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Posies In Transcendent Form
On New DGC/Geffen Album
SEE PAGE 14

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 16, 1996

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COMING THIS JUNE — THE GIPSY KINGS PBS-TV SPECIAL

A&M's Bluetones 'Expecting To Fly'

BY PAUL SEXTON

LONDON—Their album has catapulted them to the forefront of British guitar pop, and its title, "Expecting To



BLUETONES

Fly," says everything about the confidence of young, north London four-piece the Bluetones.

It's still only nine months since the
(Continued on page 117)

HMV's 75th Year Marked By Celebration, Expansion

Retailer Anticipating Global Growth

BY JEFF CLARK-MEADS

LONDON—HMV is aiming to use its 75th anniversary to put something back into music and the community.

The 330-store international chain will celebrate its birthday in 1996 with events that will showcase new talent in the U.S. and U.K. and raise money for the homeless. The group is also taking an aggressive, expansionist view of a future free from parent company Thorn EMI.

HMV began music retailing on London's Oxford Street in 1921. Its store there is still in operation but now shares the street with HMV's 10-year-old flagship operation, HMV Oxford Circus, the largest record store in the

world, according to the Guinness Book of Records.

Now, with 329 stores and one of the world's most recognizable logos, HMV is addressing expansion in its power base of the U.K., in the U.S.'s restructured retail sector, in Germany and the rest of Europe, and in the tiger economies of Southeast Asia.



MCALLISTER

As for the anniversary, CEO Stuart McAllister says there will be a year of activities; these have already included a celebratory concert by José Carreras at London's Royal College of Music, to be repeated in New York May 21, and a special performance of Pete Townshend's "Tommy" in London.

HMV has also purchased two Les
(Continued on page 116)

Upgraded Charts: Heatseekers, AC

Effective with this issue, Billboard expands its Heatseekers Album chart, which is devoted to new

HEATSEEKERS

TOP 40 AIRPLAY
Monitor
 • We Listen To Radio •

and developing artists. The magazine also augments its chart package with two new lists to re-
(Continued on page 109)

PRO TAPE
 THE BILLBOARD SPOTLIGHT
 SEE PAGE 47

Mercury Set Marks Return Of Classic Lionel Richie Sound

BY J.R. REYNOLDS

LOS ANGELES—After a nearly 10-year hiatus from recording, Lionel Richie returns to a music marketplace that has changed dramatically. Hip-hop has replaced dance music as pop's primary creative influence, a string of flash-in-the-pan artists has come and gone, and nearly every major-label executive has changed seats at least once.

On the personal side, Richie's life has been trying: He lost his father, his best friend died from AIDS, and

he divorced his wife.

Despite the changes around him, Richie continues to follow his own path on "Louder Than Words." Mercury, his new label, is hopeful that consumers will rediscover the artist when the album is released domestically April 16 and in Europe April 9.



RICHIE

"There's an old saying that says, 'If it ain't broke, don't fix it,'" says Richie, who still resides in Los Angeles and is managed by L.A.-based Freddy DeMann Entertainment.

(Continued on page 115)

Guy Gets 'Live!' On Silvertone

BY CHRIS MORRIS

LOS ANGELES—Buddy Guy, generally acknowledged as the consummate live blues performer,



GUY



will put his incomparable talents on display with the April 16 release of the Silvertone concert set "Live!"
(Continued on page 107)

'VH1 Honors' To Benefit Witness

BY BRETT ATWOOD

LOS ANGELES—VH1 is preparing the 1996 "VH1 Honors," a high-profile, star-studded concert that will pay tribute to the global human-rights organization Witness.

Peter Gabriel, Michael Stipe, Bryan Adams, Don Henley, Natalie Merchant, Rod Stewart, Ustad Nusrat Fateh Ali Khan,
(Continued on page 106)



GABRIEL



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 Echo Awards Roundup

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Ralph Peer To Open Latin Music Confab
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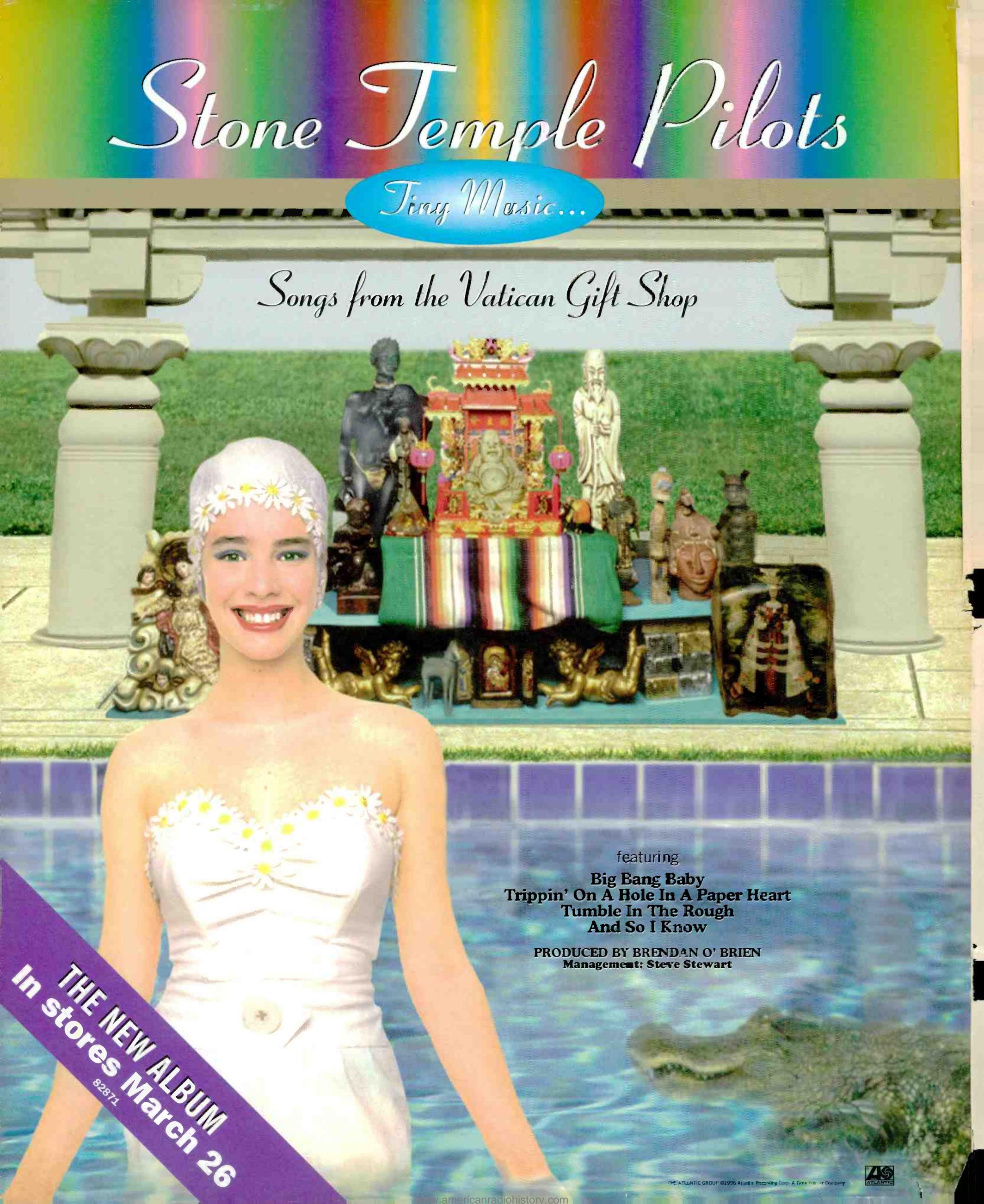
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Christian Labels Pop Up Around Country

Companies Emerge In Growing Market For Genre

BY DEBORAH EVANS PRICE

NASHVILLE—In recent years, the country music industry has grown from just a handful of labels located along Nashville's Music Row to more than 20 players. If the number of entrepreneurs entering the market is any indication, the Christian industry could be on a parallel growth course.

The newest entrants on the burgeoning Christian scene are Portland, Ore.-based Pamplin Music, Chicago's Questar/Mission Records, and Nashville's Absolute Records.

Each is entering the on-the-rise Christian market, which has been gaining momentum as major acts have been racking up impressive sales numbers and mainstream labels have been taking artists into the

general marketplace.

Though the three new labels are in different cities and are pursuing unique artistic directions, they share the common goal of growing the marketplace through finding their own successful niche.

Absolute is the brainchild of Dez Dickerson, who began assembling the label in 1994 and debuted it March 1 with the release of Paul Q-Pek's "Touch The Ground."

A resident of Nashville since 1990, Dickerson spent five years with Prince as a member of his band the Revolution. He followed that with a stint as a solo artist. After he became a Christian in 1980, Dickerson got involved in the Nashville Christian music scene through introductions made by his booking agent.

He later served as VP of A&R for four years at Star Song Communications, prior to leaving to start Absolute.

Dickerson and his wife are sole owners of the company, the product of which will be distributed by Newport Beach, Calif.-based Diamante Music Group. The two companies are gearing up for a push behind Q-Pek's album.

Other product scheduled for release this year includes triple-A singer/songwriter Brett Williams' debut album, due in June or July, and an album by modern rock outfit Believable Picnic, June 21; a first-quarter '97 release is slated for newcomer Jodi Miller.

Dickerson believes the time is right for his new Christian label to fill a niche created by the growth and consolidation into "three or

four gargantuan organizations" of the genre's major players.

"Changing the direction of that kind of an organization is like trying to turn a battleship," Dickerson says. "It creates an opportunity for those of us that are out there in the dingy or rowboat to respond to what's going on in the marketplace and fill the vacuum they [create] as they become bigger and their concerns and corporate culture change."

CORPORATE SPINOFF

Another company looking to explore the opportunities available for independent labels in the marketplace is Pamplin Music. A newly formed offshoot of Pamplin Entertainment, the label is owned by Dr. Robert B. Pamplin Jr., president of the family-owned R.B. Pamplin Corp., which operates textile mills in the Southeast and construction materials companies in the Pacific Northwest.

One of the largest privately held corporations in the Northwest, Pamplin Corp. claims fiscal 1995 sales of \$835 million.

"We don't have to turn the corner in 18

months," says Gary Randall, president/vice chairman of Pamplin Communications, which includes Pamplin Music, Pamplin Entertainment, and Christian Supply Centers. "It would be great if we did, but we don't have to.



This is a well-thought-through decision and a long-term commitment. We believe in the Christian industry."

Pamplin entered the Christian marketplace in 1993, when it purchased seven Christian book and music stores. The company now has 13 stores; last year it formed Pamplin Entertainment, which has released two children's projects—the "Bibleman" videos/cassettes/activity books and "The Singing Place" series featuring such celebrity guests as Debby Boone.

Two titles in each series have been released, and plans call for 13 episodes. The projects were released through Sparrow parent company EMI's Chordant Distribution.

Randall says the company is also negotiating... (Continued on page 115)

Wave Of Layoffs At WarnerVision; New York Office Could Be Closed

BY EILEEN FITZPATRICK

The shift of WarnerVision Entertainment's operations to Warner Home Video began March 1, with its new boss delivering a wave of layoff notices at the label's New York offices.

Acting WarnerVision CEO Fred Anton says that less than 50% of the supplier's 60- to 75-member staff received pink slips that announced either a 60- or 90-day notice and a six-week severance package.

Remaining staffers were given financial incentives to remain on board, although they were not given any guarantee as to how long their jobs would last.

"What we've done is pared down the company to what we need," says Anton. "We're now at a level where we have an adequate number of people."

Anton would not disclose the exact number of employees that were terminated. He does say that most were in support functions at the label.

However, sources close to the label say

that most of the product and marketing managers were given 90-day termination notices. "It sounds like everyone is out of there," says one source. "From what I can tell, they're closing shop."

One executive expected to remain, sources indicate, is WarnerVision VP Brian Moreno, who is based in Los Angeles.

The job terminations are the latest development in WarnerVision's slow fade from being one of the industry's most aggressive suppliers of children's and exercise product.

The change began to unfold in January, when founder/CEO Stuart Hersch left the company after failing to secure financing to buy out WarnerVision. He later attempted to acquire financial backing from Hong Kong-based Tiger Eye Investment Holdings, but the deal did not materialize.

In February, corporate parent Time Warner decided to move WarnerVision from the Warner Music Group to its video division (Billboard, Feb. 17).

Upon the merging of the two video divisions... (Continued on page 115)

THIS WEEK IN BILLBOARD

JAPANESE PRICE SYSTEM IN JEOPARDY

In Japan, which has some of the highest prices for music in the world, labels and trade groups are fighting the government's attempt to do away with the price-control system. Japan bureau chief Steve McClure reports. **Page 63**

U.K. VIDEO INDUSTRY REVERSES SLUMP

After six years of a downward trend in rental, the U.K. video business has seen its first gains and is enjoying record revenues, according to figures from the British Video Assn. Contributing writer Peter Dean has the story. **Page 85**

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of**



Nashville, Tennessee

Toby Keith

Chely Wright • 4 Runner

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Steve Maynard • Amie Comeaux

The Moffatts • Jeff Copley

Shane Sutton

Two Music, Two Talk Shows Canceled By SW Networks

This article was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

SW Networks is canceling two longform music shows and two talk shows while refocusing its resources on its other, more successful radio programming.

The music shows being deleted from the network's roster are "static," a two-hour weekly modern rock program hosted by Rock Airplay Monitor managing editor John Loscalzo, and "Street Heat," a two-hour weekly hip-hop show hosted by Mike Elliot, aka M-80 Da Bomb. Both shows had 33 affiliates.

In addition, the network is shelving plans to launch a third full-time format, Success Radio, which was to have featured self-help and motivational talk programming. Two call-in shows that had already been launched on Success Radio, "The Dr. David Viscott Show" and "The Darrell Ankarlo Show," have been canceled. Both shows were three hours long

Offspring Seeks End To Contract With Epitaph

BY CARRIE BORZILLO

LOS ANGELES—Multimillion-selling punk group the Offspring is attempting to exit its contract with Epitaph Records.

The Offspring's attorney, Peter Paterno, issued a letter to Epitaph dated Feb. 29 stating that the band is terminating its contract with the label and does not owe it another record. The letter did not provide details but stated that the band has "substantial and fundamental reasons" for wanting to leave and that the label "breached its contract."

In response, Epitaph is now looking for an escrow holder for the band's seven-figure royalty check until the dispute is settled. Epitaph also responded with a letter dated March 4 asking the band, its management, and attorney to detail their problems with the label.

Sources say the band is looking to sign with Columbia Records.

No lawsuits had been filed at press time. Offspring manager Jim Guerinot, members of the band, and Columbia would not comment on the situation.

Epitaph president Brett Gurewitz says he has no idea why the Offspring wants out of its contract and is frustrated about not being able to communicate directly with the band members.

"If they are trying to give [the next] record to Columbia, then that would be very disappointing to me," says Gurewitz. "All I can say is, the band is being controlled by other forces that I can't control, and I hope, in the end, they will see the light and stay on Epitaph. . . I'm confident that we made an extremely attractive offer to the Offspring that we've had on the table for many months. I hope this is just a phase they're going through and that they will give us record No. 3."

(Continued on page 106)

and were carried on four affiliates.

Success Radio will continue to have a presence on the network's World Wide Web site on the Internet and may be relaunched as a radio format.

The network was set to begin notifying affiliates of all the canceled programming March 7 and plans to discontinue the shows 90 days from that date. The cancellations will result in the layoffs of approximately eight SW staffers.

The network's other two full-time formats, the jazz/AC format Smooth FM and the classical format Classic FM, will not be affected by the changes. Also unaffected are SW's three other longform music shows, "Country's Most Wanted With Carl" (Continued on page 109)



Gibson Gets Plaid. Mel Gibson, director and star of the film "Braveheart," shows off his plaid CD commemorating worldwide sales of more than 650,000 copies of the film's soundtrack on London Records. The score, composed and conducted by James Horner, earned one of the movie's 10 Academy Award nominations. Pictured, from left, are Pat Clancy, VP of finance, PolyGram Classics and Jazz; Nancy Zannini, VP of soundtracks, PolyGram Classics and Jazz; Gibson; Jim Caparro, president, PolyGram Group Distribution; and Philicia Gilbert, publicity manager, London Records.

Chuck D. Launches Slam Jamz Rap Label To Focus On Singles, EPs

BY HAVELOCK NELSON

NEW YORK—Chuck D., the lead voice of Public Enemy whose politicized rhymes and multilayered music revolutionized rap in the '80s, has formed the label Slam Jamz Recordings.



Chuck D. describes the new company, which has a worldwide distribution arrangement with and is financed by the Columbia Records Group, as "a minor-league farm system" that will emphasize grass-roots artist development.

Slam Jamz will "try to make the hardest records possible while taking the most chances," says Chuck D. "We're not trying to capitulate to popular tastes and [are] hoping to strike the iron with our own particular style."

The label's first release, in April, will be the single "Concubinez" by the Hyenas. In June, Son Slawta Melquan will debut his song "Flow On." Both acts are scheduled to release EPs later in the summer. The Hyenas'

RIAA Addresses C'Right Allegations Online Provider Asked To Cease Service

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America has issued a cease-and-desist letter to the interactive online service AudioNet for offering digital performances of copyrighted sound recordings without authorization.

The RIAA letter, sent March 4, follows a similar one sent to AudioNet by Sony in late February. AudioNet officials were to meet with Sony officials March 6 in New York to discuss the alleged violations.

"I've got the feeling it's all not going to be resolved in a single meeting," says AudioNet CEO Todd Wag-

ner. Sony declined to comment on the meeting.

The Dallas company provides an Internet service known as AudioNet Jukebox, through which computer users can listen to more than 400 full-length albums in a variety of musical genres on their computers.

Although the music cannot be "downloaded," or saved onto a user's computer for future playback, the RIAA claims that it can be copied by rigging the digital transmissions into a home stereo system.

AudioNet, which touts itself as "the largest broadcast network on the Internet," makes available online many simulcast radio programs in various

formats, from alternative rock to sports talk. These programs were not at issue in the cease-and-desist letters.

The trade group views the action as the first of what may become a series of skirmishes with service providers over authorization of sound recordings used by interactive services, subscriber-fee-based and otherwise.

The RIAA contends that AudioNet is offering digital performances of copyrighted sound recordings via the service without the permission of the sound recording copyright owners (the labels).

Frank Creighton, coordinator of (Continued on page 106)

Peer To Open Latin Conference Two Evenings Of Performance Planned

BY JOHN LANNERT

MIAMI—Ralph Peer II, chairman/CEO of music publisher peermusic, will keynote Billboard's seventh annual International Latin Music Conference, slated for April 29-May 1 at the Hotel Inter-continental here.

Peer's speech April 30 will formally kick off the three-day conference, the longest-running gathering of its kind.

The conclave will include two evenings of artist showcases, as well as two industry panels focusing on Tejano music and legal aspects of the Latino record business. The showcases are being sponsored by CD/tape manufacturer AmericDisc and performing right society ASCAP.

In addition, the conference will feature, for the first time, an acoustic music program spotlighting Hispanic songwriters. Titled "Writers In The Round," the songwriter showcase is being sponsored by Warner/Chappell.



