

"We were vindicated," crowed Maverick co-CEO Freddy DeMann. "The people voted for it, and finally the academy was in step."

NARAS president Greene—who this year took the unprecedented step of naming a 25-person committee to review nominations in the album, song, and record of the year and new artist categories—seconded DeMann's view backstage, just as Morissette took the stage to collect her album of the year trophy with producer Glen Ballard.

"The panel's decisions were definitely reflected not only in the nominees but also in some of the winners tonight," Greene said. "This year was a good example of how we have picked it up."

Perhaps the best indicator of how the winds of change have blown at the Grammys was the showing for Mariah Carey. The Columbia superstar, who was selected as best new artist six years ago, received the same number of nominations as Morissette, six, but went home empty-handed.

Michael Jackson, who swept the 1983 awards with eight wins, lost to Morissette in the album of the year category and took home just one award, for best shortform video for "Scream," his duet with sister Janet.

Truly, the night belonged to the young artists, whose wares were on display on the televised Shrine Auditorium awards ceremony.

Morissette, backed by a string section, performed a scathing acoustic-based version of "You Oughta Know" (which was aired by CBS with a seven-second tape delay in order to delete a prominent expletive).

Hootie & the Blowfish, Osborne, and Coolio also played live, while Seal was on view twice, singing "Kiss From A Rose" and dueting with Lennox on "What's Goin' On" during a tribute to lifetime achievement honoree Marvin Gaye.

In particular, the high-profile appearances and Grammy wins by Seal and Coolio could supply a major lift to their albums, which have not yet hit their maximum commercial potential.

Coolio's Tommy Boy set "Gangsta's Paradise" has sold 1.1 million units, while Seal's latest self-titled album has topped 2.2 million units, according to SoundScan.

"Those are records that could get a whole new life," says Wherehouse's Bell.

Dave Crouch, music product manager at Virgin Retail in L.A., which operates five U.S. Megastores, says, "Anything the Grammys can do to endear the more accessible rappers like Coolio to us will get a response from consumers and retailers."

Probable beneficiaries from their surprise wins are Mitchell, whose critically lauded "Turbulent Indigo" has sold 229,000 units, and Lennox, whose "Medusa" has topped out at 1.3 million units, according to SoundScan.

While Hootie & the Blowfish's Atlantic set, "Cracked Rear View," has already sold in excess of 8.2 million units, according to SoundScan, the band's dual Grammy win should provide a strong launching pad for its new album, "Fairweather Johnson," due April 23.

Other multiple award winners for the night included R&B trio TLC (with two), bluegrass fiddler/vocalist Alison Krauss (who logged one solo award and shared one with the group Shenandoah), conductor Pierre Boulez (whose Grammys now total 18), and country singer Vince Gill. The latter's victory was especially poignant, since Gill won his Grammys for "Go Rest High On That Mountain," a song written for his brother Bob Coen, who died of a heart attack three years ago.

Beyond its exaltation of young musicians, NARAS advanced an election-year agenda at the awards ceremony and voiced opposition to government cuts in funding for arts in schools.

In his televised speech, Greene excoriated the "cultural strip mining" of "those extremists [who] would dismantle our arts institutions" and urged his audience members to contact their congressional representatives to protest the cuts.

Greene then introduced actor Richard Dreyfuss, who is nominated for an Oscar for his performance in "Mr. Holland's Opus" as an inspiring music teacher whose work is threatened by cuts in arts funding.

"I believe a nation that allows music to become expendable is in danger of becoming expendable itself," Dreyfuss said. "Cutting these programs is like tying our children's hands behind their backs."

In impromptu remarks preceding Greene's and Dreyfuss' speeches, presenter Bobby McFerrin excitedly addressed teachers in the TV audience: "Don't wait for some kind of grant to fall from the skies... Play music for your kids, expose music to your kids."

Insiders' View Of The Grammys

Arena To Be Site Of Next Year's Awards

Billboard reporters Carrie Borzillo, Chris Morris, Melinda Newman, Craig Rosen, and J.R. Reynolds offer a behind-the-scenes view of the Grammys.

NARAS PRESIDENT/CEO Michael Greene announced that next year's Grammys will be held in an arena, such as New York's Madison Square Garden, rather than a large theater. "We cannot get one-third of the people in [Shrine Auditorium] or Radio City Music Hall," he said. Although negotiations with CBS for 1998 may allow the show to be broadcast from a city other than New York or Los Angeles, Greene says that is a "slim" possibility. "I'd say there's an 85% chance that the show will stay in L.A. or New York." Other cities with NARAS chapters, such as Atlanta, Memphis, and Nashville, have been vying for the awards.

THE MAVERICKS, winners in the category for best country duo or group, will start their first headlining tour later this year with fellow nominee Junior Brown as opener. It was the band's idea to ask Brown, said Mavericks lead singer Raul Malo. "It's going to be fun." After a "great" stint opening for Mary Chapin Carpenter, Malo said, the band is itching to headline theaters on its own. "We like the freedom of doing our own shows."

METHOD MAN, winner with Mary J. Blige for best rap duo or group, has signed two artists to Wu Tang Records: Sons Of Man and Killer Army. Method Man said, "I doubt the label will go through RCA," which is the home of his group Wu-Tang Clan. "We're trying to keep the label independent." When asked how it felt to win a Grammy, he said, "I feel like I can eat for another year."

VINCE GILL, whose stirring tribute to his dead brother, "Go Rest High On That Mountain," nabbed him Grammys for best male country vocal and best country song, said performing the song live is emotionally difficult. "What I do when I'm singing it is think of humorous things we did together," he said. "You have to react with levity to the situation."