Peer, whose father, Ralph Peer, was a trail-blazing pioneer of Latin music publishing, is VP and director of the National Music Publishers' Assn. and the Harry Fox Agency. A former president of the Country Music Assn., Peer remains associated with the CMA as a lifetime director.

Peer is active on the international publishing front, as well. He is a director of Fox Agency International in Singapore and is a consultant to the board of the Mechanical Copyright Protection Society, U.K. Peer is a past president and director of the International Federation of Popular Music Publishers, as well as the founding chairman of the International Confederation of Music Publishers.

Capping the conference May 1 will be Billboard's third annual Latin Music Awards. During the awards ceremony, Mexican superstar Juan Gabriel will be inducted into the Billboard Latin Music Hall of Fame. Previously inducted Latino notables are salsa icon Celia Cruz, 1994 Grammy winner Cachao, and pop/Tejano superstar Selena.

With the exception of the video (Continued on page 118)

Canadian Music Groups Want Gov't To Study Airplay Of Domestic Music

BY LARRY LeBLANC

TORONTO—Five Canadian music associations have called upon the Canadian government to conduct a review of Canadian radio's airplay of domestic music.

Representatives of record companies, songwriters, and music publishing groups announced March 5 that if a review shows major deficiencies in the exposure of Canadian recordings, the Canadian Radio-television and Telecommunications Commission should increase the mandatory level of Canadian content by a significant, but unspecified, amount.

Most Canadian AM and FM broadcasters are required to play 30% Canadian music, reasonably distributed from 6 a.m.-7 p.m. Monday through Friday.

Some observers say stations have been programming Canadian recordings in dismal time slots or with less frequency than international

recordings (Billboard, Feb. 3).

Representatives of the Canadian Independent Record Production Assn., Canadian Music Publishers Assn., Canadian Recording Industry Assn., Songwriters Assn. of Canada, and the Society of Composers, Authors, and Music Publishers of Canada suggest that new Canadian recordings should constitute at least 25% of a new quota.

The groups also called for the CRTC to take steps to ensure that its guidelines concerning reasonable distribution of Canadian content are strictly enforced.

Michael McCabe, president of the Canadian Assn. of Broadcasters, says a full-scale review of Canadian content regulation is unnecessary. "I've talked to all of our major broadcasters in the past day, and, to a person, they said that their company's policy is the same rotation for Canadian [as] for international artists," he says.

Grammy night belongs to Congratulations to

Best Rap Perfo
By A Duo Or A
I'll Be There Fo
You're All I Ne

Mary J. Blige

Shaggy

Best Reggae Album
Boombastic

Frank Zappa
Best Recording Package-Boxed
Civilization Phaze III



Grant Beglarian
Best Historical Album
The Heifetz Collection

The Mavericks
Best Country Performance
By A Duo Or Group With Vocal
Here Comes The Rain

Coolio

Best Rap Solo
Performance
Gangsta's Paradise



Carol Cymbala
Best Gospel Album By A Choir Or Chorus
Praise Him...Live!

Mike Stoller

Best Musical Show Album
**Smokey Joe's Cafe -
The Songs Of Leiber And Stoller**



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Lifetime Achievement Award

Best R & B Song

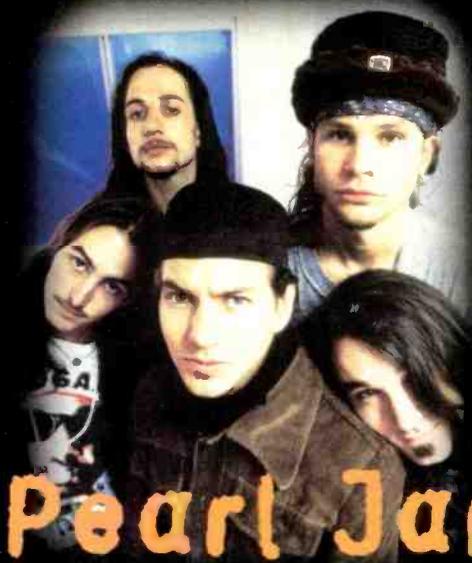
Best Male R & B Vocal Performance

For Your Love

Josefa Heifetz
Best Historical Album
The Heifetz Collection

Jerry Leiber

Best Musical Show Album
**Smokey Joe's Cafe -
The Songs Of Leiber And Stoller**



Pearl Jam

Best Hard Rock Performance
Spin The Black Circle

John Pfeiffer
Best Historical Album
The Heifetz Collection

Glen Ballard

Best Rock Song
Best Rock Album
You Oughta Know

Album Of The Year
**Jagged Little Pill,
Alanis Morissette**



Nine Inch Nails

Best Metal Performance
Happiness In Slavery

John Anderson, Susan Ashton
Lari White
Best Southern Gospel, Country Gospel or
Bluegrass Gospel Album
Amazing Grace - A Country Salute To Gospel

**Stephen
Schwartz**

Best Song Written
Specifically For A Motion
Picture Or For Television
Colors Of The Wind

George Martin (PRS)
Trustees Award

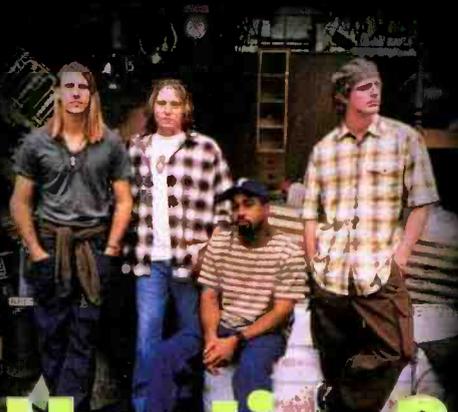


Best Rap Album
Poverty's Paradise

Naughty By Nature

Rob McConnell(SOCAN)
Best Instrumental
Arrangement With
Accompanying Vocals
I Get A Kick Out Of You

those who belong to **ASCAP**
our **1996** winners.



The Nashville
Bluegrass Band
Best Bluegrass Album
Unleashed

Hootie & The Blowfish

Best New Artist
Best Performance By A Duo
Or Group With Vocal
Let Her Cry

Leonard Pennario
Best Historical Album
The Heifetz Collection

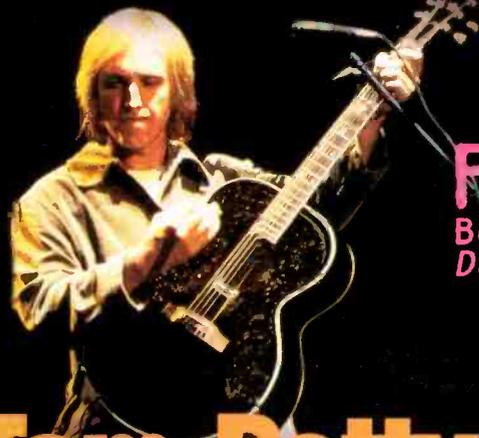


Best Pop/Contemporary
Gospel Album
I'll Lead You Home

Michael W. Smith

Robert John "Mutt" Lange, Producer

Best Country Album
The Woman In Me
Shania Twain



Tom Petty

Best Male Rock Vocal
Performance
You Don't Know How It Feels

ASCAP also congratulates
Lena Horne
Best Jazz Vocal Performance
An Evening With Lena Horne



Emmylou Harris

Robert Farnon (SOCAN)
Best Instrumental Arranger
Lament
Best Contemporary Folk Album
Wrecking Ball
Best Southern Gospel, Country Gospel or
Bluegrass Gospel Album
Amazing Grace - A Country Salute To Gospel

George Jellinek
Best Historical Album
The Heifetz Collection

Maya Angelou
Best Spoken Word Or
Non-Musical Album
Phenomenal Woman

Olivier Messiaen

Best Classical Contemporary Composition
Messiaen: Concert A Quarte

Best Female
Pop Vocal Performance
No More "I Love You's"

Annie Lennox (PRS)



Trevor Horn (PRS)

Record Of The Year
Kiss From A Rose

Frank Sinatra

Best Traditional Pop Vocal Performance
Duets II

Bill Holman
Best Instrumental Composition
A View From The Side



TLC

Best R & B Album
Crazysexycool
Best R & B Performance
By A Duo Or A Group With Vocals
Creep

AT EMI-CAPITOL MUSIC NORTH AMERICA, OUR PASSION IS FOR MUSIC... ALL KINDS OF MUSIC.

WE PROUDLY SALUTE OUR GRAMMY WINNERS:

FRANK SINATRA "DUETS II" {CAPITOL} BEST TRADITIONAL POP VOCAL PERFORMANCE.

JON SECADA "AMOR" {EMI RECORDS/EMI LATIN} BEST LATIN POP PERFORMANCE.

SHENANDOAH {WITH ALISON KRAUSS} "SOMEWHERE IN THE VICINITY OF THE HEART" {CAPITOL NASHVILLE} BEST COUNTRY COLLABORATION WITH VOCALS.

THE WHEEL "HIGHTOWER" {CAPITOL NASHVILLE} BEST COUNTRY INSTRUMENTAL PERFORMANCE.

LENA HORNE "AN EVENING WITH LENA HORNE" {BLUE NOTE} BEST JAZZ VOCAL PERFORMANCE.

ITZHAK PERLMAN "THE AMERICAN ALBUM {WORKS OF BERNSTEIN, BARBER, FOSS}" {EMI CLASSICS} BEST {CLASSICAL} INSTRUMENTAL SOLOIST{S} PERFORMANCE {WITH ORCHESTRA}.

GEORGE MARTIN RECIPIENT OF THE 1996 NARAS TRUSTEES AWARD. WE ALSO CONGRATULATE GRAMMY WINNERS ON OUR SISTER LABELS:

SHAGGY "BOOMBASTIC" {VIRGIN RECORDS AMERICA} BEST REGGAE ALBUM.

JOHN LEE HOOKER "CHILL OUT" {POINTBLANK/VIRGIN} BEST TRADITIONAL BLUES ALBUM.

CECE WINANS "ALONE IN HIS PRESENCE" {SPARROW COMMUNICATIONS GROUP} BEST CONTEMPORARY SOUL GOSPEL ALBUM.

VARIOUS "AMAZING GRACE -- A COUNTRY SALUTE TO GOSPEL" {SPARROW COMMUNICATIONS GROUP} BEST SOUTHERN GOSPEL, COUNTRY GOSPEL OR BLUEGRASS GOSPEL ALBUM.

EMI-Capitol Music Group
North America



Artists & Music

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

Merchant's Tour Is Key To Elektra's European Attack

BY TERRI HORAK

NEW YORK—With "Tigerlily," the first solo album from former 10,000 Maniacs lead singer Natalie Merchant, having achieved double-platinum status in the U.S., Elektra Records is mounting a considerable marketing effort in Europe.

"We really are treating it as if it was a brand-new record," says Bill Berger, senior VP of international



MERCHANT

at Elektra Entertainment Group.

Toward that end, the label has created new packaging and promotional art and is planning an extensive advertising and media campaign.

"Tigerlily" was released June 20, 1995, worldwide and has sold more than 85,000 pieces in Europe, according to

Berger.

Concert dates with Sting are leading the charge of renewed ex-

(Continued on page 109)



Auteurs Rewriting Art-Rock History Vernon Yard Act Strives To Regain Acclaim

BY PAUL SEXTON

LONDON—The Auteurs are back in print. The London art-rock outfit has teamed up with one of modern rock's most celebrated producers to help it regain the critical high ground it reached in 1993.

That year, Luke Haines' band was acclaimed for its debut album, "New Wave," which landed a Mercury Music Prize nomination here. Some observers feel that Haines' intellectual brand of modern rock fell away in the face of the U.S. grunge explosion that was happening when the follow-up, "Now I'm A Cowboy," came out in 1994.

But as the Vernon Yard label prepares for the April 30 U.S. release of the third Auteurs album, "After Murder Park," Haines is fighting an enemy closer to home as the band sails against the tide of Britpop. And with typical perversity, he has former Nirvana and Pixies producer Steve Albini

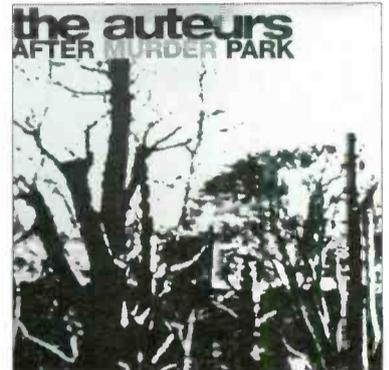


THE AUTEURS' LUKE HAINES

as helmsman.

Never one to take the easy route, Haines is scathing of the current British music scene. "People seem to think that alternative bands have crossed over," he says, "but in terms of what they're doing, they're actually pretty retarded."

Vernon Yard VP of marketing and



promotions Matt Voss says that such distancing from the current trend does not endanger the label's U.S. marketing plans for "After Murder Park."

"That's fine for us, because the Britpop thing means nothing over here," he says. "We're going to steer as far clear from that as possible."

SoundScan figures reveal that the

(Continued on page 105)

It's A Revolution For Giant Records: New Name, Staff Show Change At Label

BY CRAIG ROSEN

LOS ANGELES—In an expected move, Irving Azoff's 5-year-old Giant Records has changed its name to Rev-



SUPER DELUXE

olution and undergone significant staff and roster changes.

Although the Giant name will continue to appear on releases completed prior to the changeover—such as Col-

or Me Badd's "Now And Forever," due May 14—subsequent releases, beginning with another on May 14, by Seattle band Super Deluxe, will carry the Revolution logo.

The company's Nashville division will still use the Giant name.

The announcement of the name change comes on the heels of the company re-signing distribution deals with Warner Bros. and WEA in the U.S. and BMG

internationally, under a pact that extends to 2000.

Azoff says the decision to rename and reshape the company is not a reflection of any lack of success at Giant but rather of the changing business landscape.

"As I made a commitment with Warner and BMG to do this into the

(Continued on page 115)



Breathing Easy. Artists included on the Arista Records soundtrack to the 20th Century Fox film "Waiting To Exhale" were presented with plaques commemorating sales of more than 5 million units. The celebration, led by Arista president Clive Davis, took place at the label's pre-Grammy party and featured performances by many on the soundtrack, including Mary J. Blige, Brandy, Chaka Khan, and Whitney Houston. Pictured, from left, are Davis; Bill Mechanic, president/COO, Fox Filmed Entertainment; artists Faith Evans, Blige, Chante Moore, and Toni Braxton; Kenneth "Babyface" Edmonds, the album's producer; and artists Khan, CeCe Winans, Sonja Marie, Houston, and Brandy.

Bistro Awards Honor Top 29 Cabaret Acts

NEW YORK—Twenty-nine artists have been selected to receive 1996 Bistro Awards from Back Stage magazine. The awards honor outstanding achievement in the cabaret field last year.

Back Stage, part of the BPI corporate family, will reveal the recipient of its Bob Harrington Lifetime Achievement Award at its 11th annual Back Stage Bistro Awards gala, Monday (11) at the Supper Club in New York. Sherry Eaker, Back Stage editor in chief, will host the gala.

In addition to the performance awards, Michael Kerner, director of

(Continued on page 105)



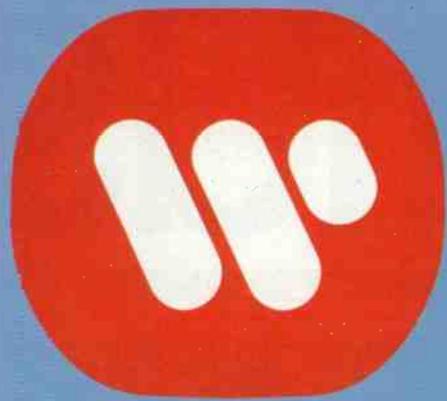
ORIGINAL SCORE BY THOMAS NEWMAN

UP CLOSE & PERSONAL

Music Composed and Conducted by 1996 Academy Award® Nominee*



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Warner
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congratulates our
1996 Grammy Award
winners on another
wonderful year.



the
atlantic
group



eastwest records america



WARNER MUSIC
INTERNATIONAL

wea

RECORD OF THE YEAR
SEAL "KISS FROM A ROSE"
PRODUCER TREVOR HORN

ALBUM OF THE YEAR
ALANIS MORISSETTE *JAGGED LITTLE PILL*

SONG OF THE YEAR
SEAL "KISS FROM A ROSE"

BEST NEW ARTIST
HOOTIE & THE BLOWFISH

BEST MALE POP PERFORMANCE
SEAL "KISS FROM A ROSE"

**BEST POP PERFORMANCE BY A DUO OR GROUP
WITH VOCALS**
HOOTIE & THE BLOWFISH "LET HER CRY"

BEST POP INSTRUMENTAL PERFORMANCE
LOS LOBOS *

BEST POP ALBUM
JONI MITCHELL *TURBULENT INDIGO*

BEST FEMALE ROCK VOCAL PERFORMANCE
ALANIS MORISSETTE "YOU OUGHTA KNOW"

BEST MALE ROCK VOCAL PERFORMANCE
TOM PETTY "YOU DON'T KNOW HOW IT FEELS"

BEST METAL PERFORMANCE
NINE INCH NAILS "HAPPINESS IN SLAVERY"

BEST ROCK SONG
ALANIS MORISSETTE "YOU OUGHTA KNOW"

BEST ROCK ALBUM
ALANIS MORISSETTE *JAGGED LITTLE PILL*

BEST FEMALE R&B VOCAL PERFORMANCE
ANITA BAKER "I APOLOGIZE"

BEST RAP SOLO PERFORMANCE
COOLIO "GANGSTA'S PARADISE" **

BEST RAP ALBUM
NAUGHTY BY NATURE *POVERTY'S PARADISE*

BEST GOSPEL ALBUM BY A CHOIR OR CHORUS
BROOKLYN TABERNACLE CHOIR *PRaise HIM...LIVE!*
CHOIR DIRECTOR CAROL CYMBALA

BEST MEXICAN AMERICAN PERFORMANCE
FLACO JIMENEZ ***

BEST CONTEMPORARY FOLK ALBUM
EMMYLOU HARRIS *WRECKING BALL*

BEST SPOKEN WORD ALBUM FOR CHILDREN
PROKOFIEV: *PETER AND THE WOLF*
PRODUCERS DAN BROATMAN & MARTIN SAUER

BEST MUSICAL SHOW ALBUM
SMOKEY JOE'S CAFE - *THE SONGS OF LEIBER AND STOLLER*
PRODUCERS ARIF MARDIN, JERRY LEIBER & MIKE STOLLER

BEST RECORDING PACKAGE
JONI MITCHELL

BEST ENGINEERED ALBUM, NON-CLASSICAL
WILDFLOWERS

* APPEARING ON THE EPIC SOUNDTRAX ALBUM
** APPEARING ON THE MCA SOUNDTRACKS ALBUM
*** APPEARING ON THE ARISTA TEXAS ALBUM

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Garth Takes Solo Sales Record Kenny G Holds Top Christmas Album

■ BY CHRIS MORRIS

LOS ANGELES—In February, Garth Brooks became the all-time leader in aggregate certified album sales for a solo artist, according to figures for the month from the Recording Industry Assn. of America.

With the simultaneous gold, platinum, and triple-platinum certification of his current Capitol Nashville album, "Fresh Horses," country star Brooks topped the list of all-time male solo best-sellers, with a total of 58 million units certified. According to the RIAA, Brooks is trailed by Billy Joel (57 million), Elton John (51 million), Michael Jackson (48 million), and Elvis Presley (41 million).

TLC's LaFace/Arista set "CrazySexyCool" continued its indefatigable sales pace: At 9 million units certified, the trio's album maintains its position as the best-selling album by a female group.

Alanis Morissette—who, like TLC, was a multiple Grammy Award winner Feb. 28—saw her Maverick/Reprise/Warner Bros. album, "Jagged Little Pill," top the 6 million mark in February.

Another modern rock phenom, Smashing Pumpkins, racked up simultaneous gold, platinum, and quintuple-platinum awards for their two-CD Virgin opus, "Mellon Collie And The Infinite Sadness." (The latter award represents certified sales of 2.5 million, reflecting multiples of CDs.)

Kenny G's seasonal "Miracles: The Holiday Album" continued a strong post-Yule showing: The saxophonist's Arista instrumental set topped the 6 million mark, vaulting over two Mannheim Steamroller albums at 5 million each to take the title as the best-selling Christmas album of all time.

• Veteran hard rock act Kiss scored

its first two multiplatinum sets with the double-platinum hits compilation "Smashes, Thrashes And Hits" and the 1977 concert package "Alive II."

First-time platinum sellers in February included R&B vocalists D'Angelo (EMI) and Monica (Rowdy), modern rock trio Goo Goo Dolls (Metal Blade/Warner Bros.), Denver rock unit Big Head Todd & the Monsters (Giant), new age musician Ottmar Liebert (Higher Octave), and—for his first solo album, issued in 1980—Pete Townshend of the Who.

The Rolling Stones maintained their spot as the group with the most gold albums, as their Virgin live set, "Stripped," became their 36th gold entry.

Notching their first gold albums last month were R&B artist Solo (Perspective), modern rock trio Everclear (Capitol), and—for his 1965 classic "That Was The Year That

(Continued on page 44)

King Biscuit Label Issues 12 Titles From Radio Show

■ BY DOUGLAS REECE

LOS ANGELES—King Biscuit Flower Hour Records, the label that owns more than 16,000 tapes of live performances recorded during the '70s and '80s for "The King Biscuit Flower Hour" radio program, released its first 12 digitally remastered albums Feb. 27.

The first batch of titles includes one album by the Fixx, which will retail for \$15.98, and two-disc sets by Deep Purple and Kingfish, which will carry a \$23.98 price tag.

According to label president Steve Ship, a total of 24 albums a year will be released. The remaining 12 titles

for this year will bow in batches of six in June and September.

Although "King Biscuit" has recorded concerts by such notable acts as the Rolling Stones, Elvis Costello, and Bruce Springsteen, the label must secure permission from the parties that controlled the rights of the artist at the time of the recording to release the material commercially on CD.

The series will be distributed by BMG in the U.S. and EMI Music in Canada.

Ship says an average of 10,000 units per title are being pressed for initial release.

The label, which was formed in 1993, had originally planned on releasing albums in 1994.

In 1991, DCC Compact Classics released four compilations of "King

(Continued on page 106)



Songwriter/Exec Wes Farrell Dies; Worked On Many Early Rock Hits

■ BY IRV LIGHTMAN

NEW YORK—Wes Farrell, whose success as a songwriter and music entrepreneur stretched back to the early '60s rock'n'roll era, died Feb. 29 at a resort on Fisher Island, Fla., at the age of 56. According to his wife, Jean Inman Farrell, cancer was the cause of death.

A native New Yorker who cut his creative teeth at New York's legendary Brill Building, Farrell was president/CEO of Music Entertainment Group Inc. He established the company in 1992 with investment banking firm Warburg, Pincus Investors LP to acquire music publish-



FARRELL

ing catalogs, copyrights, and other publishing interests.

The company's first deal, completed in 1993, was the acquisition of 94-year-old Nashville-based Benson Music Group. Benson, one of the largest Christian music companies, holds more than 42,000 copyrights and 18,000 master tapes. Another partner in the purchase was Zondervan Corp., operated by Jim Buick.

Farrell was "a guy who loved to make music and be around people that made music," says Steve Fret, CFO of the Music Entertainment Group. "He loved being in the business of music and everything about it. He had a passion for it, and it was something that was never diminished."

At press time, it was expected that Fret would be named CEO of the

(Continued on page 118)

Nashville Icon Minnie Pearl Dies At 83

■ BY CHET FLIPPO

NASHVILLE—Sarah Ophelia Colley Cannon, better known to the world as Minnie Pearl, died at Columbia Centennial Medical Center here March 4 as a result of complications



PEARL

from a stroke. She was 83.

A veteran of 51 years on the Grand Ole Opry, 22 years on the TV show "Hee Haw," country mu-

(Continued on page 107)

Fans Mourn Brazilian Rock Stars Mamonas Assassinas Were Regional Favorites

■ BY ENOR PAIANO

SÃO PAULO—Music fans and industry insiders in Brazil continue to mourn the passing of wildly popular Brazilian rock act Mamonas Assassinas, whose five members died in a plane crash March 2 near Guarulhos Airport, outside of São Paulo.

More than 100,000 of the band's admirers paid their respects during a public visitation March 3-4 in the group's hometown of Guarulhos, an industrial suburb of São Paulo. Funeral services were held March 4.

At the time of their deaths, Mamonas Assassinas—Dinho, Julio Rasec, Alberto Hinoto, and brothers Sérgio and Samuel Reoli—were Brazil's most successful act, known affectionately by their rabid following only as Mamonas (Billboard, Feb. 10).

According to Manuel Camero,

president of Brazilian recording trade group ABPB, the band sold more than 1.8 million units of its eponymous EMI-Odeon Brasil debut.



MAMONAS ASSASSINAS

Although the witty, irreverent band trafficked in adult-oriented songs about orgies, gay superheroes, and sex with animals, the members of Mamonas Assassinas—most of whom were in their early 20s—were perhaps most loved by children, because of their colorful stage costumes and wisecracking banter.

(Continued on page 92)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Yvon DesRochers is appointed GM of BMG Quebec. He was VP of HMV Quebec.

David Silver is named VP, creative planning, artist, and repertoire, at Mercury Records in New York. He was VP, special projects, at Warner Bros. Records.

GRP Records in New York promotes Doug Wilkins to VP of urban promotion. He was senior director of urban promotion.

Douglas Kluthe is promoted to senior director, video development, at EMI Records in Los Angeles. He was director of video development.

Atlantic Records in New York promotes Kent Rippey to director of marketing. He was manager of marketing.

Allan Weinberg is promoted to design director, creative services, for Sony Music in New York. He was senior art director for creative services.

Elektra Entertainment Group pro-



DESROCHERS



SILVER



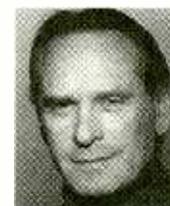
WILKINS



KLUTHE



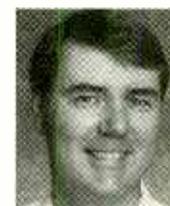
RIPPEY



WEINBERG



KAUFMAN



MEYERCHAK

motes Mike Barnes in Cleveland, Tara Brennan in San Francisco, Alan Gordon in Atlanta, Denny Nowak in Chicago, Jay Perloff in Philadelphia, Helen Petroff in Los Angeles, and Lynn Powell in Dallas to regional marketing directors. All were regional marketing managers.

MCA Inc. appoints Kenneth Kahrs senior VP, human resources. He was VP, human resources, at Viacom Inc.

Sue Gershon is named marketing and publicity director for Damian Music in Los Angeles. She was an independent publicity consultant.

PUBLISHING. SESAC appoints Henry R. Kaufman to senior VP/general counsel in New York and promotes Linda Lorence to VP, writer/publisher relations, in New York and Greg Riggle to director, writer/publisher relations, in Nashville. They were, respectively, general counsel for the Libel Defense Resource Center, regional director of the creative department, and writer/publisher representative for the creative department.

Rondor Music International names Bill Meyerchak VP of finance/CEO in Los Angeles and appoints Kathy

Kemp East Coast A&R representative in New York. They were, respectively, VP of finance at Capitol Records and A&R assistant for Columbia Records. Annita Cooper is named director of human resources/travel and Jeff Witcher is appointed director of operations for Rondor Music International and Almo Sounds in Los Angeles. They were, respectively, executive assistant to the VP of finance/CFO and operations manager.

Nina Freeman is named international coordinator for MCA Music Publishing in New York. She was an assis-

tant in the international division.

Lisa Zambrano is named creative manager, film and television, for PolyGram Music Publishing. She was soundtrack coordinator at A&M Records.

RELATED FIELDS. Lisa Segall is promoted to Southeast manager, radio station services, at Arbitron Co. in Atlanta. She was Southeast manager, radio advertiser/agency services.

The Lee Solters Co. in Los Angeles promotes Dawn Lobaugh to senior account executive, music. She was junior publicist.

Paul Westerberg's 'Eventually' Is Now Reprise Believes Time Is Right For Singer

BY CRAIG ROSEN

LOS ANGELES—With the April 23 release of "Eventually," Reprise Records is optimistic that Paul Westerberg, the critically acclaimed, commercially underappreciated ex-front man of the Replacements, will finally get his due.

Reprise president Howie Klein says, "Paul has written some great songs, and if we can get those songs out to the people, that should happen."

It certainly seems that the timing could be right for Westerberg, but then, it's not the first time he or the Replacements seemed on the brink of a mainstream breakthrough.

With the Replacements throughout the '80s, Westerberg recorded such angst-ridden teen anthems as "Color Me Impressed" and "Bastards Of Young" long before Nirvana kicked the rock world onto its back-



WESTERBERG

side with "Smells Like Teen Spirit."

From the formation of the Replacements until the band's dissolution in 1990, Westerberg also showed he was capable of writing ballads and mid-tempo tearjerkers, such as "If Only You Were Lonely," "Unsatisfied," and "Swingin' Party," at least a decade before Replacements aficionados Goo Goo Dolls found success with the Westerberg-like "Name."

Reprise VP of artist development/creative marketing Gary Briggs says, "This guy has been duped more than any artist in America over the last seven to eight years. As far as cred is concerned, you've got to believe that some of that will come back and he will benefit from it."

Retailers are also optimistic about a Westerberg breakthrough. "Goo Goo Dolls and Soul Asylum have had success," says Joel Oberstein, director of West Coast retail operations for the 15-store Tempo Music and Video, based in Simi Valley, Calif. "Now, hopefully it's Paul's turn."

As for Westerberg, he remains

undaunted, despite the lack of a commercial breakthrough. "I've had a chance to take this all in stride," he says. "Even five years ago, had a band had massive success with a track so similar to what we did, it would have hurt more. Now, I know [Goo Goo Dolls' front man] Johnny [Rzeznik], and I know he has learned from me and the Replacements . . . My peers and people that know music know where the real stuff is and where it came from. If everyone in the world doesn't know it, it doesn't hurt me."

Westerberg's first solo effort, 1993's "14 Songs," has sold more than 161,000 copies, according to
(Continued on page 22)



Growing Up. Virgin artist Loudon Wainwright III meets with label executives following his soldout show at the Troubadour in Los Angeles. Wainwright is touring in support of his new album, "Grown Man." Shown, from left, are Eric Ferris, director of product management, Virgin; Alison Taylor, special projects manager, Virgin/Pointblank Records; Wainwright; John Wooler, VP of A&R/special projects, Virgin/Pointblank Records; and Mike Kappus, Rosebud Agency.

Geffen's Posies Cultivate Moody Pop On 'Disgrace'

BY BRADLEY BAMBARGER

NEW YORK—Though various personal upheavals have afflicted the Posies since their last album three years ago, the band has turned trouble into triumph with its fourth and finest effort, "Amazing Disgrace." Due April 23, the DGC/Geffen album finds the prototypical power popsters in transcendent form, broadening their attack.

"The new album is more extreme in its moods," says Posies singer/guitarist Jon Auer. "There's heavier stuff than we've ever done, and there are the pretty things, too. But that's cool, because we get fans from skate punks to grandmothers."

With its mix of hard rock aggression and melodic pop bliss, "Amazing Disgrace" recalls the glory days of Cheap Trick. Appropriately, Tricksters Robin Zander and Rick Nielsen guest on the album, lending their one-take talents to "Hate Song."

The title of that song and those of such tracks as "Daily Mutilation"



THE POSIES

and "Everybody Is A Fucking Liar" reflect the agitated, cathartic quality of much of the material on "Amazing Disgrace."

"The underlying emotions in the songs aren't always positive or benevolent," says Posies singer/guitarist Ken Stringfellow. "There's definitely more venom there than in the past."

And with a new rhythm section—bassist Joe Skyward and drummer Brian Young—the Posies' music has a new muscularity to match its increased emotional range. "Some of the songs really kick, especially live," Auer says. "The band has never been
(Continued on page 22)

News Abounds At Grammy After-Parties; Latin Winners Estefan, Secada Plan Sets

GRAMMY GRAB BAG: The Grammy Awards and after-parties are always a good time to grab people and get the latest news. Here's part two of the Beat goes to the Grammys.

Gloria Estefan, who won her second consecutive Grammy in the category of best tropical Latin performance, will release "Destiny," her first album of original songs in five years, in early June. The album's Olympic-themed lead single, "Reach," will be serviced to radio April 1; Estefan will wait until the start of the Olympic Games in Atlantic to kick off her Destiny tour.

Jon Secada is "busy writing new songs" for his next English-language record, due in 1997. Secada, who triumphed in the best Latin pop performance category, contributed two solo tracks to "Voces Unidas," an all-star Spanish-language Olympic album coming out March 12 on EMI Latin (see Latin Notes, page 40).

Shaggy, whose "Boombastic" won best reggae album, has just begun a six-month tour that will take him to Europe, the Middle East, and South Africa. Shaggy duets with Maxi Priest on "That Girl," the lead single from Priest's upcoming album. Shaggy duets with new Virgin signee Ravon on Mungo Jerry's classic "In The Summertime." The song is taken from the soundtrack to the forthcoming film "Flipper."

Annie Lennox, elated over winning best female pop vocal performance, is planning an indefinite hiatus from the record business to spend time with her two children. Saying that she wants to "kick back" and reassess her priorities, Lennox adds that she has not even thought about recording a new album. "When it comes, it comes," Lennox says when asked how and when the recording project would take root.

Coming off his gold-certified 1993 album, "Lucky Man," saxophonist Dave Koz is at work on a new album, tentatively titled "In The Moment." The recording is a marked contrast to Koz's previous two albums. "In the past, I've made records very painstakingly, with bells and whistles. This time, we geared away from the trappings of technology." There's nary a synthesizer to be found on Koz's new album, which instead finds his sax surrounded by acoustic guitars, mandolins, fiddles, accordions, and even pedal steel. Among the artists joining Koz on the album is guitarist Leo Kottke on a track called "Awakenings." Produced by Koz, his brother Jeff, and Thom Panunzio, the Capitol release will be out this summer.

Mazzy Star is in the studio working on a new album for a summer release. The act will also have a track on the "Stealing Beauty" soundtrack . . . Composer Michael Kamen, who, in addition to being nominated for a Grammy was up for two Golden Globe awards, is scoring "101 Dalmatians," Disney's live film version of the cartoon classic. It features Glenn Close as Cruella DeVille. Kamen is also scoring "Jack," Francis Ford Coppola's new film, which stars Robin Williams.

Percy Sledge is starting a seven-week world tour this month that includes dates in Europe and Africa. The tour, which comes to the U.S. in September, has Sledge particularly excited because, he says, "I'm touring with my own band, the Sledgehammers. We have nine pieces and three voices"

. . . Yum/550 Music artist/writer/producer Jon B., who was nominated in the pop collaboration category for "Someone To Love," his duet with Babyface, said he's working on various projects, including producing and/or writing with Toni Braxton, New Edition, and "possibly, hopefully Brandy," with whom he has been wanting to work for some time.

Pearl Jam's Stone Gossard kept mum about the album that the group is currently recording. Word is that Gossard's side project, Brad, may have another album out this year. Brad also features Jeremy Toback, whose solo RCA debut is due early this summer.

Guitarist Cesar Rosas of Los Lobos, who won for best pop instrumental performance with the cut "Mariachi Suite" from the "Desperado" soundtrack, said that his colleagues David Hidalgo and Louis Perez couldn't attend the awards ceremony; the two are in the studio working on a new Latin Playboys project with Mitchell Froom and Tchad Blake.

Folk legend Ramblin' Jack Elliott earned his first Grammy for the album "South Coast," which won in the best traditional folk category. He has had limited experience with the awards show. "First time I ever watched it," Elliott said in an appropriately rambling appearance backstage. The singer says that he doesn't own a television set. Asked what he would do next, he said, "I'm gonna become a millionaire. I'm gonna buy a Peterbilt truck and go into the truckin' business."