THE CHIEFTAINS' win in the category of pop collaboration with vocals, over such mainstream acts as Mariah Carey and Boyz II Men and Michael and Janet Jackson, came as a complete surprise, even to Chieftains chief Paddy Maloney, who said he was "flummoxed" when the group won. "I had something prepared in case we won in the folk category, but this hit me like a ton of bricks," he said. "We've had 15 nominations in the last 10 years, but this is the highest category yet." Maloney said the next Chieftains album will feature the music of Galicia, the Celtic region in northwest Spain, and will include Los Lobos and Ry Cooder, as well as some famed Cuban musicians. "I want to go back to the roots... The next album will be less pop-oriented."

AMONG THE NONMUSIC-BIZ celebrity spottings at the after-show label parties were O.J. Simpson prosecutor Marcia Clark and actors Timothy Hutton, Tim Allen, Andy Garcia, and "Beverly Hills, 90210" star Brian Austin Green, who, believe it or not, has an album coming out on Yab Yum/550 Music later this year.

PAST GRAMMY WINNER Bonnie Raitt, who was nominated in the category of best female pop vocal, said,

"I'm taking my first hiatus in 25 years. I just finished an eight-month project with a live album and tour, so I have to say that I've had enough of the Bonnie Raitt world for a while." During her break, she plans to "have some fun, kick back and travel, and do some benefits."

REMARKABLY, Seal's "Kiss From A Rose," which snagged awards for record of the year and song of the year, almost didn't make it onto his album. The song was written eight years ago and, compared to the other tunes on the album, "stood out like a sore thumb," he said. "For a while, we removed it from the running order, and [producer] Trevor Horn, bless his heart, said we had to put it back on. I wasn't very proud of it."

THE WINNER FOR the best rock performance by a duo or group with vocal, Blues Traveler, which is noted for its marathon concerts, will release a two-CD live set June 4 on A&M, according to bassist Bobby Sheehan and guitarist Chan Kinchla. A new studio recording is due in spring 1997. The band's front man, John Popper, said that this year's H.O.R.D.E. tour, which will kick off in New Orleans in early July, will include Lenny Kravitz, Rusted Root, the Dave Matthews Band, and Natalie Merchant.

R.E.M. BASSIST Mike Mills says the band has begun work on its follow-up to "Monster." R.E.M. laid down tracks for two weeks in Athens, Ga., and plans to regroup in Seattle, the current hometown of guitarist Peter Buck. Mills said, "Trying to predict what a new album is going to sound like is pretty difficult. At this point, it's heads or tails, but if I had to make a wild guess, I'd say it will be somewhere between 'Monster' and 'Automatic For The People.'" The album will contain several songs that the band performed live on the Monster tour, as well as new ones. Mills says the band

hopes to have the album out in the fall, but it is unlikely that R.E.M. will tour. "We had enough of that last year," Mills said, referring to the medical mishaps the band experienced on the Monster tour.

PRODUCER OF THE YEAR Kenny "Babyface" Edmonds said that taking home a Grammy provided closure to a creatively challenging year. "I really worked hard, and it's nice to be recognized for that." Edmonds is in the studio completing vocalist Toni Braxton's sophomore album, which is slated for release on LaFace late in the second quarter. Edmonds is also in preliminary production for his own recording project on Epic, which he said will be finished before the end of the year.

STEVIE WONDER said he wants to record a gospel album. "I've always wanted to record one, but first I need to do another regular project," said the Motown artist. It was unclear whether the gospel set would be released through Motown. However, Wonder said that he probably wouldn't get around to recording it until 1997. Upon receiving his 1996 Lifetime Achievement Award, the veteran artist said that this year was special. "It reaffirms my love for the fans and lets me know just how much they appreciate my work."... Speaking of Motown, singer Al B. Sure! has been named VP of A&R at the label. His first act, LaDae!, will have its debut single out this spring. Sure!, who will now be recording for Motown, says that he'll start working on a new album soon and will have a single out in August.



THE LONG & WINDING ROAD



*Congratulations to George Martin on your NARAS 1995/96 Trustees Award
from your friends at EMI Records Group U.K. & Ireland and Abbey Road Studios*

PHISH'S TREY ANASTASIO AIRS HIS JAZZ ON ELEKTRA

(Continued from page 1)

of success. Seeking alternatives to the process of music-making is the strategy Phish guitarist Trey Anastasio employed for his first side project, "Surrender To The Air."

With the help of 15 prominent avant-garde improvisers—including members of the revered Sun Ra Arkestra—Anastasio has sculpted a sprawling 50-minute instrumental suite that draws upon free jazz and progressive rock. Its deliberate abstraction has an extreme, nostalgic tone.

"Surrender To The Air," which is also the name of the loosely based ensemble, streets March 12 on Elektra. "It is an experiment, a chance to see if we could get beyond ego," Anastasio says. "I don't think of this as jazz, just a documentation of people working as a team, sharing the music. It's a simple idea that gets back to why I got into this in the first place."

"Growing up, I used to have jam sessions in the basement of my friend Pete's house, and it was such a rush," he adds. "His mom would be flicking the light for us to cut it out, but we were busy making a joyful noise."

No lights were flicked this time. Even though "Surrender To The Air" is an unusual move, Anastasio had the full support of Phish's label, Elektra.

"The spirit of the record has everything to do with the Phish spirit, absolutely," says the label's VP of marketing, Brian Cohen. "We knew Trey's tastes were extremely wide-ranging when we signed Phish—that's what we liked about him."

The "Surrender" marketing campaign includes a pair of live dates, April 1-2 at the Academy in New York, by the ensemble that created the disc. Print advertising was to be placed in such publications as down beat, JazzTimes, Jazziz, Utne Reader, High Times, and Guitar World.