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



by Melinda Newman

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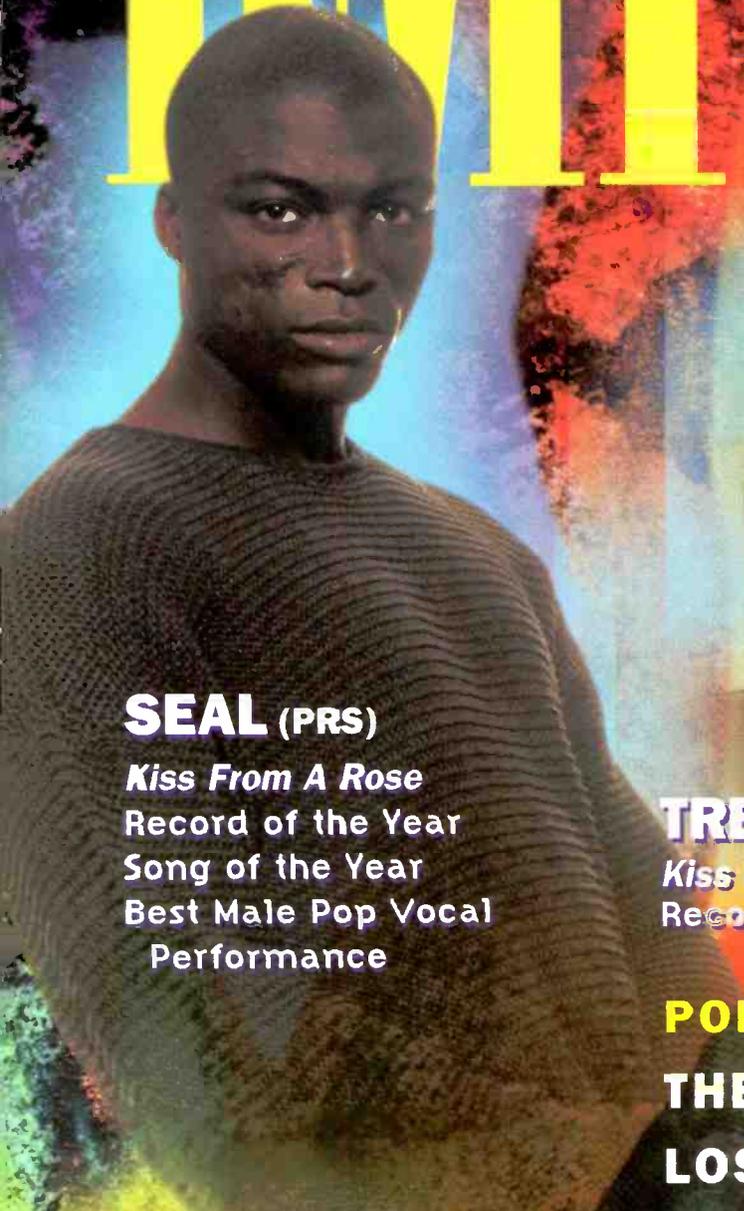
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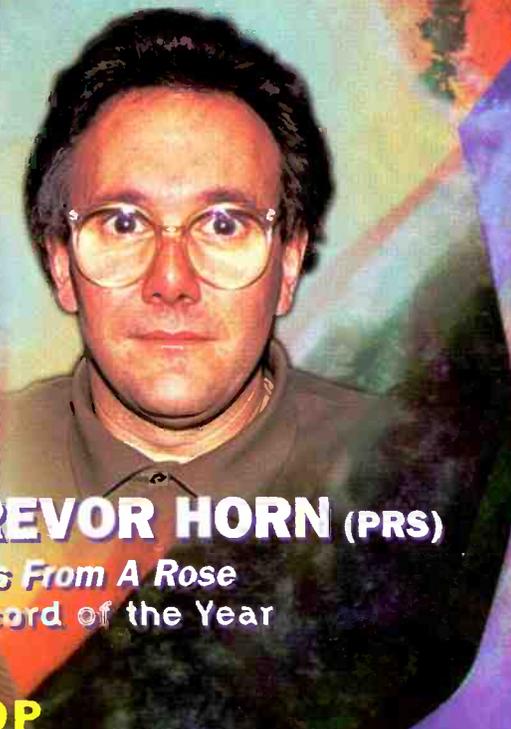
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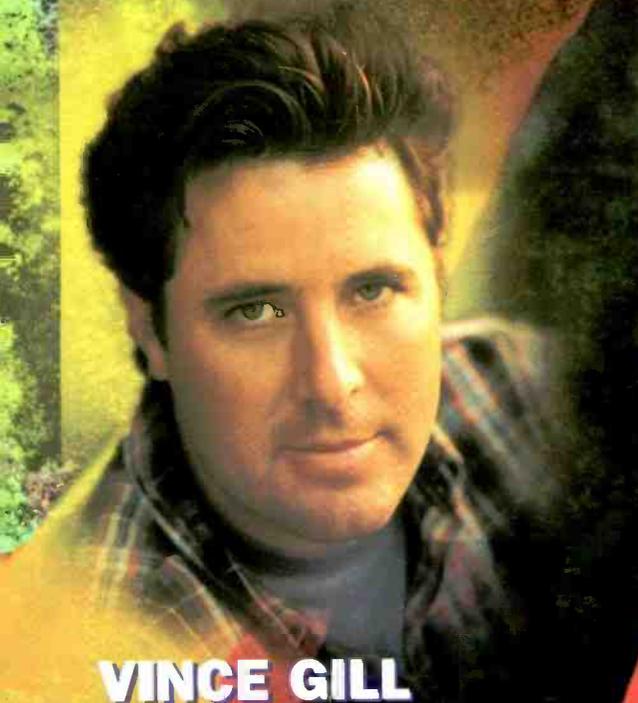
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Turbulent Indigo
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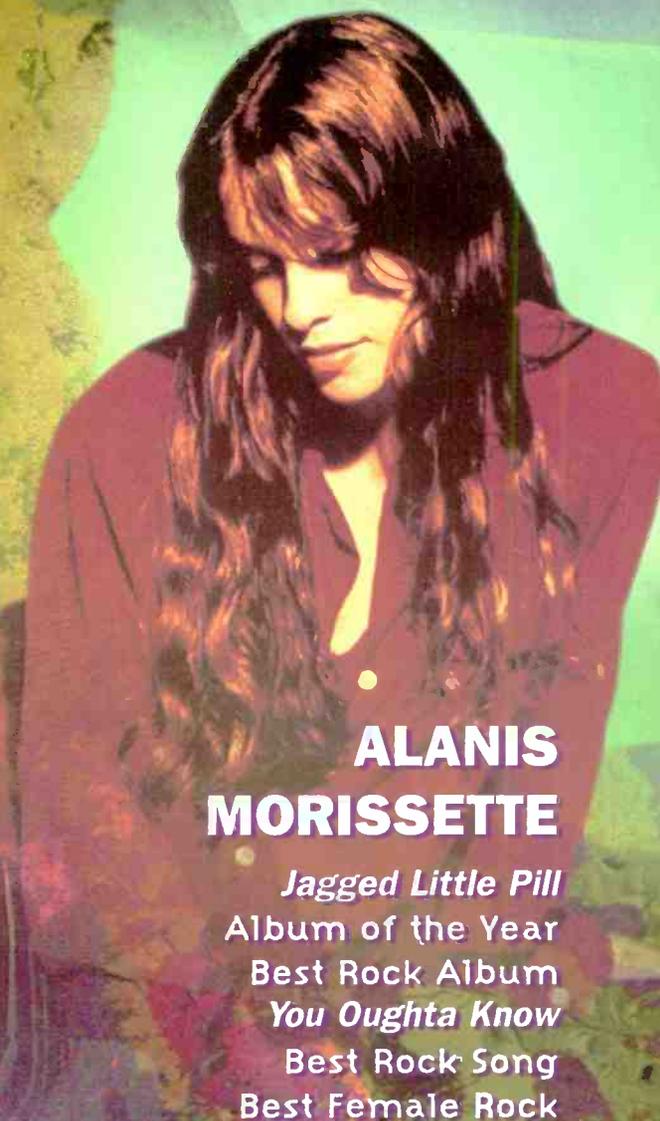
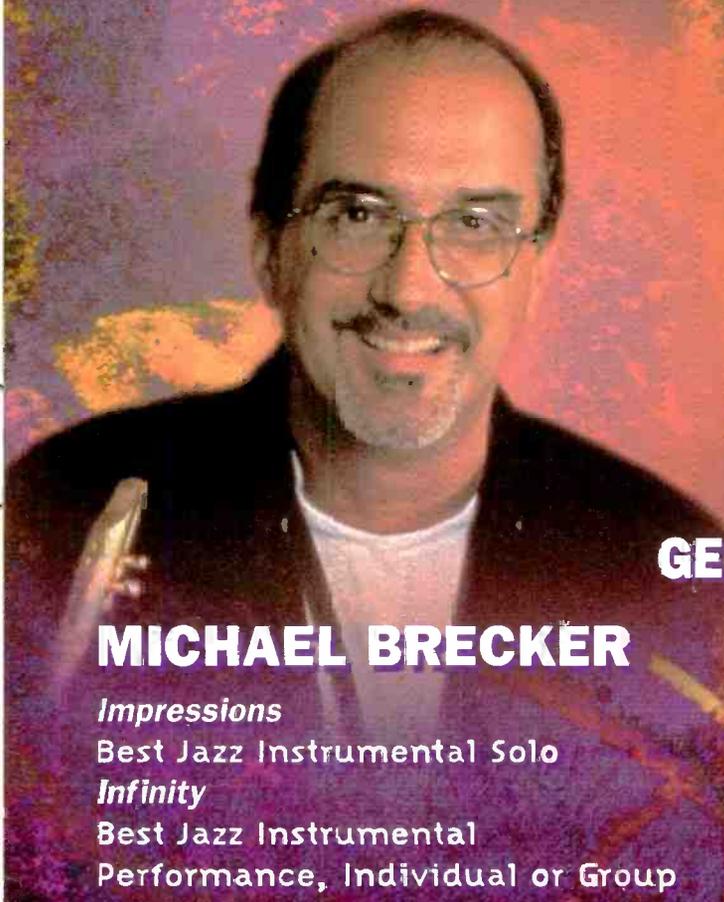
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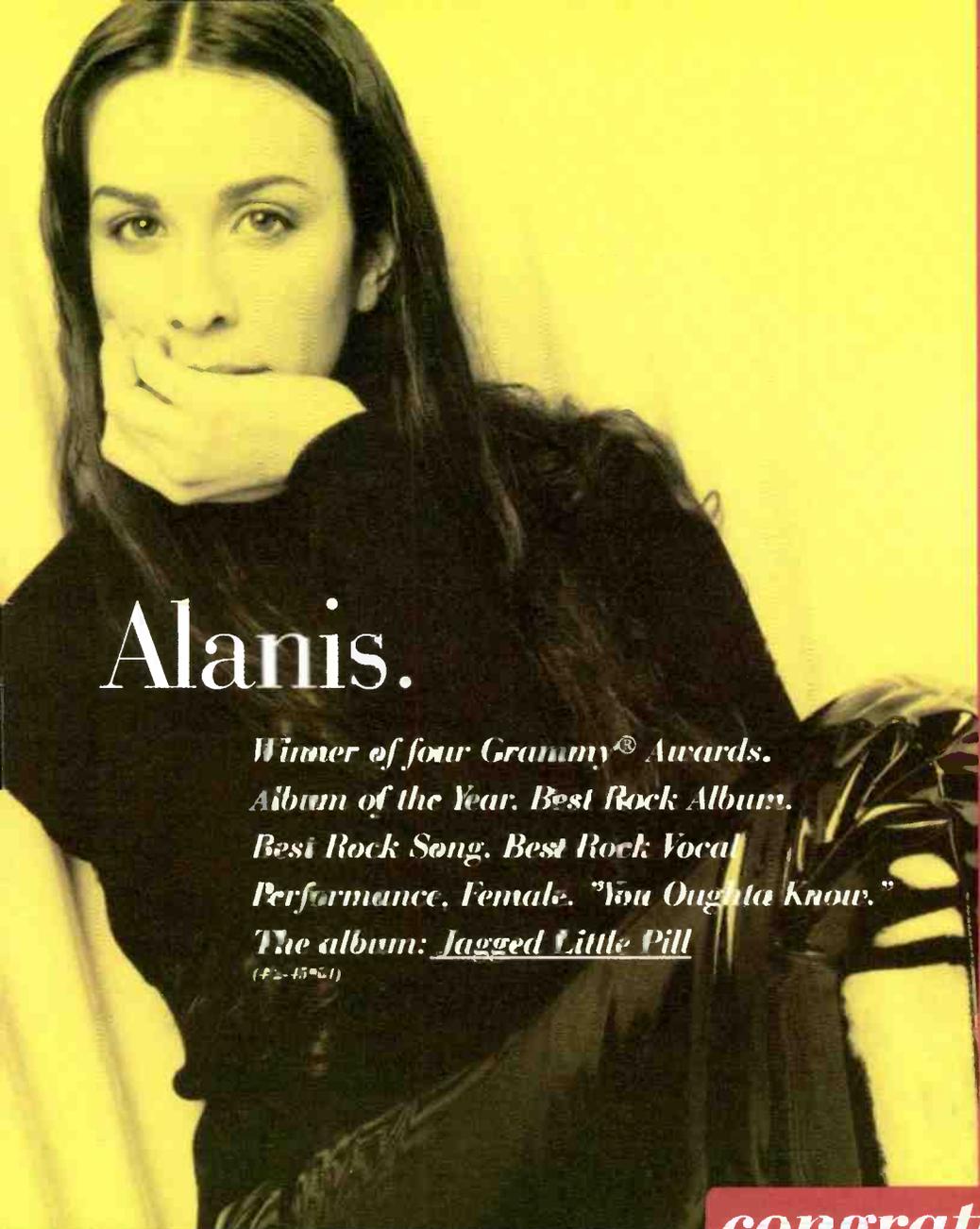
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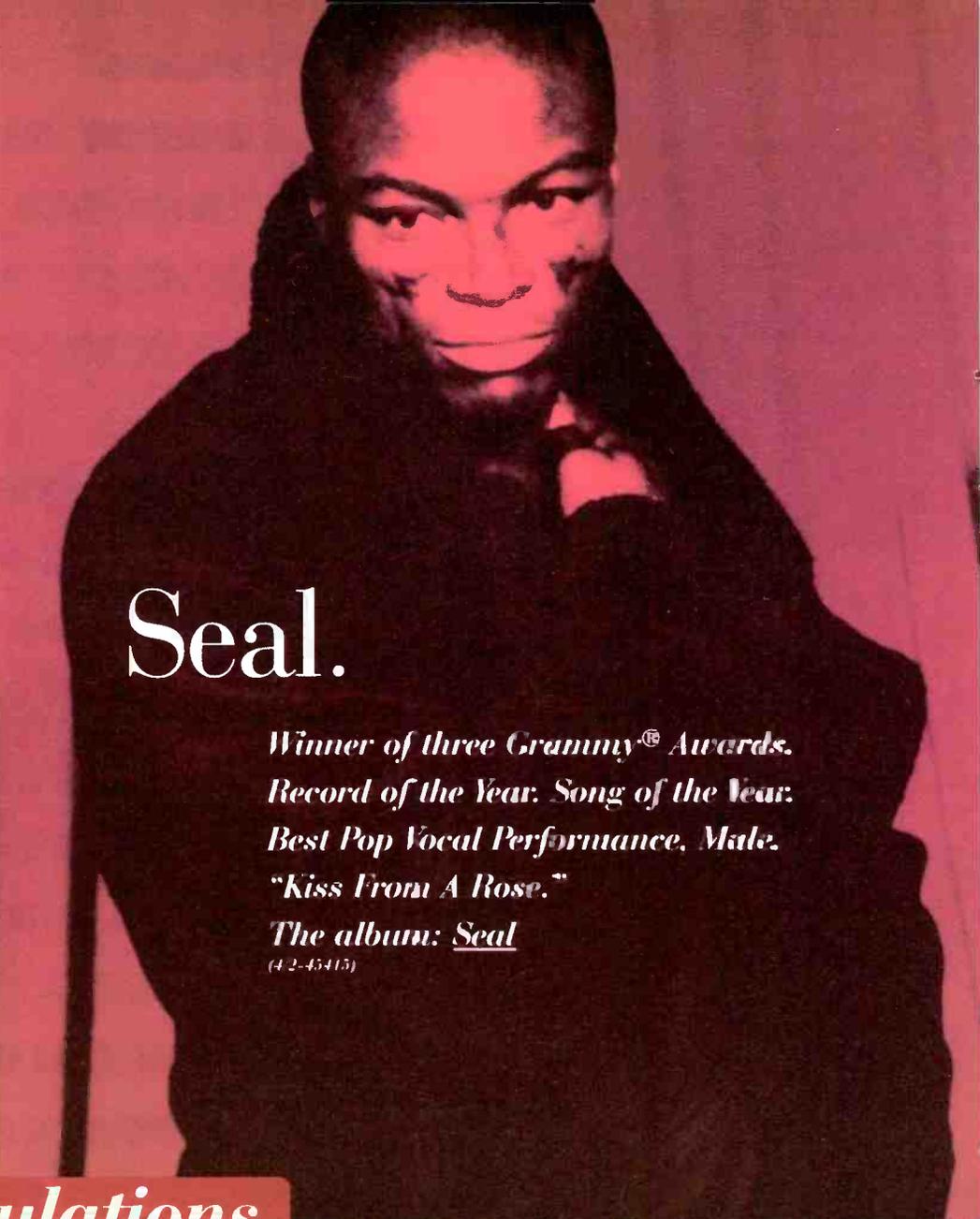


Alanis.

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Album of the Year, Best Rock Album,
Best Rock Song, Best Rock Vocal
Performance, Female. "You Oughta Know."*

The album: Jagged Little Pill

(42-45461)



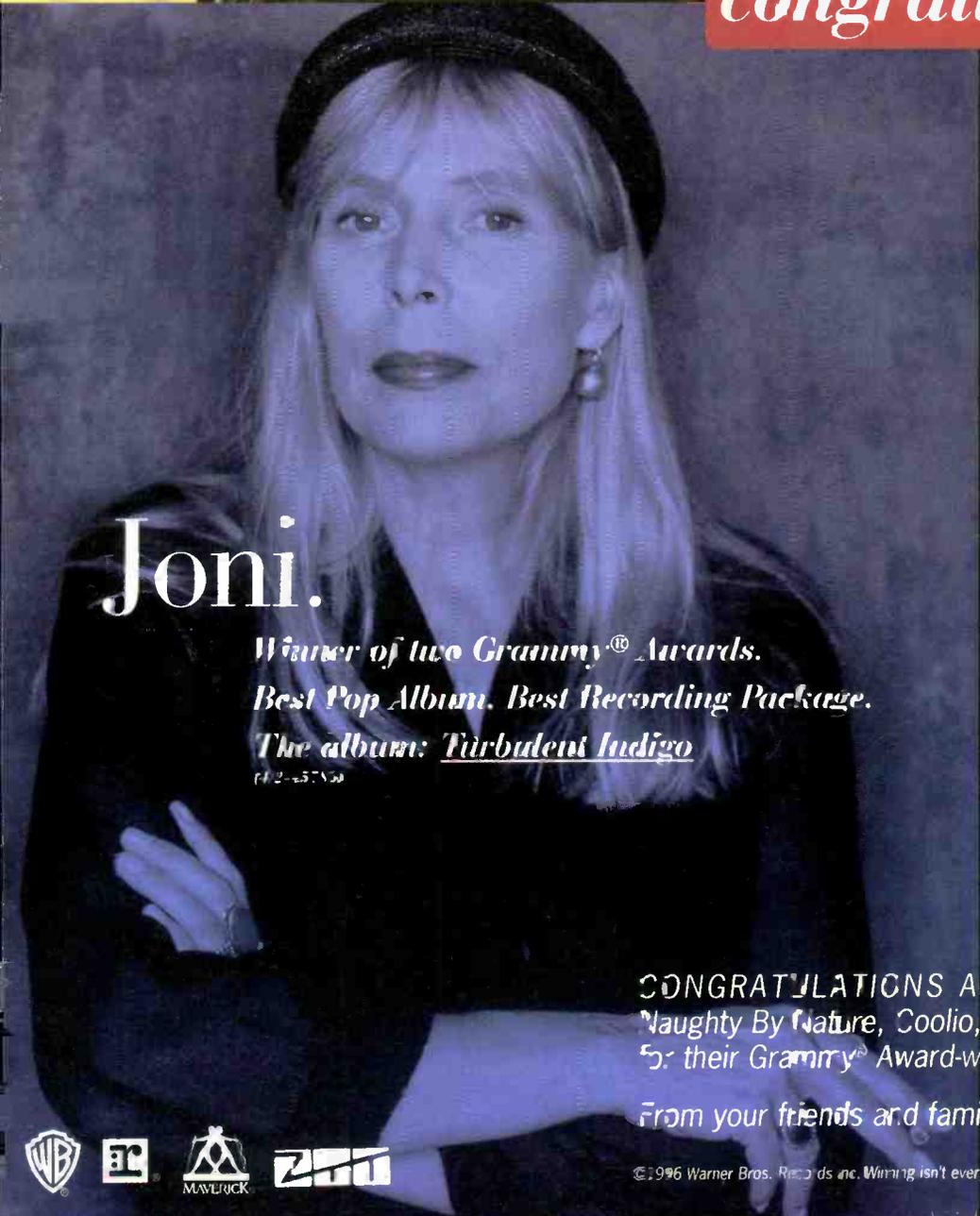
Seal.

*Winner of three Grammy® Awards.
Record of the Year, Song of the Year,
Best Pop Vocal Performance, Male.
"Kiss From A Rose."*

The album: Seal

(42-45415)

congratulations.

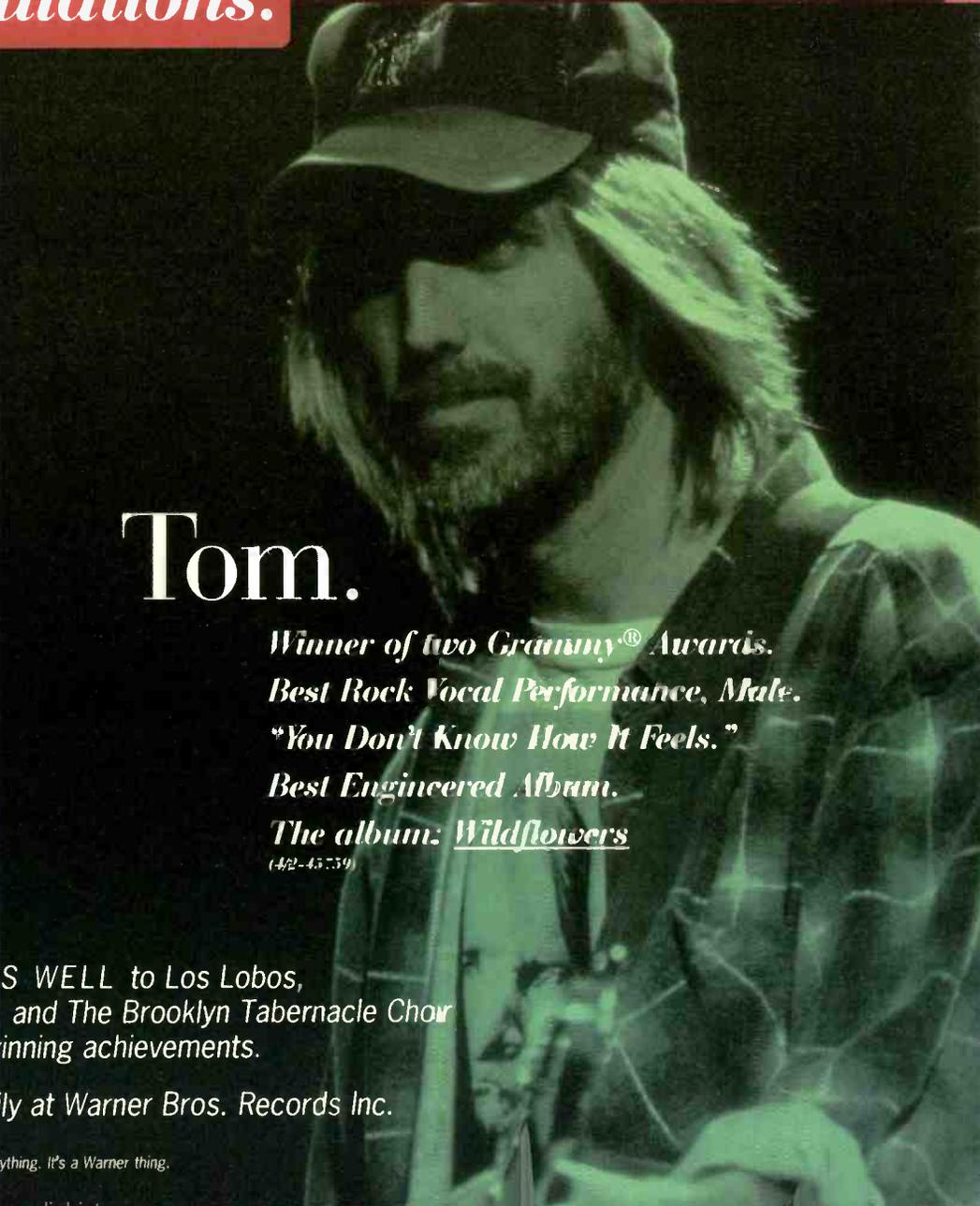


Joni.

*Winner of two Grammy® Awards.
Best Pop Album, Best Recording Package.*

The album: Turbulent Indigo

(42-45759)



Tom.

*Winner of two Grammy® Awards.
Best Rock Vocal Performance, Male.
"You Don't Know How It Feels."
Best Engineered Album.*

The album: Wildflowers

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Annual Grammy Awards Bring Out Industry's Finest

LOS ANGELES—The National Academy of Recording Arts and Sciences honored top performers, songwriters, producers, engineers, and arrangers in the music world Feb. 28 with the 38th annual Grammy Awards at the Shrine Auditorium here. Alanis Morissette took home four Grammy awards, while Seal seized three. Other big winners included Hootie & the Blowfish and Joni Mitchell. (Backstage photos: Howard Wagner)



The members of LaFace's TLC hold their awards high after winning Grammys for best R&B album, "CrazySexyCool," and best R&B performance by a duo or group, "Creep."



MCA Music Entertainment Group execs mingle at a post-Grammy party. Shown, from left, are John Burns, Uni Distribution; Daniel Glass, Universal Records; Zach Horowitz, MCA Music Entertainment Group; Hank Shocklee, MCA Records; Ed Rosenblatt, Geffen Records; Doug Morris, MCA Music Entertainment Group; Jay Bobberg, MCA Records; Jimmy Iovine, Interscope Records; Ted Field, Interscope Records; Tony Brown, MCA Records Nashville; Bruce Hinton, MCA Records Nashville; and Mel Lewinter, MCA Music Entertainment Group.



Artists and execs appeared at PolyGram's post-Grammy bash. Shown, from left, are Andre Harrell, Motown Records; Lifetime Achievement Award winner Stevie Wonder; Alain Levy, PolyGram; Blue Gorilla/Mercury Record artist Joan Osborne; Clarence Avant, Motown Records; and Danny Goldberg, Mercury Records.



Warner Music Group's Grammy celebration drew top execs. Shown, from left, are Terry Semel, Warner Bros. and Warner Music Group; Russ Thyret, Warner Bros. Records; Sylvia Rhone, Elektra Records; Ahmet Ertegun, Atlantic Records; Val Azzoli, the Atlantic Group; and Bob Daly, Warner Bros. and Warner Music Group.



Maverick/Reprise artist Alanis Morissette won four Grammys, including album of the year and best rock album for "Jagged Little Pill."



Joni Mitchell took home two Grammys for her Reprise album "Turbulent Indigo," including the award for best pop album.



Stevie Wonder and family members celebrate Wonder's Grammy for "For Your Love."



ZTT/Sire/Warner Bros. artist Seal, right, grabbed three Grammys, including song of the year, record of the year, and best male pop vocal performance for "Kiss From A Rose." Seal is pictured with Arista's Annie Lennox, who won the award for best pop vocal performance, female.



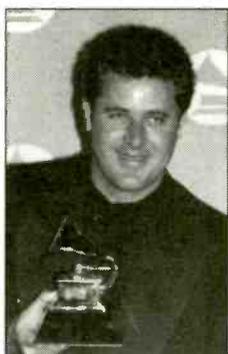
Coolio and L.V. are all smiles after winning a Grammy for the single "Gangsta's Paradise."



Babyface gives thumbs up after winning for producer of the year.



Alison Krauss has her hands full after capturing Grammys for her collaboration with Shenandoah on "Somewhere In The Vicinity Of The Heart" and her Rounder single "Baby, Now That I've Found You."



MCA's Vince Gill shows off his Grammy for "Go Rest High On That Mountain," a song he wrote for his brother, who died of a heart attack three years ago.



Emmylou Harris took home a Grammy for best contemporary folk album, vocal or instrumental, for "Wrecking Ball" on Asylum/Elektra.



Shania Twain celebrates her victory for best country album, "The Woman In Me," on Mercury Nashville.



The members of Atlantic act Hootie & the Blowfish laugh out loud after grabbing Grammys for best new artist and best pop performance by a duo or group with vocal.



Sony Music artist Gloria Estefan is flanked by Sony's Tony Bennett, right, and Sony Music Entertainment president/COO Thomas D. Mottola. Surrounding them are Sony, Columbia, and Epic label execs and members of Alice In Chains, the Presidents Of The United States Of America, and Grammy-winner Pearl Jam.



Socializing at EMI Music's gala post-Grammy affair are, from left, Jorge Pines, William Morris Agency; singer Gloria Estefan and her husband, Emilio Estefan Jr.; Charles Koppelman, EMI-Capitol Music Group North America; and Grammy winner Jon Secada.



Grammy winner Annie Lennox, center, is all smiles as she chats with Strauss Zelnick, BMG Entertainment North America, left, and Rudi Gassner, BMG Entertainment International.

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Nancy Boy Is Very Model Of Glam Pop

'Beautiful' Elektra Quintet Features Donovan Leitch

BY DAVID SPRAGUE

NEW YORK—All that the members of Nancy Boy ask is that folks not hate them because they're beautiful. The New York-based glam pop quintet, which will release its American debut, "Automaker," on Elektra April 23, may be fronted by prominent fashion model Donovan Leitch, but this is most assuredly a band to be heard as well as seen.

"I can understand the 'show me' attitude to some extent, and I think we back it up with our songs," Leitch says. "If people still hate us after seeing us, fine. I'd rather be a love-'em or hate-'em proposition than be in a band everyone thinks is [just] OK."

Since convening in New York just over a year ago, the quintet has built its fan base outward from a semi-residency at Don Hill's, a celebrity-heavy Tribeca hotspot. "We're not



NANCY BOY

going to emphasize the celebrity aspect, but we will use it in some of our marketing," says Elektra product manager Zsuzsanna Murphy.

"The last time they played New York, Mick Jagger was there, Francis Ford Coppola . . . there's a hip factor there that people can get into no matter where they live," she says.

The band will be very visible in the coming months, thanks to a promotional tie-in with designer Tommy Hilfiger. "Hilfiger has been tied in with the rap scene for a while, and he's been looking for a rock band

that would be a good match for what he does," says Jerry Jaffe, whose Management by Jaffe handles the quintet. "He's designing a line of rock clothing, and he sees Nancy Boy as the kind of band that epitomizes what the feel is all about."

The clothing line will include tour shirts as well as designer threads with hang-tags promoting "Automaker." In addition, the Roman Coppola-directed video for the first single, "Deep Sleep Motel," will play in Hilfiger boutiques.

"The video is so strong that we're sending quantities to retail to help with solicitation," says Murphy. "We're also going to provide stores with posters and [flats] of the album art, which was shot by Stephane Sednaoui. It's very attractive."

While the band has been together just a little more than two years, its members seem genetically predisposed to the occupation: Leitch's father, Donovan, had considerable chart success as a solo artist in the '60s, while guitarist Jason Nesmith is the son of former Monkee Michael Nesmith (and a veteran of metal combos, including Kill For Thrills). Shortly after those two met in Los Angeles, they were joined by bassist Nigel Mogg (a former London Quireboy who has an uncle in UFO). Drummer Mike Williams and keyboardist Jesse Dorsey round out the lineup.

"We planned to start a band, tour the world, and do all this before getting a record deal," says the singer. "We found ourselves a sugar daddy, and he financed it so that we were able to do just that."

It took a trek to Britain—where Nancy Boy played last year's In the City convention—to get label attention, but within four months the band was signed to Elektra in the States and, in a one-off deal, to Equator Records in the U.K. The latter label issued a mini-LP titled "Promosexual" last year, from which one song (the anthemic "Johnny Chrome And Silver") is reprised on "Automaker." The band is now signed worldwide to WEA.

"We tried to go for that big, epic
(Continued on next page)

'Sacred Cow' Served By Luaka Bop's Geggy Tah

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Although Geggy Tah front men Tommy Jordan and Greg Kurstin pride themselves on playing a rainbow of unconventional instruments, they have turned over the percussion to new full-time drummer Daren Hahn for their latest album, "Sacred Cow," set for release April 23 on Luaka Bop/Warner Bros.

Jordan and Kurstin reconnected with old pal Hahn last year in Colorado while on tour supporting their debut, "Grand Opening." And in keeping with Geggy Tah's serendipitous modus operandi, things fell into place from there.

"We hooked up with Daren and started jamming and it felt good, so we said, 'Let's make a run of it,'" Jordan says. "Greg and I knew



GEGGY TAH

from way back we wanted to make a live record for the second album, and Daren helped fulfill that wish."

"This is a much different record, a much different situation," says Yale Evelev, co-founder of Luaka Bop, who along with label co-chief David Byrne signed Geggy Tah. "For the first record, they had never even performed live before; it was just two guys who worked together on music. Now they are a real band."

(Continued on next page)

amusement business					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROD STEWART	Montreal Forum Montreal	Feb. 25	\$530,898 (\$728,020 Canadian) \$65/\$42.50	14,795 16,422	Donald K. Donald Prods.
ROD STEWART	Corel Centre Kanata, Ontario	Feb. 26	\$521,867 (\$716,941 Canadian) \$49.40/\$34.84/ \$27.55	12,691 16,000	Donald K. Donald Prods.
BOB SEGER JOHN HIATT	Cincinnati Riverfront Coliseum Cincinnati	Feb. 26	\$415,790 \$30/\$25	14,240 sellout	Belkin Prods.
ROD STEWART	Bryce Jordan Center, Penn State University University Park, Pa.	Feb. 29	\$381,230 \$38.50/\$27.50/ \$22.50	12,448 13,752	Jack Utsick Presents
AC/DC POOR	Target Center Minneapolis	March 2	\$367,745 \$24.50	15,010 sellout	Jam Prods. Company 7
AC/DC	Rose Garden Portland, Ore.	Feb. 7	\$355,740 \$27.50	15,626 17,000	MCA Concerts NW
ROD STEWART	Centrum In Worcester Worcester, Mass.	March 4	\$312,246 \$42.50/\$28.50	8,044 10,071	Don Law Co
BUSH GOD GOD DOLLS NO DOUBT	Hilton Coliseum, Iowa State University, Ames, Iowa	March 4	\$247,560 \$20	12,378 sellout	Beaver Prods.
AC/DC POOR	Arrowhead Pond Anaheim, Calif.	Feb. 13	\$241,742 \$24.50	10,503 11,400	Nederland Organization
OZZY OSBOURNE KORN	Rose Garden Portland, Ore.	Feb. 24	\$219,475 \$29	8,426 10,000	MCA Concerts NW

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'SACRED COW' SERVED BY LUAKA BOP'S GEGGY TAH

(Continued from preceding page)

"Sacred Cow" is more spontaneous than "Grand Opening," but still has the abundant samples, uncanny instrumentation, and surreal slice-of-life lyrics from its predecessor. Much of the album was "sculpted" in production, Jordan says, during which such elements as the sounds of a Polaroid camera motor winding and a turkey in "Don't Close The Door" were added.

The new album also continues Geggy Tah's collaboration with Susan Rogers, best known for working in the studio with Prince, who was co-producer, engineer, and all-around source of inspiration during the four months of recording at Jordan's home in Southern California.

Rogers' dog, Gina, for example, became the band's unofficial mascot and cover model for "Grand Opening." Rogers took the cover photo for "Sacred Cow" and contributed several of the album's "working materials," including a set of soda bottles she brought back from Trinidad that Kurstin plays on the album and in concert.

The bottles are just the one part of what awaits the Geggy Tah concert-goer. The band's live show

includes much of its eclectic menagerie of instruments, as well as hearty doses of Jordan and Kurstin playing off each other in a swirl of loosely connected lyrics. "We practice intuition regularly," Jordan says of their collaborative efforts. "We are continually trying to develop our ESP."

"They are really unique live," Evelev says. "No one had ever seen a band with 20-foot-long tubing as a horn and where each person plays six different instruments."

Despite the addition of Hahn, Geggy Tah has pared its show down a bit, Kurstin promises that the show will still turn some heads. For one, the Lite Brite set that appeared on the band's first album will still be

found stateside. "That's our light show," Kurstin says. "We're trying to outdo Kiss."

Warner Bros.' biggest challenge now is to get the band seen and heard. A brief fall tour found Geggy Tah on the East Coast, and it will be returning to the road later this month.

"We don't believe in spending tons of money on a baby band people have yet to experience," says Lorrie Boula, a product manager at Warner Bros. "But crowds respond very well to them, so we are going to buy them a van and send them out on the road so they can kiss babies and shake hands, and we will ask them to send us postcards every six weeks."

PAUL WESTERBERG'S 'EVENTUALLY' IS NOW

(Continued from page 14)

SoundScan.

Between "14 Songs" and "Eventually," some Westerberg material appeared on the soundtracks to the TV shows "Melrose Place" and "Friends," as well as in the film "Tank Girl," but "Eventually" marks

his full-length return.

Initially, the singer/guitarist cut tracks at Southern Tracks in Atlanta with Brendan O'Brien, known for his work with Pearl Jam and Stone Temple Pilots. Westerberg, however, called a halt to recording.

Boula says she expects support for the album to build during the tour first among independent retailers and then at chain stores. She does not expect to ship the first single, "Whoever You Are," to radio until this summer.

"Whoever You Are," an ode to those kind-hearted souls who let other drivers switch lanes on the freeway, may ring familiar to veteran fans of the group. The song, like several on "Sacred Cow," is a cousin to a song from "Grand Opening," in this case the freeway anthem "Go." Further bridging the two projects, the new song "Mem" features Jordan and Kurstin humming a medley of "Grand Opening" tunes in the background.

Also new to the mix is a song about

Jordan's new-found love of gardening, "Century Plant," and a 30-second intro that showcases a partially unintelligible speech by Jordan's grandfather. There's also "Lotta Stuff," which describes "that sort of overwhelming feeling about the world you get down in your tummy," as Jordan puts it, which actually got its name because during a jam session during which Hahn suggested that they "just play a lot of stuff."

With two musically divergent albums under their belt, Jordan and Kurstin are looking ahead to making their next project more of a dance record. They've already picked a name for it, "Space Heater," which refers to Gina's liking to sleep in front of a space heater.

GEFFEN'S POSIES CULTIVATE MOODY POP ON 'DISGRACE'

(Continued from page 14)

more solid."

The Posies debuted in 1988 with the homemade album "Failure," released by PopLlama, an indie in the band's hometown of Seattle. Once the Posies signed with DGC, the paisley pop of "Dear 23" followed in 1990, and the edgier, deeper "Frosting On The Beater," with its stellar tracks "Dream All Day" and "Solar Sister," expanded the band's following. Released in '93, "Frosting On The Beater" has sold 94,000 copies, according to SoundScan.

If Posies fans aren't yet legion, they are definitely devoted and well-placed at radio, retail, and appropriately, the label. Geffen merchandising manager Randy Leasure is an ardent Posies admirer and the compiler of a band promotional CD sampler—in fact, the disc is titled "Randy Leasure's Posies CD Sampler." Leasure says the goal was to "collect all the great material the band has recorded since 'Frosting' and remind people that the Posies haven't fallen through the cracks."