Elektra has reason to feel beneficent toward Anastasio's inspirations. Phish's last record, 1995's "A Live One," sold 317,000 copies, according to SoundScan.

But the challenge is surely greater for the label's sales team to promote an album that contains no songs per se. Or is it?

"People want everything by the band," says Cohen, "and this is just another part of the Phish mosaic."

Cohen admits that the label's expectations for "Surrender" aren't as high as that of a Phish title, but says that he wouldn't be surprised if the record's sales surpassed what the label anticipates.

"If it sold 75,000, which is unbelievable for a jazz album, we'd be ecstatic," Cohen says.

He adds that "people are ordering the product big time. They think it's

going to sell, no matter what we say. They've experienced Phish in the past. It's a phenomenon."

Copy on the cover of "Surrender To The Air" won't mention Phish; it will simply list Anastasio's name among those of the other musicians. Elektra will stress to its accounts that it be filed under 'S' in the jazz section, but realizes that almost all stores will also shelve it in Phish bins.

Ted Singer, jazz purchaser for the Minneapolis-based Best Buy chain, doesn't see that as a problem.

"If we're to learn anything from the past regarding these bands that have large cult followings, it's this: Most anything they do outside the realm of their normal format has big appeal to their audience," he says. "I would think this is the beginning of a great body of work."

Labeling it "far-out jazz," Singer



says Best Buy will stock the title under both jazz and Phish.

Anastasio believes that the nature of Phish's signature jams has helped educate its audience regarding the language of improvisation on "Surrender." The guitarist doesn't believe the audience will hear the new music as a separate sound.

"Different people like the band Phish for different reasons," he says. "Some like songs; some like jams. Those that like the jams should really, really like this album."

Some, however, do hear "Surrender" as an oddity. In interviews already done with the jazz press, Anastasio has encountered some hostility.

"A couple of the writers were really angry and patronizing in their interviews," he recalls, "and I've never had an experience like that. It kind of put me on the defensive."

"People instantly assume that I have no knowledge of jazz history, and I do," he adds. "They say, 'Don't you know that free jazz, the genre, came and went?' But I'm not them, and I'm not a jazz musician."

However, many of the "Surrender" participants are.

Bob Gullotti is a masterful, Boston-based percussionist. Trum-

peter Michael Ray, a Ra alum who introduced Anastasio to participating Arkestra members Marshall Allen (sax) and Damon Choice (vibes), lives in New Orleans, where he fronts the raucous Cosmic Krewe. Guitarist Marc Ribot and keyboardist John Medeski are active in New York's downtown jazz/rock improv scene.

Flutist Kofi Burbridge and bassist Oteil Burbridge play with the Atlanta-based Aquarium Rescue Unit. Phish drummer Jon Fishman was the Ra zealot who initially played the Arkestra's music for Anastasio. Trombonist James Harvey rounds out the band.

At age 72, Allen is the veteran of the group. He says it was "a nice session filled with a lot of free-form stuff. It's great to hear a young guy trying to do something different."

Ray concurs: "I'd call it a magical session."

The music was recorded last spring at New York's Electric Ladyland studios. The players sat in a circle and exchanged ideas on the spur of the moment.

"I wanted to play guitar in a different context, where I wasn't the lead voice," says Anastasio. "I wanted to be more supportive; I learned how fun that could be while playing at the New Orleans Jazz Fest with Michael Ray."

For Ribot, whose exquisite new solo date, "Don't Blame Me" on DIW, applies extended techniques to such standards as "Body And Soul" and "Dinah," working with Anastasio was an ear-opener.

"I'd heard the name Phish, but I'm a little out of touch with rock groups, so when I was first called I thought, 'Wow, this could be a nightmare.' But it turned out to be lots of fun."

RADIO CAMPAIGN

Elektra is sending "Surrender" to college and NPR stations that play jazz.

Chris Douridas of KCRW Los Angeles says, "Commercial radio wouldn't touch it," but "the fact that there's Phish members involved is a little bit of a welcome mat at radio."

"I could hear this getting on late-night [programs] here, but it's certainly for the more adventurous," he adds. "Though it is interesting to hear what ignites when these players come together, it's a fringe kind of sound."

Anastasio is writing an explanation of "Surrender To The Air" for the Phish newsletter, which is "a major marketing tool," according to Cohen. It has a circulation of more than 100,000, according to management representative Jason Colton.

The record will also be featured on the band's World Wide Web site on the Internet.

Anastasio feels this might be the beginning of a string of extracurricular activities.

At work on Phish's new album in Woodstock, N.Y., the guitarist says some of "Surrender's" tactics have also spilled over to Phish's approach.

"We're trying to keep those open-ended goals in mind," he says. "We're doing a lot of weird, pretty

cool things."

For now, the dialog of "Surrender" is casting a huge shadow on the way Anastasio and associates create.

"This is where a piece of my heart lies, definitely," Anastasio says. "Part of me has been moving toward this path of improvisation. It's wrapped up in a spiritual language and energy that's available if you can get your ego out of the way and let the music come through you."



by Geoff Mayfield

THE CALM BETWEEN THE STORMS: Following two weeks of much-needed growth that included last week's heavy slate of high Billboard 200 debuts, this week's sales charts are disturbingly quiet. Of course, when you follow a chart on which 2Pac roars in with more than half a million units and a No. 1 debut, and you don't have big new releases to maintain the momentum, there's nowhere to go but down. Thank goodness, then, for the Grammys, which should pick up the action on several titles on next week's chart. Don't forget Geoff's Grammy tip: playing the CBS telecast means more than winning a trophy.