On March 19, Geffen will service radio, retail, and press with the seven-track sampler, which features two songs from "Amazing Disgrace"—the ballad "Please Return It" and the raucous Hüsker Dü tribute, "Grant Hart." Also on the disc are several covers that the Posies have contributed to tribute albums for the Germs, Zombies, Hollies, and Bee Gees. A worthy original, "Going

Going Gone," is reprised from the "Reality Bites" soundtrack. (A recent extracurricular original not on the sampler, "Limitless Expressions," appears on Epic's new star-studded "Home Alive" benefit album.)

In addition to cutting those tracks, Auer and Stringfellow spent a good bit of the time between sessions for "Amazing Disgrace" touring with Alex Chilton and Jody Stephens in Big Star—the early '70's band that rock fans in the know recognize as one of modern power pop's most unsung antecedents.

According to Bob Bell, new-release buyer at Wherehouse, the cachet of playing with Big Star and one general trend in rock will aid sales of the Posies' new album. "This should be the band's breakthrough record," he says. "The market for this type of music—power pop like Matthew Sweet or Oasis—is excellent right now."

As testimony to the group's prominent position among power pop bands, the Posies headlined an eight-night power pop festival titled Pop-topia, held in January in Los Angeles. After scores of bands played various clubs through the week, the Posies packed the Hollywood Grand on the festival's final night.

Another notable Posies fan, Bob Waugh, assistant PD at WHFS Baltimore/Washington, D.C., calls "Frosting On The Beater" one of his favorite albums of the '90s, adding that his station played "Dream All Day" and "Solar Sister" heavily. The station still plays the former as a recurrent.

"If there is any justice in the world," Waugh says, "the Posies will sell a ton of records."

DGC/Geffen will issue "Please Return It" as the first single from "Amazing Disgrace" April 16 to college and commercial alternative

radio. In Europe, the single will go out March 25, including the excellent "Sad To Be Aware" and "Terrorized" as B-sides. Subsequent single candidates include the dynamic, affecting "Precious Moments" and the rocker "Ontario." The Posies' songs are published by BMG Music Publishing worldwide.

Marketing the Posies worldwide is a priority for DGC/Geffen, according to Christina Calio, the label's international marketing manager. "International is definitely leading the way with the Posies," she says. "We want to take advantage of the band's high profile overseas: They get great press in Europe, and they've played more than 100 gigs outside the U.S. since November '94, including over 30 in the U.K."

For this album, the Posies will be making three trips to Europe: throughout April, much of the summer, and in the early fall. But they will hardly ignore other territories; in fact, the band plans to tour internationally throughout this year and into '97. Interspersed with the European dates is a full spate of gigs in North America; the band goes to Japan, Australia, and New Zealand in the fall and returns to the U.S. in the winter. The group will go to Australia and Europe again in early '97. International Talent Booking coordinates the Posies tours abroad, and International Creative Management books them domestically. The band is managed by Kelly Curtis Management.

Their schedule sounds arduous, but Auer and Stringfellow are looking forward to the road, feeling that's where the Posies blossom best. "In a given day, we might play two radio shows, do an in-store, and then play the gig," Auer says. "So, we're ready to work. Though it's more than work, really—at least for me, I know, music is as close as it gets to religion."

"I got the best out of him," Westerberg quips. "We disagreed mainly on the song 'These Are The Days.' He was determined that it should be a ballad, and I felt strongly it should be a little more uptempo. Basically, we parted over that."

After the split from O'Brien, Westerberg—whose songs are published by Warner/Chappell—returned to Minneapolis and wrote more material to round out the album.

In later sessions, produced by Westerberg with assistance from Lou Giordano, Westerberg staged a reunion of sorts with former Replacements bassist Tommy Stinson, whose new band, Perfect, is signed to Medium Cool/Restless Records. Stinson plays bass and trombone on the song "Trumpet Clip."

Westerberg says, "Tommy walks into the room, and it's like the day we first met. He played trombone, or he held a trombone up to his lips and blew through it, and I did the same with an alto sax, and the drummer [Michael Urbano] grabbed a trumpet. That was kind of fun. We made up our own little horn section."

However, Westerberg says a full-fledged reunion with Stinson is unlikely. "What I would need is someone to play the bass," Westerberg says. "But I think Tommy has progressed to the point where he sees himself as a songwriter, a lead singer, and a guitar player, and that's kind of what I do, so [a reunion] probably [wouldn't happen], unless he was willing to just play bass."

ELEKTRA'S NANCY BOY

(Continued from preceding page)

sound," Mogg says. "Kind of like Bowie or T. Rex in the '70s. It's just something that's a bit more fun, more interesting than what rock music has become in the '90s."

In order to capture some of that vintage vibe, the band used the production talents of Shel Talmy (of Who and Kinks fame), whose trademark crisp sound enhances such songs as "Foxtrot" and "Deep Sleep Motel," which will be serviced to commercial alternative and active rock outlets next week. A three-song sampler (including a cover of

"Trumpet Clip" isn't the only track on "Eventually" that recalls the Replacements. "Good Day" was inspired in part by the February 1995 death of Stinson's stepbrother and former Replacements guitarist, Bob Stinson.

"I hesitate to use the word 'tribute,'" Westerberg says. "It was a song that I had been working on for about a year or so, and it had a whole bunch of different lyrics to it. After Bob died, it found itself and pointed to him, but it isn't totally just a song about Bob."

Reprise plans to kick off its "Eventually" campaign by sending "Love Untold" to modern rock, triple-A, and album rock April 2. A video for the track will be shot.

If the track fares well at those formats, Reprise will work the song to top 40 and hot AC stations, Briggs says.

At press time, no tour plans were set. However, Briggs says it is possible that Westerberg—who is managed by Gold Mountain Entertainment and negotiating with booking agents—may hit the road in the summer on a package tour of sheds.

"I truly think that this is the most mass-appeal record Paul has ever made, and it will open the doors for him to reach the masses," Briggs says.

Westerberg, who has heard such talk before, doesn't seem overly concerned about the prospects. "If it's not," he says, "then I'll make another one."

Gary Numan's "Are 'Friends' Electric?") went to college radio last week.

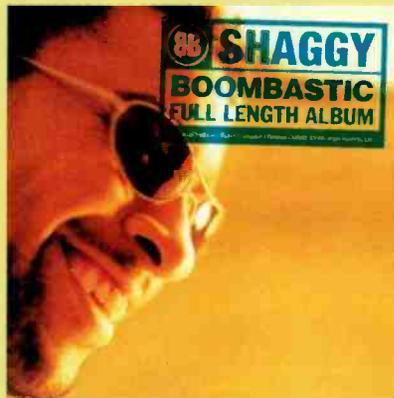
The band, which has supported Blur and the Charlatans, will tour in support of "Automaker," beginning with an album-release party in New York at the beginning of April.

"We're looking forward to doing that, because playing live really lets you go off," says Leitch. "You can turn into another character entirely, and people won't really hold you responsible for anything you do or say up there."

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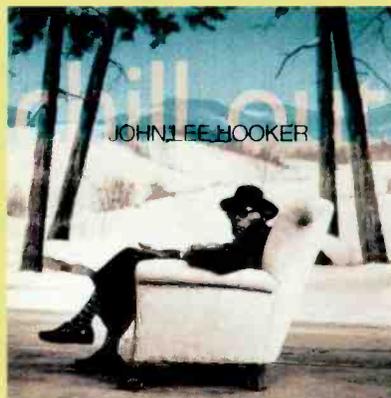
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UPCOMING

Billboard



NEW AGE

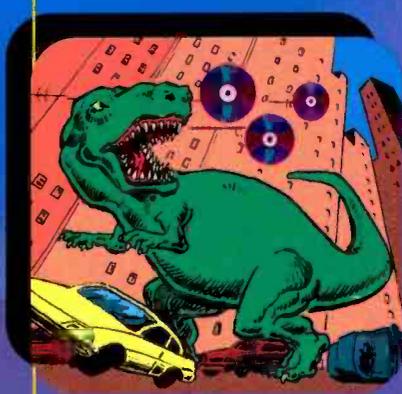
ISSUE DATE: APRIL 6

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



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



CONTEMPORARY CHRISTIAN

ISSUE DATE: APRIL 27

AD CLOSE: APRIL 2

More than ever, Contemporary Christian music is embracing and exciting mainstream audiences worldwide. **Billboard's** April 27th issue provides in-depth reporting by Deborah Evans Price on the general state of the market. This spotlight will also discuss Contemporary Christian's chart successes, the use of video as a marketing tool and the presence of the genre in the UK.

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Lee Ann Photoglo
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SOUNDTRACKS

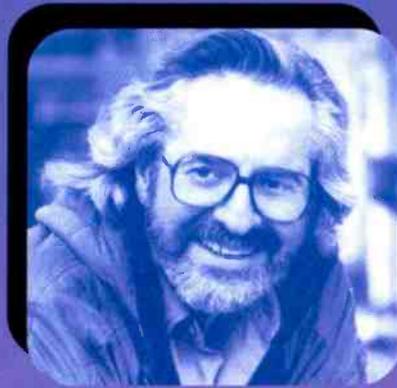
ISSUE DATE: APRIL 27

AD CLOSE: APRIL 2

With the Oscars right around the corner, soundtracks are getting their share of the spotlight. **Billboard** highlights one of the most productive years for this market in its April 27th special issue. Coverage will include a general overview of the market, reports by Thom Duffy on activity in France, Italy, UK, and Australia, and rankings for the top 30 titles of the year.

Contact:

Deborah Robinson
212-536-5016



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!

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan [®]				
FOR WEEK ENDING MARCH 16, 1996				
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)				
1	—	1	SKINNY PUPPY AMERICAN/REPRISE 43057/WARNER BROS. (10.98/16.98)	THE PROCESS
2	1	26	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	JARS OF CLAY
3	6	3	2 UNLIMITED RADIKAL 15446/CRITIQUE (10.98/15.98)	HITS UNLIMITED
4	7	17	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
5	8	6	STABBING WESTWARD COLUMBIA 66152 (9.98 EQ/15.98)	WITHER BLISTER BURN + PEEL
6	3	17	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
7	5	29	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98)	TERRI CLARK
8	9	7	LONESTAR BNA 66642/RCA (9.98/15.98)	LONESTAR
9	10	21	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
10	27	3	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98)	HAPPY NOWHERE
11	4	23	JEWEL ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
12	—	1	GARY CHAPMAN REUNION 16200/ARISTA (9.98/15.98)	SHELTER
13	—	1	SUGA T JIVE 41578 (10.98/15.98)	PAPER CHASIN'
14	16	21	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
15	—	1	SUBDUDES HIGH STREET 10344/WINDHAM HILL (10.98/15.98)	PRIMITIVE STREAK
16	17	8	RUBY CREATION/WORK 67458/COLUMBIA (10.98/15.98)	SALT PETER
17	—	1	GEORGE HOWARD GRP 9839 (10.98/16.98)	ATTITUDE ADJUSTMENT
18	11	12	JERALD DAEMYON GRP 9829 (9.98/16.98)	THINKING ABOUT YOU
19	12	5	LINDA DAVIS ARISTA 18804 (9.98/15.98)	SOME THINGS ARE MEANT TO BE
20	18	10	SON VOLT WARNER BROS. 46010 (10.98/15.98)	TRACE
21	15	23	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
22	20	2	STEVE GREEN SPARROW 51490 (9.98/13.98)	LETTER
23	24	4	THE NIXONS MCA 11209* (9.98/15.98)	FOMA
24	13	3	MAD SKILLZ BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98)	FROM WHERE???
25	—	1	SHIRLEY CAESAR WORD 67301/EPIC (9.98 EQ/15.98)	SHIRLEY CAESAR LIVE...HE WILL COME

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

26	28	19	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
27	25	11	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
28	30	7	ENRIQUE IGLESIAS FONOVISA 0506 (9.98/13.98)	ENRIQUE IGLESIAS
29	19	2	GANKSTA NIP RAP-A-LOT 41335/VIRGIN (9.98/15.98)	PSYCHOTIC GENIUS
30	22	5	LA MAFIA SONY 81722 (8.98 EQ/13.98)	UN MILLON DE ROSAS
31	26	28	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
32	35	2	LORD FINESSE PENALTY 3035*/TOMMY BOY (9.98/13.98)	THE AWAKENING
33	23	16	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98)	SOUTHERN GAL
34	—	1	PULP ISLAND 24165 (8.98/14.98)	DIFFERENT CLASS
35	21	10	FOR SQUIRRELS 550 MUSIC 67150/EPIC (7.98 EQ/11.98)	EXAMPLE
36	—	1	MISFITS CAROLINE 7529 (61.98 CD)	BOX SET
37	—	6	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH
38	31	20	THE CORRS 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
39	14	2	NICK CAVE & THE BAD SEEDS REPRISE 46195/WARNER BROS. (10.98/15.98)	MURDER BALLADS
40	34	16	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
41	—	1	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014/JIVE (10.98/15.98)	STAND!
42	29	39	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
43	33	31	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
44	—	1	JANN ARDEN A&M 540336 (10.98/15.98)	LIVING UNDER JUNE
45	38	3	KILO WRAP 8147/ICHIBAN (10.98/15.98)	GET THIS PARTY STARTED
46	—	21	RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
47	32	6	FUN FACTORY CURB EDEL 77824/CURB (10.98/15.98)	FUN-TASTIC
48	—	1	GHETTO TWINZ BIG BOY 20 (9.98/14.98)	SURROUNDED BY CRIMINALS
49	39	3	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
50	—	1	AARON JEOFFREY STARSONG 0047/CHORDANT (9.98/15.98)	AFTER THE RAIN

POPULAR • UPRIISINGS

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

SPACE CASE: While many British rock bands have been touted as "the next this" or "the next that," **Babylon Zoo** is the only band able to say that its first single, "Spaceman," is the fastest-selling British debut ever and the best-selling U.K. single



Picture This. According to Broadcast Data Systems, modern rock spins of the Verve Pipe's "Photograph" rose from 170 to 343 this week. The song is the first single from the band's RCA debut, "Villains," which was produced by Jerry Harrison and is due March 26. The East Lansing, Mich.-based band is on the road on the Eastern seaboard, including two dates at New York's Mercury Lounge March 19 and 20.

since the Beatles' "Can't Buy Me Love."

The single, from the band's EMI debut, "The Boy With The X-Ray Eyes," due March 19 in the U.S., sold 250,000 copies in its first week, debuting at No. 1 on the Hits of the U.K. singles chart for the week ending Feb.

3 and remaining there for four weeks. The song also debuted at No. 1 in Denmark, Finland, Ireland, Norway, Sweden, Belgium, Poland, and Germany.

The album, named for lead singer/songwriter **Jas** (pronounced jazz) **Mann's** piercing blue eyes, bowed at No. 6 on the Hits of the U.K. album chart for the week ending Feb. 24.

While the band is comparable only to the Beatles in terms of chart success, the album is similar in sound and style to those of **Smashing Pumpkins**, complete with a lead singer who wrote everything on it.

In the States, EMI has just begun working the song to modern rock radio, with top 40/modern rock WHTZ (Z100) New York and modern rockers KITS (Live 105) San Francisco, KRBE Houston, and WBRU Providence, R.I., as early supporters. Live 105 has reported No. 1 phone requests, while WBRU reports No. 2 phones.

The video for the song is being aired on the Box and was played on MTV's "120 Minutes" March 3.

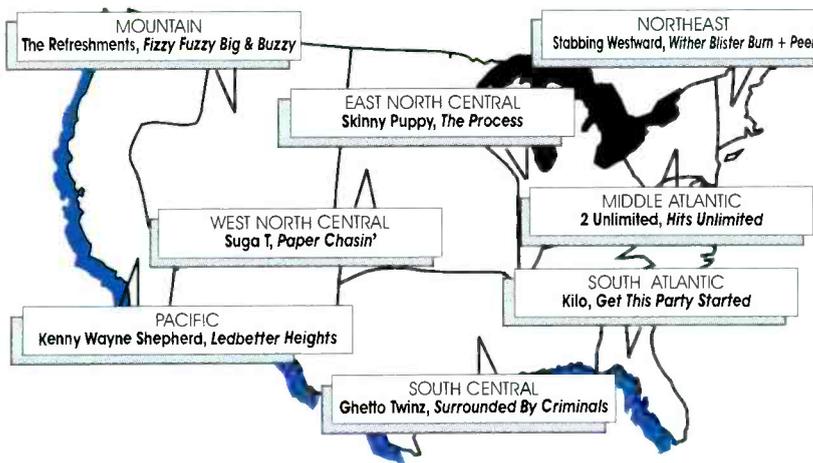
Due to heavy international commitments, the band probably won't tour the U.S. until the summer.

REFRESHING, INDEED: The Tempe, Ariz.-based



Alive & Kicking. N-Trance, the British pop/dance group that put a groovy, '90s spin on the Bee Gees disco hit "Stayin' Alive," will have its debut album, "Electronic Pleasures," released March 26 on Radical Records, which is distributed by Avex/Critique. "Stayin' Alive" is No. 68 on the Hot 100 and No. 27 on Hot Dance Music's Maxi-Singles Sales chart this week.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. The Refreshments <i>Fizzy Fuzzy Big & Buzzy</i>	1. Stabbing Westward <i>Wither Blister Burn + Peel</i>
2. Frost <i>Smile Now, Die Later</i>	2. Kenny Wayne Shepherd <i>Ledbetter Heights</i>
3. Skinny Puppy <i>Process</i>	3. Ruby <i>Salt Peter</i>
4. Subdudes <i>Primitive Streak</i>	4. Jewel <i>Pieces Of You</i>
5. Terri Clark <i>Terri Clark</i>	5. 2 Unlimited <i>Hits Unlimited</i>
6. Lonestar <i>Lonestar</i>	6. Skinny Puppy <i>Process</i>
7. 3T <i>Brotherhood</i>	7. Mad Skillz <i>From Where???</i>
8. Stabbing Westward <i>Wither Blister Burn + Peel</i>	8. Jim Brickman <i>By Heart</i>
9. 2 Unlimited <i>Hits Unlimited</i>	9. Dog's Eye View <i>Happy Nowhere</i>
10. L.A.D. <i>Ridin' Low</i>	10. God Lives <i>Underwater Empty</i>

Refreshments' whirlwind takes another upward turn as first-week sales of its Mercury debut, "Fizzy Fuzzy Big & Buzzy," released Feb. 27, show some impressive numbers.

The album, which has sold more than 2,800 units, according to SoundScan, sold 1,157 units in its first few days of release at Zia Records in Phoenix and debuted at No. 90 at the Warehouse chain, No. 203 at Best Buy, and No. 1 at the Tower stores in Tempe and Mesa, Ariz. "Fizzy Fuzzy Big & Buzzy" also bowed at No. 1 in the Mountain Regional Roundup this week.

With a rabid fan base in the Phoenix/Tempe area stemming from the band's 1994 album "Wheeler" on Epiphany, lots of touring, and airplay on local album rockers KUPD and KDKB, Mercury naturally opted to unleash its marketing plans in that market.

Leading up to the release of the low-priced title, the label ran spots on KUPD and KDKB and a full-page ad in Zia's newsletter, held meet-and-greets with retailers and a midnight sale at Zia in Phoenix, and distributed fliers and "coming soon" posters at key accounts.