Any post-Grammy booms will be most welcome, because the Feb. 27 release schedule lacks the fizz that was stirred when 2Pac, Wynonna, the Gin Blossoms, and the Fugees crashed the top dozen positions. Mind you, a lot of titles hit the stores last Tuesday—including such growing acts as **Bad Religion**, **Clannad**, **Pulp**, and the **Subdudes** and promising newcomers the **Refreshments**—but early retail feedback indicates that none of those will do huge first-week numbers.

Meanwhile, this week's Hot Shot Debut belongs to contemporary Christian act **Newsboys**, who enter at No. 35, certainly a striking contrast from last week's dramatic chart. Still, the Newsboys' arrival is exciting in its own right, because a majority of the title's 27,000 units come from the Christian bookstore circuit. Star Song is taking the album to the Christian market; it will be worked at mainstream accounts by Virgin.

SOFT TOP: You just had to know (or at least, most of you knew) that 2Pac's set would follow the model of most rap and rock albums that open with mega numbers, and, indeed, that is the case, although he still leads No. 2 by a considerable 74% margin. From last week's head-turning 565,500 units, the rapper sees a 52% evaporation that yields a still-respectable 270,000 units for his second-week take. At No. 10, Wynonna—despite a visit on **David Letterman's** show and her own CBS special—sees a second-week slide (a 13.5% drop), as do the No. 15 **Gin Blossoms** (a 32% decline).

But hip-hop act the **Fugees** succeed in swimming against the tide (12-7). After opening on The Billboard 200 with 72,000 units, the group actually manages an 11% gain (80,000 units for the week). That is impressive, and so is the fact that the Fugees debut two tracks, "Killing Me Softly" and "Fu-Gee-La," on Top 40 Airplay Monitor's Top 40 Airplay/Rhythm-Crossover chart.

An MTV promotion helps another act from the house of Columbia zip north, as the **Presidents Of The United States Of America** cash in on the video channel's Presidents Day promotion (11-6). MTV's coverage of the Presidents' Mount Rushmore performance and Buzz Bin play on "Peaches" help the band score Greatest Gainer honors; the 9,500-unit pickup yields a single-week tally of 86,000 units. Radio packs electoral clout, too, as "Peaches" continues to steam at modern rock, album rock, and top 40.

But pull out the Fugees and the Presidents, and you have a very soft top 10. With this week's adjusted criteria, No. 2 **Alanis Morissette** (154,000 units) earns a bullet because she manages a sales drop of less than 1%, and in this mushy week, that's actually an accomplishment. Overall, The Billboard 200 experiences a 17% decline in unit sales.

UP: A 40-market campaign that utilizes radio spots and guitar giveaways breathes new life into the latest **Bonnie Raitt** project. The effort brings her live double set a 27.6% gain and a 178-123 leap... A promotion with Target, which utilized a widely distributed circular, brings zip to **Winnie the Pooh**. Last fall's multi-artist "Winnie the Pooh: Take My Hand" enjoys a 63% sales gain and a re-entry at No. 165, while the value-priced "Winnie the Pooh Sing-Along," which came out in early February, debuts at No. 135. While the Target effort certainly stirs the pot, Walt Disney Records VP of sales **Barry Hafft** says the Pooh trademark—whether affixed to apparel, bedding, or anything else—has been hot since October.

JUST SO YOU KNOW: In the next few weeks, you'll see some changes on Billboard's sales charts. In the next week or two, the listings will reflect Polydor Nashville's new name, A&M. In April, when Interscope moves from WEA to Uni, the label's albums and singles will bear new catalog numbers. Unlike the current arrangement, in which goods are channeled through the Atlantic Group, Interscope will be a stand-alone label at Uni.

SCOTTI BROS. RENAMED

(Continued from page 5)

Scotti Bros.' distribution pact with BMG, which began in 1990, expired Jan. 12.

Gullo says the new pact with WEA comes as All American Music Group is ready to expand. "Having this umbrella allows us to be out actively looking for other acquisitions or other label partners to bring under the music group," he says. "And now that the we're in the same building as the TV division, we're going to see more synergy. We've had artists perform on 'Baywatch' before, and now we're going to see a lot more of that."

With the marketing muscle of WEA behind it, Gullo says, All American Music Group will be able to spend more time on developing artists.

"We want to focus more on really creating a buzz with more anticipation and a demand for what we put out," he says. "It will be a real street focus. We're definitely going to be more aggressive [in terms of] marketing."

Fran Aliberte, senior VP of music sales at WEA, says, "We are very excited at having the Scotti/All Ameri-

can Group in the WEA family. Their professionalism, good taste in picking hits, and historical successes in the entertainment business are a welcome asset to our team."

Myron Roth, president of All American Communications, is also enthusiastic about combining the divisions under one roof and one name.

"It does reflect that we're one company," says Roth, who says that another "Baywatch" album is under consideration. The first "Baywatch" album featured Moore's first single, "Color Me Blue."

ECHO AWARDS ACHIEVE GLOBAL PRESTIGE

(Continued from page 1)

La Bouche, Scatman John—were honored alongside such national stars as Pur, Die Fantastischen Vier, Mark' Oh, and Schwester S. A special accolade was presented to 25-year German music veteran Klaus Doldinger.

The occasion marked the fifth Echo Awards, Germany's equivalent of the Grammys, the Brits, and the Victoires. The event will be televised to a national audience Thursday (7).

The organizers, the German Phono Academy, spiced the show by inviting fans into the audience for the first time. At every mention of the Kelly Family—another of the evening's winners—the fans cheered and stomped their feet, when they weren't waving banners.

STARS COME OUT

The '96 Echos were also notable for the presence of international stars, live instead of via the customary video. Alanis Morissette, who earlier in the week played at the Brit Awards, performed for the Congress Center crowd. She picked up the prize for best international newcomer.

Tina Turner and Meat Loaf—neither of whom were Echo recipients—performed their current singles, "Whatever You Want" and "Not A Dry Eye In The House," respectively. Turner drew one of the night's two standing ovations.

The second ovation was given to Doldinger, whose quarter-century career as leader of Passport and as composer, producer, and jazz man earned him the Echo for lifetime achievement. The musician, perhaps best known internationally for his "Das Boot" movie soundtrack, was visibly moved by the presentation. The award was given to him by another top German artist, Udo Lindenberg, who served as Doldinger's drummer for many years.

Younger musicians were equally prominent at the Echos. The show began with a performance by one of Germany's newest hip-hop acts, the Rodelheim Hartreim Project, decked out in tuxedos and backed by a full string section. RHP's Thomas Hoffman and Moses Pel-

ham then presented the award for best female pop/rock artist to Schwester S, the hip-hop singer whom they produce and with whom they share a label, MCA.

German rap and hip-hop were the hallmark of other winners: Die Fantastischen Vier won for best video ("Sie Ist Weg"), and Fettes Brot won for best new act.

"We broke all records this year," says Phono Academy chairman Gerd Gebhardt, noting the 18 television teams and 300 journalists from all over Europe who came to Hamburg for the ceremonies. He says that the Echo ceremonies are now on a par with other international awards, underscored by the participation of Morissette, Turner, and Meat Loaf.

Echo '96 recipient Madonna (who won for best international female singer) said she would have been present but was in Argentina filming "Evita"; she sent a video of thanks.

Greek composer Vangelis and Ireland's Kelly Family were other Echo recipients, for best international male artist and best international group, respectively.

This year, the Echo honorees

were chosen not only on the basis of the previous year's chart performance, but from the votes of the 200-plus Phono Academy members, who are industry professionals.

One result of this was greater homage paid to dance stars, such as Mark' Oh (best national male artist), Real McCoy (most successful German artist abroad), and La Bouche (best dance single, "Be My Lover"). The latter was produced by Frank Farian, the man behind Milli Vanilli, and the Echo underscored his comeback.

Other national winners were Pur, Howard Carpendale, Angelika Milster, Kastelruther Spatzen, Die Doofen, and Jazzkantine.

Annette Humpe was awarded producer of the year for her work with Die Prinzen, Sin With Sebastian, and Luciletric.

On Feb. 23, three Echo Awards were presented in nonartistic categories: best marketing campaign (Sony Music's drive for Hamburg hard rockers Selig), media (Rolling Stone Germany co-editors Bernd Gockel and Joerg Guelden), and most creative retailer (Prinz-Medienvertrieb GmbH).

STANCE AGAINST CHINESE PIRACY

(Continued from page 5)

Garnett, a regular visitor to China, believes there is still a desire by the Chinese central government to assist the Western industry's aims. However, he restates his view that the desires of central government are often not implemented by China's remote provincial authorities.

"We go to Beijing to talk to the ministry of foreign trade," says Garnett, "and when they tell us they are going to do things, we feel we are entitled to believe them. Then, when you get down to doing the work, you find that things have changed. We just don't seem to be able to get things done."

Garnett says, however, that his overriding concern is the failure of the Chinese central authorities to allow Western penetration of their record business. He says the government's failure to implement its agreement to allow Western companies to form joint ventures represents a "conscious decision to preserve ideological control."

Garnett argues that the Chinese authorities are uncomfortable with giving Western companies the ability to disseminate material that the Chinese might regard as subversive. This means that non-Chinese operations are specifically precluded from distribution, marketing, and retailing.

Garnett believes, though, that entry into these areas is vital. He contends that only by importing Western expertise will the Chinese market approach Western standards.

When asked how bad the situation could get, Garnett says, "It's anybody's guess. There are about 30 CD factories in China—but there is no magic element to the figure 30. The people who supply CD-making equipment would like to see 300. There could be 300 pirate CD plants in China within five years."

IFPI estimates that 265 million unlicensed discs are made each year in China.

To combat this, the organization

has produced a four-point plan of action that has been delivered to Beijing via IFPI's contacts with Western governments. The plan calls for the following:

- Western companies to be allowed to form joint-venture distribution companies. Without market access, says the IFPI, "no early settlement of the piracy problems can be expected."

- The Chinese authorities to build the governmental anti-piracy structures called for in their 1995 agreement with the U.S. and the EU.

- The Chinese authorities to implement their agreement to check all CD production and export orders with IFPI and to ensure that all CD plants incorporate the Source Identification code.

- To take effective anti-piracy measures in the factories. "For nine months following the signing of the agreement, there was no evidence of any enforcement measures taking place against pirate factories," Garnett says.

He adds, "There was then a flurry of activity in December, when six plants were temporarily closed and under judicial investigation. More recently, this action has subsided. Overall, the situation is highly unsatisfactory."

CAPITOL MOVES URBAN DIVISION TO EMI

(Continued from page 3)

ing up the EMI-Capitol Music Group North America before parent company Thorn-EMI puts the music division on the sales block, Koppelman and Gersh say that the move is not related to activity in the U.K.

"One thing has absolutely nothing to do with anything else," says Koppelman.