The album was drop-shipped to indie accounts and chains, without shipping costs, according to Jeff Brody, senior VP of sales at

Mercury, who adds that reorders in the area are already filing in.

The band will head out on a club tour after wrapping up a few weeks with the **Gin Blossoms** Saturday (9).

"We are building this like the **Rusted Root** scenario," says Brody. "When you see the band, you get it and buy [the album]."

The radio story is as impressive as the sales story. This week, according to Broadcast Data



Gentle Offering. Press and college radio support is heating up for Timco's gorgeous slow-core sophomore effort, "Gentleman Jim" on Basura!/Priority. WRAS Atlanta and WCBN Ann Arbor, Mich., are behind the album. Timco and Crown Heights, which both contain former members of Austin, Texas, fave Nice Strong Arm, play in Austin Thursday (14).

Systems, spins on the first single from the album, "Banditos," nearly doubled, from 83 to 156. Leading the way are XTRA-FM (91X) San Diego, KDGE Dallas, KEGE Minneapolis, and KNRK Portland, Ore.

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

- 42 1, 2, 3, 4 (SUMPIN' NEW) (T-Boy, ASCAP/Boo Daddy, ASCAP/Screen Gems-EMI, BMI) HL
26 5 O'CLOCK (ARALC, ASCAP/Deez Nutz, ASCAP)
63 AIN'T NOBODY (Copyright Control)
82 AIN'T NO LOVE AND HAPPINESS (Al Green, BMI/Wing, BMI/ID, BMISweetness, BMI)
56 AIN'T NO PLAYA (Fru-A-Way, ASCAP/Rag Top, BMI/Warner-Tamela, BM/Interscope Pearl, BM/Anthony Forte, BMI)
44 ALL I NEED (Copyright Control)
4 ALL THE THINGS (YOUR MAN WON'T DO) (FROM DONT BE A MENACE...) (Fade 2 Black, ASCAP/Talbot Tree, ASCAP/Urban Agenda, ASCAP/PolyGram Int'l, ASCAP)
96 BABY, BABY, BABY (Lil' Ed, ASCAP/Campbell-Trippy, ASCAP/Warner Chappell, ASCAP/Toski, ASCAP/King Kendrick, BM/Carnibe, ASCAP/WB, ASCAP/Warner-Tamela, BMI)
10 BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (EMI April, ASCAP/D.A.R.P., ASCAP/Nubhouse, ASCAP/Salandra, ASCAP/EMI Casadilla, BM/EMI Blackwood, BM/Almo, ASCAP/WB, ASCAP) HL/WBM
64 BEWARE OF MY CREW (FROM A THIN LINE BETWEEN LOVE AND HATE) (Doggystyle, BM/Saga, BM/Songs Of Lastrada, BM/WB, ASCAP/Suga, ASCAP/Snoop Doggy Dog, ASCAP)
90 BROKEN LANGUAGE/HUSTLIN' (Protoons, ASCAP/Next Level Groove, ASCAP/Hill Playaz, ASCAP)
20 CAN'T BE WASTING MY TIME (FROM DONT BE A MENACE...) (Motown, BM/Mass Avenue, BM/PolyGram Int'l, BM/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP/Mr. Sex, ASCAP/EMI April, ASCAP) HL
92 CHILDREN OF THE WORLD (FROM PEOPLE) (Act Fast, BM/Songs Of PolyGram, BM/Miles Day, BMI)
71 C'MON 'N RIDE IT (THE TRAIN) (Ceejai, BM/Sa-vette, BM/Unichappell, BMI)
73 COLD WORLD (Careers-BMG, BM/Ramecca, BM/GZA, ASCAP/Jobete, ASCAP/Black Bull, ASCAP) WBM
88 COOLIE HIGH (Protoons, ASCAP/Sheeba Doll, ASCAP/Satin Strothers, ASCAP/Lock In The Box, ASCAP)
75 DEAD PRESIDENTS (Lil' Lu Lu, BM/Biggie, BMI)
49 DIGGIN' ON YOU (Ecaf, BM/Sony/ATV Songs, BMI) HL
11 DOIN IT (LL Cool J, ASCAP/Def Jam, ASCAP/Sadyah, BM)
50 DON'T GIVE UP (FROM DONT BE A MENACE...) (Star Brown, BM/D.Lawrence, ASCAP/Crystal Aire, ASCAP)
51 DON'T WASTE MY TIME (Max & Ro, ASCAP/BoodaMax, ASCAP/Baby Big, ASCAP)
1 DOWN LOW (NOBODY HAS TO KNOW) (Zomba, BM/R. Kelly, BM) WBM
9 DO YOU WANT TO (Warner-Tamela, BM/Boobie-Loo, BM) WBM
80 DROP (Beatzjunky, BM/EMI Blackwood, BM/Ephoc, ASCAP)
98 EAST 1999 (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollar \$ense, BM/Keena, BM/Donkins, BM/Songs Of PolyGram, BM) HL
79 EASTSIDE LB (Kee-Drick, BM/Warner-Tamela, BM/Black Eye, ASCAP/WB, ASCAP)
48 ENVY/FIREWATER (Joseph Cartagena, ASCAP/Maurheens, ASCAP/EMI April, BM/Mu-Tang, BM/Soul Cap, ASCAP)
32 EVER SINCE YOU WENT AWAY (Nature Boy, ASCAP/Taylor's Dad, BM/Beautiful Mess, BM/Falz, BM)
23 EVERYDAY & EVERYNIGHT (Funkmaster Flex, BM/M. Bryant, BM)
29 EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE) (Ecaf, BM/Sony/ATV Songs, BM/Fox Film, BM) WBM/HL
45 FANTASY (Rye, BM/Sony/ATV Songs, BM/Metered, ASCAP/PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) HL/WBM
52 FEELS LIKE THE FIRST TIME (Fabiensha, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP)
21 FU-GEE-LA (Soy/ATV Tunes, ASCAP/Tate San Ko, ASCAP/Overse Creation, ASCAP/Melika, ASCAP/Midnight Magnet, ASCAP/EMI April, ASCAP/Salam Remit, ASCAP) HL
59 FUNKORAMA (Zomba, ASCAP) WBM
97 FUNNY HOW TIME FLIES (Fabiensha, ASCAP/Stone Jam, ASCAP/WB, ASCAP/MCA, ASCAP) WBM
65 GAMERS (Steady Mobbin', BM/EMI Blackwood, BM/Beautiful Mess, BM/2 Daughters Only Dollars, ASCAP/337, ASCAP)
13 GET MONEY (Big Pooppa, ASCAP/Undas, BM/EZ Elope, ASCAP/APL, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/WB, ASCAP) HL
GIMME YOURS (Life Is A Bitch, ASCAP)
47 GIVE ME THE NIGHT (Rodsongs, ASCAP/Almo, ASCAP) WBM
68 GOIN' UP YONDER (Bud John, BM/EMI Christian, BM)
40 HAVE I NEVER (Ecaf, BM/Sony/ATV Songs, BM)
31 HEY LOVER (Rodsongs, ASCAP/Almo, ASCAP) WBM
66 HOOKED ON YOU (Young Legend, ASCAP/EMI Blackwood, BM/Chrysalis, ASCAP/Almo, ASCAP/Salandra, ASCAP/EMI Casadilla, BM) WBM/HL
76 HURRICANE (Zomba, BM/Tone Only, BM/VE-40, BM/W-Legit, BM/D-Stot, BM/Suga T, BM) WBM
69 IF YOU'RE NOT GONNA LOVE ME RIGHT (Decara, ASCAP/Gratitude Sky, ASCAP/Warner Chappell, ASCAP/WB, ASCAP/Hackley, ASCAP)
87 ILLUSIONS (MCA, ASCAP/Soul Assassins, ASCAP/BMG, ASCAP/Hits From Da Bong, ASCAP/Bopper Spook Sun's, BM)
25 I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER) (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP) HL/WBM
86 I REFUSE TO BE LONELY (MCA, ASCAP/Almo, ASCAP/My Children, ASCAP/Command Performance, ASCAP/Music Corp. Of America, BM/Melania, BM/Music By Candlelight, ASCAP) WBM
81 I REMEMBER (Vanderpool, BM/Aynaw, BM/Shawn Patrick, BM/Ensign, BM/Tyler For Flye, BM/Butler Jinx, BM) HL
7 I WILL SURVIVE (PolyGram Int'l, ASCAP/Peterson-Vibes, ASCAP) HL
43 JESUS TO A CHILD (Dick Leahy, ASCAP/Chappell, ASCAP) WBM/HL
94 JUST TAH LET U KNOW (Ruthless Attack, ASCAP/Page Of A Psychopath, ASCAP/Almo, ASCAP/Ace Ace, ASCAP) WBM
93 KEEP IT REAL (Beathriz, ASCAP/Earnie Tribe, ASCAP/Grand Royal, ASCAP)
22 KEEP ON, KEEPIN' ON (So So Def, ASCAP/EMI April, ASCAP/Brooklyn Based, ASCAP/Top Billin', ASCAP/Niggs, BM/Warner-Tamela, BM)
24 KEEP TRYIN' (Clea's Voice, ASCAP/Groove 78, ASCAP/Almo, ASCAP/Top, BM/Sony/ATV Songs, BM) HL/WBM
2 LADY (Ah choo, ASCAP/12:00 AM, ASCAP/Rhythm, ASCAP/PolyGram Int'l, ASCAP)
62 LEFLAUR LEFLAH ESHKUSHKA (Baby Paul, BM/M. Malik, ASCAP/Dougout, ASCAP/Strangerman, ASCAP)
55 LET'S PLAY HOUSE (Suga, ASCAP/Eron's, ASCAP/WB, ASCAP/Snoop Doggy Dog, ASCAP)
23 LOVE U 4 LIFE (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
74 MICROPHONE MASTER (Straight Out Da Sewer, ASCAP/Bee Mo Easy, ASCAP/EMI April, ASCAP/Collar To The Addict, ASCAP/Saver Sleng, ASCAP) HL
78 MISSING (Soy/ATV Tree, BM)
85 MOVE YA BODY (Forever People, ASCAP/Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP/Clerk's True Funk, BM) WBM
84 MUST STAY PAID (Mesam, ASCAP)
12 NOBODY KNOWS (Joe Shade, BM/Soft Shirt, BM/D'Jon, BM) CLM
6 NO ONE ELSE (Jumping Bear, BM/Justin Combs, ASCAP/EMI April, ASCAP/Evelle, ASCAP/BOP, ASCAP/Zomba, ASCAP/Air Control, ASCAP/WB, ASCAP) HL/WBM
3 NOT GON' CRY (FROM WAITING TO EXHALE) (Ecaf, BM/Sony/ATV Songs, BM/Fox Film, BM) WBM
17 ONE SWEET DAY (Soy/ATV Songs, BM/Rye, BM/Black Panther, BM/Vanderpool, BM/Aynaw, BM/Shawn Patrick,

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'SITTIN' UP IN MY ROOM' by Brandy, 'DOWN LOW (NOBODY HAS TO KNOW)' by R. Kelly, 'ALL THE THINGS (YOUR MAN WON'T DO)' by Joe (Island).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'EVERYDAY & EVERYNIGHT' by Yvette Michelle, '5 O'CLOCK NONCHALANT' by MCA, 'WIND BENEATH MY WINGS' by Gerald Levert & Eddie Levert, Sr.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'ALREADY MISSING YOU' by Gerald Levert & Eddie Levert, Sr., 'ONE MORE CHANCE/STAY WITH ME' by The Notorious B.I.G.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'TIL YOU DO ME RIGHT AFTER 7' by Virgin, 'ON THE DOWN LOW' by Brian McKnight, 'DANGER' by Blahzay Blahzay.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'DOWN LOW (NOBODY HAS TO KNOW)' by R. Kelly, 'NOT GON' CRY' by Mary J. Blige, 'WOO-HA!! GOT YOU ALL IN CHECK' by Busta Rhymes.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'WIND BENEATH MY WINGS' by Gerald Levert & Eddie Levert, Sr., 'SET U FREE' by Planet Soul, 'CELL THERAPY' by Goodie Mob.

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

- 46 PHYSICAL FUNK (Geto Jam, ASCAP/All Int. ASCAP/Chrysalis, ASCAP) WBM
72 REAL LIVE SH*T (Ghetto Man, ASCAP/Fatneck, BM)
95 RIDIN' LOW (Rikko, BM)
35 SCENT OF ATTRACTION (Zomba, ASCAP/Aunt Hilda, ASCAP/Maratro, ASCAP/Jamron, ASCAP)
57 SET U FREE (Nadine Renee, BM)
91 SEXY (Almo, ASCAP/Dubin, BM/WB, ASCAP/Hee Bee Doinit, ASCAP/Black Chick, ASCAP/Dresden, ASCAP) WBM
5 SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE) (Ecaf, BM/Sony/ATV Songs, BM/Fox Film, BM) WBM
14 SOON AS I GET HOME (Chyna Baby, BM/Jance Combs, BM/EMI Blackwood, BM/Ninth Street Tunnel, BM/Justin Combs, ASCAP/EMI April, ASCAP) HL
53 SOUL FOOD (Organized Noize, BM/Soft Shirt, BM/Goodie Mob, BM/Big Sexy, ASCAP)
58 SPACE AGE (Money-N-Pocket, ASCAP)
27 STAIRWAY TO HEAVEN (Mighty Three, ASCAP)
60 STILL IN LOVE (PolyGram Int'l, ASCAP/Cancelled Lunch, ASCAP/Songs Of PolyGram, BM/Brandon Barnes, BM)
39 TELL ME (Almo, ASCAP/Groove 78, ASCAP/Top, BM/Sony/ATV Tree, BM/Dream Team, BM) WBM/HL
19 A THIN LINE BETWEEN LOVE & HATE (Cotton, BM/Win Or Lose, BM/Warner-Tamela, BM) WBM
89 THROW YOUR HANDS UP (T-gr, BM/Large Variety, BM/G's Only, BM/AI Jamrat 9, BM/Maunce Thompson, ASCAP/Fed'n Blue, ASCAP/Story Teller, ASCAP/Jobete, ASCAP) WBM
18 TONITE'S THA NIGHT (So So Def, ASCAP/EMI April, ASCAP/Clobe Art, BM/Motown, BM/Play One, BM/Rodsongs, BM) HL

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				*** No. 1/GREATEST GAINER ***	
1	7	—	2	WOO-HAH!! GOT YOU ALL IN CHECK (C) (M) (T) (X) FLIPMODE/ELEKTRA 64335/EEG	BUSTA RHYMES 1 week at No. 1
2	1	1	6	GET MONEY (C) (T) UNDEAS/BIG BEAT 98097/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
3	4	—	2	DOIN IT (C) (D) (T) (V) DEF JAM/RAL 57612Q/ISLAND	LL COOL J
4	3	3	12	FU-GEE-LA (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	FUGEES
5	2	2	15	TONITE'S THA NIGHT (C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	KRIS KROSS
6	43	—	2	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") (C) (T) FLAVOR UNIT/EASTWEST 64302/EEG	MC LYTE FEAT. XSCAPE
7	5	5	4	5 O'CLOCK (C) (T) MCA 55075	NONCHALANT
8	NEW		1	ENVY/FIREWATER (C) (D) (T) VIOLATOR 1546/RELATIVITY	FAT JOE
9	18	—	2	1,2,3,4 (SUMPIN' NEW) (C) (D) (T) TOMMY BOY 7721	COOLIO
10	12	11	31	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") [▲] (C) (D) (V) MCA SOUNDTRACKS 55104/MCA	COOLIO FEAT. L.V.
11	6	4	18	HEY LOVER (C) (D) (M) (T) (V) DEF JAM/RAL 577494/ISLAND	LL COOL J
12	9	6	23	CELL THERAPY (C) (D) (M) (T) (V) LAFACE 2-4113/ARISTA	GOODIE MOB
13	15	15	4	PHYSICAL FUNK (C) (D) (M) (T) OUTBURST/RAL 577794/ISLAND	DOMINO
14	23	—	2	SOUL FOOD (C) (D) (T) (V) LAFACE 2-4145/ARISTA	GOODIE MOB
15	13	12	14	BEWARE OF MY CREW (C) (D) (T) JAC-MAC 17722/WARNER BROS.	L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELL
16	11	7	11	LET'S PLAY HOUSE (C) (D) DEATH ROW/INTERSCOPE 53230/PRIORITY	THA DOGG POUND FEAT. MICHELLE
17	10	10	24	DANGER (C) (T) (X) FADER 127049/MERCURY	BLAHZAY BLAHZAY
18	8	9	17	LEFLAUR LEFLAH ESHKUSHKA (C) (T) DUCK DOWN 53223/PRIORITY	HELTAH SKELTAH AND O.G.C. AS THE FAB 5
19	20	23	3	AIN'T NO PLAYA (M) (T) (X) CHRYSALIS 58527*/EMI	RAPPIN' 4-TAY
20	22	32	8	UKNOWHOWWEDU (C) (M) (T) (X) CHRYSALIS 58517*/EMI	BAHAMADIA
21	14	8	14	COLD WORLD (C) (T) GEFEN 19391	GENIUS/GZA FEAT. INSPEKTAH DECK
22	29	22	5	SPACE AGE (C) (D) (T) SUAVE 1545/RELATIVITY	EIGHTBALL & MJG
23	19	16	14	GOIN' UP YONDER (C) (D) GIANT 17717/WARNER BROS.	M.C. HAMMER FEAT. ANGEL BURGESS & THE SAN JOSE COMMUNITY CHOIR
24	NEW		1	C'MON 'N RIDE IT (THE TRAIN) (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	QUAD CITY DJ'S
25	27	35	4	GAMERS (C) (T) PRIORITY 53216	THE CONSCIOUS DAUGHTERS
26	32	24	11	FUNKORAMA (C) (M) (T) INTERSCOPE 98084/AG	REDMAN
27	21	26	9	WHITE HORSE/NASTY DANCE (C) (T) WRAP 349*/CHIBAN	KILO
28	17	13	6	MICROPHONE MASTER (C) (T) (X) EASTWEST 64309/EEG	DAS EFX (FEAT. MOBB DEEP)
29	24	18	21	WINGS OF THE MORNING (C) (D) (M) (T) AFRICAN STAR/RAL 577198/ISLAND	CAPLETON
30	30	31	8	REAL LIVE SH*T (C) (T) (X) PIRATE/BIG BEAT 98113/AG	REAL LIVE FEAT. K-DEF & LARRY-O
31	16	14	6	WELCOME (C) (D) (T) DEF JAM/RAL 577791/ISLAND	ERICK SERMON
32	28	20	19	BROKEN LANGUAGE/HUSTLIN' (C) (T) (X) PROFILE 5440	SMOOTHE DA HUSTLER
33	NEW		1	DEAD PRESIDENTS (C) (D) (T) ROC-A-FELLA 53233	JAY-Z
34	31	—	2	ILLUSIONS (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA	CYPRESS HILL
35	25	17	3	KEEP IT REAL (C) (M) (T) (V) (X) ROWDY 3-5066/ARISTA	JAMAL
36	33	29	31	JEEPS, LEX COUPS, BIMAZ & BENZ (C) (M) (T) UPTOWN 55062/MCA	LOST BOYZ
37	36	19	19	HURRICANE (C) (T) (X) SICK WID' IT 42335/JIVE	THE CLICK
38	26	21	13	JUST TAH LET U KNOW (C) (D) (T) RUTHLESS 5532/RELATIVITY	EAZY-E
39	34	28	17	RIDIN' LOW (C) (D) (T) HOLLYWOOD 64004	L.A.D. FEATURING DARVY TRAYLOR
40	35	34	9	COOLIE HIGH (C) (T) PROFILE 5445	CAMP LO
41	38	27	23	THROW YOUR SET IN THE AIR (C) (M) (T) (X) RUFFHOUSE 78042/COLUMBIA	CYPRESS HILL
42	46	39	5	WHY YOU TREAT ME SO BAD (C) (T) (X) VIRGIN 38529	SHAGGY FEAT. GRAND PUBA
43	40	36	15	EAST 1999 (C) (D) (T) RUTHLESS 6332/RELATIVITY	BONE THUGS-N-HARMONY
44	37	25	15	TOO HOT (C) (D) (T) (V) TOMMY BOY 7718	COOLIO
45	44	49	3	CLICK (C) (T) (X) STRESS 2006	G-SHORTIES
46	39	—	2	LA FAMILIA (C) (D) (T) RUTHLESS 1547/RELATIVITY	FROST
47	45	33	23	INCARCERATED SCARFACES/ICE CREAM (C) (D) (T) LOUD 64426/RCA	CHEF RAEKWON
48	42	37	19	THE RIDDLER (FROM "BATMAN FOREVER") (C) (D) (T) ATLANTIC 87100	METHOD MAN
49	RE-ENTRY		5	FOR REAL (C) (T) (X) UNION 189/WARLOCK	JACKAL THE BEAR
50	RE-ENTRY		38	ONE MORE CHANCE/STAY WITH ME (C) (D) (M) (T) BAD BOY 7-9031/ARISTA	THE NOTORIOUS B.I.G.