Gersh concurs: "There is no hidden agenda. It just clearly makes a lot of sense. This is a decision that was made between Davitt, myself, Charles Koppelman, and [EMI-Capitol Records Group North America executive

HOMEFRONT

Billboard Music Group

A WEEKLY UPDATE ON BBMG EVENTS & HAPPENINGS

Billboard Entertainment Marketing Announces Deal To Produce Spanish Radio Countdown Shows

Billboard Entertainment Marketing and CRC, a subsidiary of Hefel Broadcasting Corporation (HBC), have completed a licensing agreement for CRC's Spanish language network to produce weekly radio countdown programs under the Billboard banner. CRC is the nation's largest Spanish language radio network with over 104 affiliates throughout the U.S. and an estimated Hispanic listening audience of 22.3 million (with stations representing 90% of the U.S. Hispanic population.)

CRC will produce three separate weekly top 20 Spanish countdown programs titled "Hot Latin Tracks de Billboard" covering the three dominant Spanish-language formats: Mexican Regional, Pop and Tropical/Salsa. "Hot Latin Tracks de Billboard" will premiere on Saturday, March 16, and Sunday, March 17, and will run every Saturday and Sunday thereafter.

Each two-hour CRC/Billboard countdown program will be tailored to a specific format within the Hispanic market and will incorporate Billboard's Latin music chart toppers in all three genres. The Mexican Regional format will highlight artists such as Los Bukis, Vicente Fernandez and Banda Machos while its pop counterpart format will spotlight such musicians as Luis Miguel, Roberto Carlos and

Gloria Estefan. The Tropical/Salsa program will feature traditional artists like Tito Puente and Celia Cruz as well as newer artists like Tito Nieves, Jerry Rivera and Los Hermanos Rosario.

Jerry Pressman, President/CEO of Billboard Entertainment Marketing Inc. says, "We are happy to be able to expand our audience to include CRC's Spanish language listeners. This agreement with CRC will allow us to provide the Hispanic population with a unique blend of top performers and radio personalities on a weekly basis."

CRC President/CEO David Haymore is also enthusiastic about the joint venture. "Spanish radio stations and advertisers nationwide are excited about these new programs. CRC is extremely pleased to have teamed up with Billboard to provide this quality programming."

CRC was founded in 1986 as a subsidiary of Grupo Radio Centro and purchased by HBC in 1994. HBC, headquartered in Las Vegas, is the largest Spanish-language broadcaster in the U.S.; it currently owns 16 radio stations in the nation's top Hispanic markets, including Los Angeles, New York, Miami, Chicago, Las Vegas and Dallas.

For more information, contact Darren Gold at Billboard Entertainment Marketing at 310-451-7111.

New Offerings From Amusement Business

Amusement Business has published the 1996 Directory of Fairs, Festivals, and Expositions. Completely updated, the guide features a comprehensive directory of over 4,000 state and county fairs, festivals and expositions (which run three or more days) in the U.S. and Canada. Listings are featured alphabetically, in state and county order and contain event name, address, phone number, contact names, exhibit area square footage, seating, attractions, dates, budget and demographical data.

To order, contact AB's Single Copy Department at 615-321-4250, or

send \$55 (U.S. currency only) to AB Single Copy, P.O. Box 24970, Nashville, TN 37202.

Also on sale is Amusement Business' Year End Issue, dated December 18, 1995. This spectacular double issue provides a multitude of chart and statistical data on the top 100 concert and event box-office grosses as well as top venues, top fairs, top amusement parks and much more. To order, contact AB's Single Copy Department at 615-321-4250, or send \$15 (U.S. currency only) to AB Single Copy, P.O. Box 24970, Nashville, TN 37202.

CASSETTES IN 7 DAYS!

300 C-12 Cassettes

for only \$495



INCLUDES
• FREE Deluxe Graphic Design
• Black & white inserts
• Major-Label-Quality
• No-Fine-Print Guarantee

Call today for your FREE, 1995 full color catalog:
1-800-468-9353

24 HOURS TOLL FREE
Outside USA call 609-663-9030; FAX 609-661-3458

DISC MAKERS
AMERICA'S #1 MANUFACTURER FOR THE RECORDING MUSIC INDUSTRY



Stonecreek Boyz. Sony Music Entertainment president/COO Thomas D. Mottola and Boyz II Men celebrate the launch of Stonecreek Recordings, a joint-venture label between Sony Music and the group (Billboard, Feb. 24). In addition to heading Stonecreek, Boyz II Men, who continue to record exclusively for Motown, will be able to work creatively with Sony artists. Pictured, from left, are Michael McCary and Nathan Morris from Boyz II Men, Mottola, and Wanya Morris and Shawn Stockman from Boyz II Men.

Family Channel One Outlet For MTM's New Music Wing

BY DOUGLAS REECE

LOS ANGELES—Composer Al Kasha and entertainment attorney Richard A. Schulenberg have been tapped to co-head MTM Enterprises Inc.'s new music division.

The division will supply music for programming on MTM and the Family Channel, which are owned by International Family Entertainment Inc., in Studio City, Calif.

MTM's music division will also add new titles to the company's catalog of TV and event theme songs and will release new albums.

Kasha, a two-time Academy Award-winning composer, and Schulenberg will work for the company as consultants.

Kasha's compositions include "The Morning After" from "The Poseidon Adventure" and "We May Never Love Like This Again" from "The Towering Inferno." Schulenberg previously worked as director of business affairs for CBS Records. They will be supported by a two-person staff.

Schulenberg says MTM will likely introduce specific label imprints tailored for various MTM/Family Channel projects in the future. Initially, the division will look to ink deals with outside record companies.

Schulenberg says MTM will eventually establish imprints to do soundtracks, children's records, and "whatever else is appropriate.

With the passage of time, we will be moving in and doing our own records."

Schulenberg and Kasha say they also plan to develop new artistic talent, including composers.

A distributor to handle MTM's new products has not been selected.

According to Kasha, the new division will develop soundtracks for films created by MTM and the Family Channel, which together have a nine-picture deal with Sony/TriStar.

Kasha sees other opportunities to produce records featuring music from IFE-owned businesses, including the Ice Capades and four musical theaters in South Carolina.

As far as existing catalog is concerned, Kasha says, advertisers will be targeted as potential clients.

"We have some terrific theme music, ranging from 'St. Elsewhere' to 'Hill Street Blues,'" Kasha says. "We plan on courting advertising companies, because this is the music buyers aged 35-50 grew up with."

MTM is also optimistic about using its various TV shows, including "Cape" and the children's program "Point Of View," to showcase new musical talent.

"With the tremendous exposure that television provides, there really are some untapped opportunities for hit songs," says Kasha. "It happens every so often with [an act such as] the Rembrandts, and it could happen a lot more."



Way To Go. BMG Canada president/GM Paul Alofs presents platinum awards for Martina McBride's last album, "The Way That I Am." Pictured, from left, are Alofs, McBride, and Kim Blake and Bruce Allen of McBride's management firm, Bruce Allen Talent.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	97,701,000	97,115,000 (DN 0.6%)
ALBUMS	86,514,000	83,383,000 (DN 3.6%)
SINGLES	11,187,000	13,732,000 (UP 22.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	55,269,000	59,600,000 (UP 7.8%)
CASSETTE	31,114,000	23,507,000 (DN 24.4%)
OTHER	131,000	276,000 (UP 110.7%)

OVERALL UNIT SALES THIS WEEK

12,580,000

LAST WEEK

13,799,000

CHANGE

DOWN 8.7%

THIS WEEK 1995

11,153,000

CHANGE

UP 12.8%

ALBUM SALES THIS WEEK

10,546,000

LAST WEEK

11,946,000

CHANGE

UP 11.7%

THIS WEEK 1995

9,661,000

CHANGE

UP 9.2%

SINGLES SALES THIS WEEK

2,034,000

LAST WEEK

1,853,000

CHANGE

UP 9.8%

THIS WEEK 1995

1,491,000

CHANGE

UP 36.4%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1995	CHANGE
CD	7,480,000	8,610,000	DN 13.1%	6,129,000	UP 22%
CASSETTE	3,034,000	3,303,000	DN 8.1%	3,517,000	DN 13.7%
OTHER	32,000	33,000	DN 3%	15,000	UP 113.3%

ROUNDED FIGURES

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

SoundScan

The 'Day' The Chart Stood Still

MARIAH CAREY and Boyz II Men have set a new record for the longest-running No. 1 single of the rock era. "One Sweet Day" remains perched atop the singles chart for a 15th week, an unprecedented event in the last four decades.

As chart historians know, Elvis Presley held the record for the longest-running No. 1 hit for most of the rock era, as his two-sided single "Don't Be Cruel"/"Hound Dog" ruled for 11 weeks in 1956. Elvis kept the title until 1962, when Boyz II Men reigned for 13 weeks with "End Of The Road" from the "Boomerang" soundtrack. Two weeks after that single fell from No. 1, Whitney Houston moved into the top spot with "I Will Always Love You" from "The Bodyguard." That remake of a Dolly Parton song held sway for 14 weeks, another new record. Two years later, Boyz II Men tied Houston's record by staying at No. 1 for 14 weeks with "I'll Make Love To You."

The achievement of "One Sweet Day" means that for the third time, the Boyz are connected to the longest-running No. 1 of the rock era. And "Day" has been No. 1 almost twice as long as Carey's previous biggest hits, "Dreamlover" and "Fantasy," both of which were No. 1 for 8 weeks. As "One Sweet Day" is the follow-up to "Fantasy," the first two singles from Carey's "Daydream" album have been No. 1 for a total of 23 weeks.

The long run of "Day" may have prevented Mary J. Blige from reaching the summit; her "Not Gon' Cry" from "Waiting To Exhale" slips to No. 3 this week, replaced by another "Exhale" single, Brandy's "Sittin' Up In My Room." The star of UPN's "Moesha" may have a tough time displacing "Day" next week, as Carey and the Boyz performed the song as the opening number at the Grammys Feb. 28. That exposure may keep the single atop the Hot 100 for a 16th week.

If "Day" is still No. 1 next week, it will be one week away from tying the all-time record for the longest-running No. 1 pop single since Billboard began keeping track in 1940. In the pre-rock-era years of 1940-54, seven singles spent 13 weeks each at No. 1, and one single had an incredible 17-week run. That was "Near You" by Francis Craig & His Orchestra, which hit pole position Aug. 30, 1947.



by Fred Bronson

EVERYBODY HAS TO KNOW: Twenty-seven years ago next week, the Isley Brothers' first T-Neck single, "It's Your Thing," entered the Hot 100. It went on to become the trio's first top 10 hit, peaking at No. 2. Ronald Isley is back in the top 10 this week, as "Down Low (Nobody Has To Know)," the latest R. Kelly single, bullets 22-10. Isley

is featured on the single, and it's his first top 10 hit since he was featured on Rod Stewart's remake of the Isley Brothers' "This Old Heart Of Mine" six years ago.

More impressive, Isley's chart span on the Hot 100 is now 36 years and six months, counting back to the debut of "Shout—Part 1" in September 1959.

'WONDERWALL' OF SOUND: Oasis is the latest British act to have its Hot 100 debut single reach the top 10, as "Wonderwall" vaults 12-8. The last U.K. act to have a debut single peak in the top 10 was Everything But The Girl, still No. 5 with "Missing."

MOTOWN FOREVER: Thirty-three years and three months after she appeared on Hot R&B Singles with "Let Me Go The Right Way," the first chart single by the Supremes, Diana Ross is back on that chart with "If You're Not Gonna Love Me Right," new at No. 73.

What Do The Following 1996 Academy Award Nominations Have In Common?

IL POSTINO* (THE POSTMAN)

5 Nominations!!

Best Picture

Best Actor MASSIMO TROISI

Best Director MICHAEL RADFORD

Best Adapted Screenplay ANNA PAVIGNANO,
MICHAEL RADFORD, FURIO SCARPELLI,
GIACOMO SCARPELLI, MASSIMO TROISI

Best Original Score LUIS BACALOV



NIXON†

4 Nominations!!

Best Actor ANTHONY HOPKINS

Best Supporting Actress JOAN ALLEN

Best Original Screenplay STEPHEN J. RIVELE,
CHRISTOPHER WILKINSON, OLIVER STONE

Best Original Dramatic Score
JOHN WILLIAMS

THE STAR MAKER*

Best Foreign Film

CRIMSON TIDE

Best Film Editing

Best Sound Effects Editing

Best Sound

UNSTRUNG HEROES

Best Original Score, Music or Comedy
THOMAS NEWMAN

Soundtrack Albums On Hollywood Records



Congratulations also to

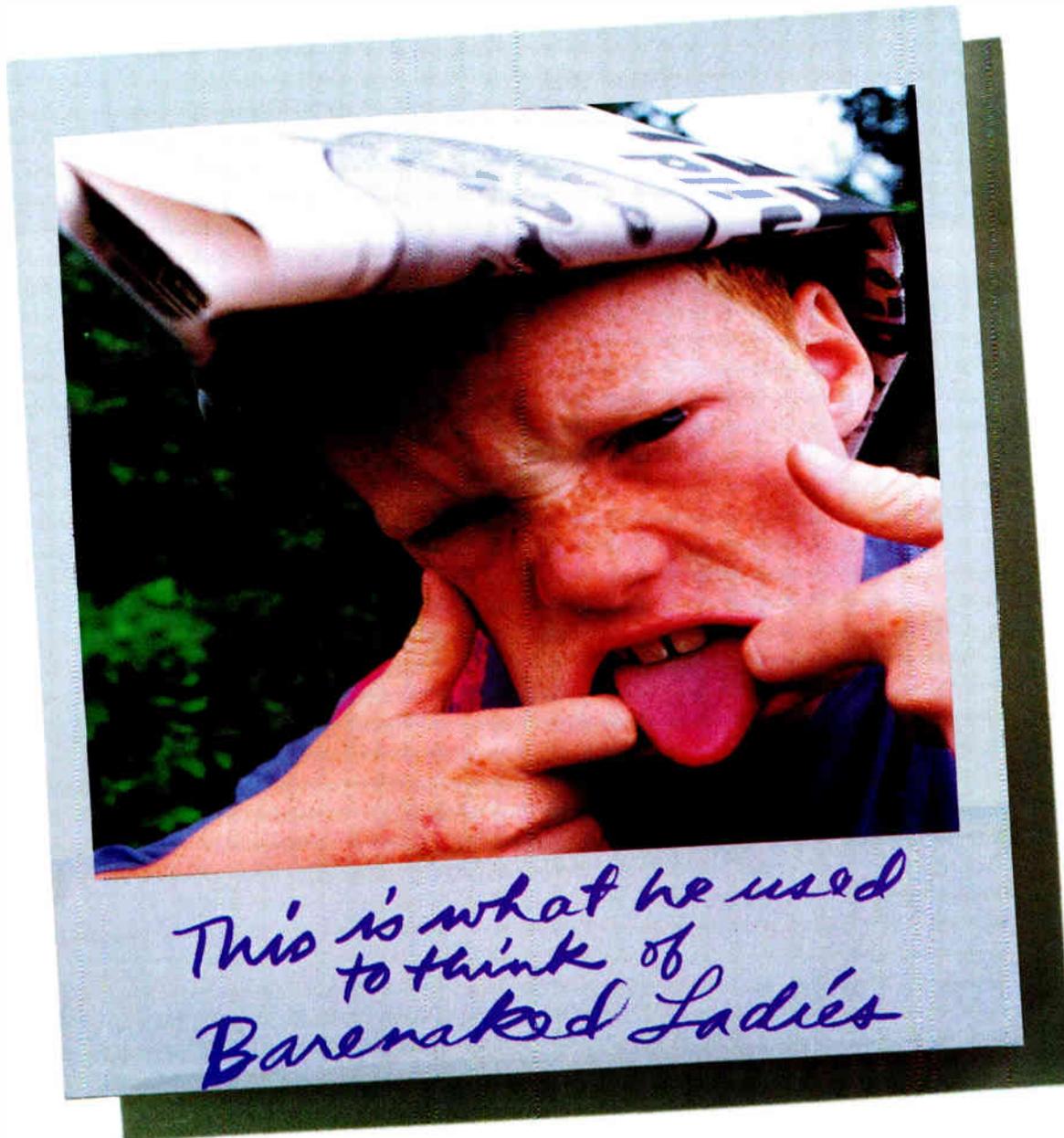
BEST ORIGINAL SONG NOMINEES

Colors Of The Wind ALAN MENCKEN, STEPHEN SCHWARTZ from Pocahontas †

You've Got A Friend In Me RANDY NEWMAN from Toy Story †



© 1996 Hollywood Records



Now he is one.



BARENAKED LADIES BORN ON A PIRATE SHIP

(4/2-46059)

The Barenaked Ladies are a roving band of lunatic troubadors in love.
Now, they've escaped their Canadian homeland to come to
America to take our jobs and steal our women
(or tour extensively, depending on your perspective.)