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.

SWV 'NEW BEGINNING'

(Continued from page 27)

Nature" (No. 1 for seven weeks), "I'm So Into You" (No. 2 for four weeks), and "Always On My Mind" (which reached No. 8).

RCA plans to recapture SWV's original consumer base by delivering a record that sounds comparable to the group's first project, then conducting an aggressive marketing and promotion campaign for radio and the streets.

"We're also working closely with our pop department, since this Grammy-nominated act appealed to such a broad range of consumers," says Evans.

"You're The One," the first single, will be serviced to R&B and crossover radio on Tuesday (13), with pop stations to follow shortly after. It was produced by All-Star, and a remixed version is being produced by Clark Kent and Sean "Puffy" Combs.

Despite their confidence in being able to attract the pop audience, label executives emphasize that they initially want the R&B consumer. "We don't want to be too crossover-leaning out of the box because we want to regain our core R&B audience," says RCA black music senior marketing director Bobby Duckett.

A music videoclip of the single is being shot and is scheduled for release to local and national video shows by the end of March.

Prior to the album's release, a TV teaser campaign is slated to air on BET and the Box. One week prior to the in-store date, SWV, which is managed by New-York-based Singleton Management, will perform on BET's "Video Soul."

The label is planning an in-store visit by SWV to a yet-to-be-named New York retailer to be held the midnight before the album's official release. A similar in-store visit is planned for the following day at a still-undetermined store in Los Angeles.

Consumer-oriented listening parties that will be co-sponsored by Vibe magazine are being scheduled in five to 10 markets following the album's release.

In lieu of performing promotional track dates, the trio, which is booked through ICM, has begun rehearsing for a summer tour. "We'll be sending them on some trade runs," says Duckett, "but we want to avoid track dates because we want consumers to see the girls doing full-blown shows to demonstrate their talent."



Sealed With A Kiss. Sire/Warner Bros. artist Seal, who picked up three trophies at this year's Grammy Awards, pauses with colleagues during a recent visit to New York. Pictured, from left, are Warner Bros. black music division senior national director Juanita Stephens, Third Rail Management's Rebecca Mustow, Warner Bros. publicity VP Karen Moss, Seal, Warner Bros. media relations VP Donna Russo, and Warner Bros. black music division media relations VP Karen Lee.

THE SA SANDIFORD-WALLER'S RHYTHM SECTION



SALES REBOUND GRAMMYS: Of the artists who performed at the 38th annual Grammy Awards, Coolio benefited the most from the TV exposure. After 31 weeks on the Top R&B Singles chart, "Gangsta's Paradise" (MCA Soundtracks) posts a 53% gain over the previous, pre-Grammy week and rebounds 39-29 on the chart. Meanwhile the current single, "1,2,3,4 (Sumpin' New)," which he didn't perform, also flourishes, climbing 49-25 on the Top R&B Singles chart. Consequently, on Top R&B Albums, Coolio's Tommy Boy album "Gangsta's Paradise" improves by 49%, moving 27-18, and "Dangerous Minds" (MCA Soundtracks) posts a moderate 5% gain on Top R&B Albums. The album moves 50-52 but maintains its bullet, despite the slight displacement in chart rank... Without a current single at radio or retail, TLC's multiplatinum "CrazySexyCool" (LaFace/Arista) reawakens, moving 26-22 in its 68th week on Top R&B Albums, due primarily to the trio's Grammy performance of "Waterfalls."

In contrast, superstars Mariah Carey and Boyz II Men did not secure a sales spike as a result of their Grammy revue. "One Sweet Day" (Columbia) recedes 7-12 on Hot R&B Singles Sales and 2-4 on Hot 100 Singles Sales... D'Angelo and Tony Rich's Stevie Wonder tribute hardly affected their album sales, because neither performed his own material. D'Angelo's "Brown Sugar" (EMI) stays flat at No. 5, and the Tony Rich Project's "Words" (LaFace/Arista) crawls 22-21 on Hot R&B Albums.

We have yet to see the impression that Whitney Houston and CeCe Winans' standing-ovation performance of "Count On Me" left on consumers, because the Arista single did not hit retail until March 5. Next week, after a complete week of sales, it should make a notable debut on Hot R&B Singles and Hot R&B Singles Sales, especially as "Count On Me" continues to pick up significant airplay points. This week, the single gains 37-32 on the Hot R&B Airplay chart.

BUSTA BUSTS IT: Busta Rhymes has got retail and radio in check, propelling "Woo-Hah!! Got You All In Check" (Elektra/EEG) 37-8 on the Hot R&B Singles chart in its second week.

HI-TECH RETURN: SWV returns to radio when "You're The One" is digitally delivered to R&B, top 40, and rhythm-crossover stations simultaneously at 6:00 a.m. Wednesday (13) via DG Systems. This is the first R&B record to utilize this technology. Incidentally, "You're The One" is SWV's first single since 1993's "Right Here (Human Nature)/Downtown." The group's second RCA album, "New Beginning," hits retail April 23.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	7	FOR REAL JACKAL THE BEAR (UNION/WARLOCK)	14	19	18	SOME ENCHANTED EVENING THE TEMPTATIONS (MOTOWN)
2	10	4	DON'T CRY SEAL (ZTT/WARNER BROS.)	15	9	6	BOUNCE IT Y'ALL KIZZY ROCK (TOMMY BOY)
3	12	5	GEORGY PORGY 3*D (TRISTAR)	16	18	7	I GOT DAT FEELIN' D.J. KOOL (CLR)
4	7	3	DANCE WITH ME INTRIGUE (IGR/UNIVERSAL)	17	15	19	BANKHEAD BOUNCE DIAMOND FEAT. D-ROC (EASTWEST/EEG)
5	4	3	CLICK G-SHORTIES (STRESS)	18	—	1	LET ME CLEAR MY THROAT D.J. KOOL (CLR)
6	3	3	LA FAMILIA FROST (RUTHLESS/RELATIVITY)	19	24	30	WASSUP, WASSUP! A-TOWN PLAYERS (PREMEDITATED/WB)
7	—	1	FEELS SO GOOD LINA SANTIAGO (GROOVE NATION/UNIVERSAL)	20	—	2	SOAKIN' WET DG (H.C.I.B.D./RAL/ISLAND)
8	—	3	WHAT GOES UP (REMIX) MACK DA MANIAK (SELECT)	21	—	1	FREAKY FLOW SPECIAL ED (PROFILE)
9	8	4	NO LOVE WITHOUT HATE SUNZ OF MAN (WU-TANG)	22	—	1	LIL' SOMETHIN' SOMETHIN' FOESUM (BIG BEAT/ATLANTIC)
10	6	4	FAIRGROUND SIMPLY RED (EASTWEST/EEG)	23	21	2	SMOOTH ME & MY COUSIN (PRIORITY)
11	13	5	GIN & JUICE DEVANTE (MCA SOUNDTRACKS/MCA)	24	22	18	LIVIN' PROOF GROUP HOME (PAYDAY/LONDON/ISLAND)
12	11	6	CRIME SAGA SHABAZZ THE DISCIPLE (PENALTY/TOMMY BOY)	25	—	1	BOUNCE SHORTY BOUNCE D-ROC (WRAP/CHIBAN)
13	17	6	DARK SUN RIDERS DARK SUN RIDERS (ISLAND)				

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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING MARCH 16, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	4	2PAC DEATH ROW/INTERSCOPE 524204/ISLAND (10.98/24.98) 3 weeks at No. 1	ALL EYEZ ON ME	1
NO. 1						
2	2	2	3	FUGEES RUFFHOUSE 67147/COLUMBIA (10.98 EQ/15.98)	THE SCORE	2
GREATEST GAINER						
3	3	3	16	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
4	4	5	16	R. KELLY ▲ ² JIVE 41579* (10.98/16.98)	R. KELLY	1
5	5	6	35	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
6	6	4	3	TOTAL BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
7	7	8	22	MARIAH CAREY ▲ ⁶ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
8	9	12	25	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
9	8	9	15	LL COOL J ▲ DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	4
10	10	11	8	SOUNDTRACK ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	3
11	13	14	19	THA DOGG POUND ▲ ² DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
12	15	15	3	SOUNDTRACK JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	12
13	11	10	8	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
14	12	7	5	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	1
15	16	13	17	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
16	14	16	33	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
17	17	17	33	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
18	27	30	17	COOLIO ● TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
19	19	21	28	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
20	18	20	17	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
21	22	23	7	THE TONY RICH PROJECT LAFACE 26022/ARISTA (10.98/15.98)	WORDS	21
22	26	26	68	TLC ▲ ³ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
23	20	19	27	FAITH EVANS ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
24	21	22	23	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
25	28	25	33	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
26	24	28	18	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
27	23	24	17	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
HOT SHOT DEBUT						
28	NEW	1	1	SUGA T SICK WID' IT 41578/JIVE (10.98/15.98) HS	PAPER CHASIN'	28
29	35	35	52	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
30	30	31	19	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
31	31	29	13	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
32	34	33	17	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
33	25	18	3	MAD SKILLZ BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98) HS	FROM WHERE???	18
34	36	32	33	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
35	37	38	16	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
36	39	—	2	LORD FINESSE PENALTY 3035*/TOMMY BOY (9.98/13.98) HS	THE AWAKENING	36
PACESETTER						
37	72	82	7	GHETTO TWINZ BIG BOY 20 (9.98/14.98) HS	SURROUNDED BY CRIMINALS	37
38	29	27	6	THE D.O.C. GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	5
39	33	34	18	GENIUS/GZA ● GEFENN 24813* (10.98/15.98)	LIQUID SWORDS	2
40	NEW	1	1	GEORGE HOWARD GRP 9839 (10.98/16.98)	ATTITUDE ADJUSTMENT	40
41	40	36	18	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
42	38	40	10	JERALD DAEMYON GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
43	41	41	75	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
44	48	62	21	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25

45	44	43	66	MARY J. BLIGE ▲ ³ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
46	42	50	65	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
47	43	39	17	WILL DOWNING MERCURY 528755 (10.98 EQ/16.98)	MOODS	23
48	45	37	30	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
49	46	42	31	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
50	32	—	2	GANKSTA NIP RAP-A-LOT 41335/VIRGIN (9.98/15.98) HS	PSYCHOTIC GENIUS	32
51	54	52	18	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
52	50	65	32	SOUNDTRACK ▲ ³ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
53	53	53	31	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	2
54	49	47	17	PHYLLIS HYMAN PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	12
55	47	45	21	JANET JACKSON ▲ ² A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
56	58	58	51	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
57	61	54	16	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	27
58	51	46	69	SADE ▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
59	52	49	18	ERICK SERMON DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	6
60	66	56	13	SPICE 1 JIVE 41583 (10.98/15.98)	1990 SICK	3
61	67	59	19	FAT JOE VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
62	56	48	20	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
63	55	44	79	BOYZ II MEN ▲ ¹¹ MOTOWN 530323 (10.98/16.98)	II	1
64	59	66	38	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND (9.98/13.98) HS	BROKEN	25
65	69	79	110	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
66	60	69	47	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
67	57	64	8	KILO WRAP 8147/ICHIBAN (10.98/15.98) HS	GET THIS PARTY STARTED	57
68	RE-ENTRY	20	20	AZ EMI 32631* (10.98/15.98)	DOE OR DIE	1
69	86	70	17	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	65
70	79	73	77	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
71	76	77	4	RICHIE RICH SHOT 8000 (9.98/14.98)	HALF THANG	57
72	63	60	16	THE PHARCYDE DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN CALIFORNIA	17
73	62	55	20	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	33
74	75	67	17	TOP AUTHORITY TRAK 72668/SOLAR (10.98/16.98)	RATED G	16
75	78	63	18	INTRO ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE	16
76	65	71	15	VARIOUS ARTISTS DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23
77	NEW	1	1	RUSS FREEMAN & THE RIPPINGTONS GRP 9835 (10.98/16.98)	BRAVE NEW WORLD	77
78	68	57	6	VARIOUS ARTISTS RHINO 71865 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 7	43
79	77	75	23	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
80	81	72	15	VARIOUS ARTISTS ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	46
81	82	90	30	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
82	64	51	6	VARIOUS ARTISTS RHINO 71863 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 5	45
83	73	74	6	MAZE FEATURING FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
84	RE-ENTRY	15	15	C-BO AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
85	NEW	1	1	DARK SUN RIDERS FEATURING BROTHER J ISLAND 524159 (10.98/16.98)	SEEDS OF EVOLUTION	85
86	85	94	16	5TH WARD BOYZ RAP-A-LOT 40758/VIRGIN (9.98/15.98)	RATED G	35
87	94	89	30	SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	1
88	83	78	14	EAZY-E RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	19
89	95	—	31	TRU NO LIMIT 53983*/PRIORITY (10.98/14.98) HS	TRUE	25
90	96	98	32	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/14.98) HS	'TIL SHILOH	27
91	91	87	35	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
92	100	—	10	CAPLETON AFRICAN STAR/RAL 529264*/ISLAND (10.98/16.98) HS	PROPHECY	65
93	74	88	66	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
94	80	61	17	BOYZ II MEN MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	15
95	70	—	2	THE BRAND NEW HEAVIES DELICIOUS VINYL 35535/CAPITOL (9.98/15.98)	EXCURSIONS: REMIXES & RARE GROOVES	70
96	87	85	32	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
97	92	68	172	KENNY G ▲ ¹⁰ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
98	98	91	93	ZAPP & ROGER ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
99	88	100	19	ONYX JMJ/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US	2
100	RE-ENTRY	17	17	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER	36

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.

THE GETO BOYS

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Junior Vasquez Has Anything But Tunnel Vision

JUNIOR VASQUEZ is all smiles as he breezes through SoundWorks, the New York recording studio where he cuts many of the anthems that keep punters around the world in a sweat. It's quite a change from the dark, brooding mood that colored his demeanor for months following the abrupt close of clubland's beloved Sound Factory nightclub (Dance Trax, Billboard, March 11, 1995), where he ruled for six years.

But Vasquez has every reason to smile now. The past 12 months have seen his star rise to meteoric proportions, scoring ardent public props from such superstars as Madonna and k.d. lang and drawing drooling praise from a media sector that rarely acknowledges the presence of dance music as an art form, much less that talent of its architects. All the while, he has dominated clubland with a distinctive, forceful sound that countless young guns are trying to copy—and every major label is lining up to attain.

At the time of our discussion, Vasquez was eyeing a new career phase that includes mixing rocker John Mellencamp's new album, starting Pagoda Records with manager Jane Brinton and industry vet Dennis Wheeler, and playing to thousands every Saturday night at New York's Tunnel nightclub. No wonder he can't wipe off that grin.

Billboard: The last time we spoke for the record was shortly after Sound Factory closed. I remember being struck at your uncertainty about the future. You seemed shellshocked.

Junior Vasquez: I was worried. And I was scared. And, boy, was I angry. I built a cocoon around myself, and it took about six months for me to emerge without a lot of those emotions.

BB: When you look back on the Sound Factory now, can you view it as something special and even historical to dance music?

JV: (Taking a deep breath) Finally, yes. Fortunately, my personality allows me to eventually put things behind me once I've fully dealt with them. But I will say that when the space re-opened as Twilo, it hurt. It felt like someone was parading my ex-lover in front of me. For a brief moment, it brought back all of those feelings of anger. I can look at the situation and say that I know what I had with that

so-called lover and it was great—and it's now OK for someone else to get involved with that person or thing and make something out of it.

BB: Have you been to Twilo?

JV: No. And I won't go. I won't even go down the block. Even if I'm in a cab and [Twilo] is on the way to where I'm headed, I make the cab go around the block or something. I just want to avoid it for now.

BB: What was the first night at the Tunnel like for you?

JV: It was a nightmare. Everything about it was so intense. I was a total fish



by Larry Flick

out of water at first. And everyone was feeling sorry for me and going, "awww..." It was weird. It did come together eventually—with a lot of thanks to [club owner] Peter Gatien, who treated me with such respect.

BB: Are you nesting? How long do you plan to stay there?

JV: We're actually closing a deal on a new space for me. Ironically, one of the spaces we're looking at is across the street from the old Sound Factory. I think by summer, there might be Junior's Club, which will be cool.

I love the club business. To be honest, I like the feeling I get from DJing a little bit more than from being in the studio. My attention span is real low. After a while, I get impatient and rambunctious, and I just want to move on to the next record. But I'm getting more disciplined. When I worked with Mellencamp, it was a real strict regimen and that was a little painful.

BB: Where does a project like that fit into the big picture of your career?

JV: I will always take projects like this if they come to me. It's a chance to learn and challenge yourself. I want to do projects that broaden my range.

When I was in Indiana with John, he said I should be producing young bands.

I've thought a lot about what he said. Producing dance acts exclusively is a tough road, and I don't want to do the R&B thing. I'm sort of yawny about that. Five years ago, I would have said I'd be doing hip-hop, but I'm completely over it. I won't make that kind of music unless I can come up with another way of doing it—like the way [producer] Puffy [Combs] does it, where you take a great old record and make it obvious that you're doing a new track to it.

A lot of the younger college bands these days are doing angry music, and I play a lot of angry music. It's not techno, but it's got tribal drums and it's hard and aggressive. These bands are doing that same thing with the addition of lyrics and guitars. I did a couple tracks like that with John, actually.

BB: So is Junior Vasquez a closet rocker?

JV: (Laughing.) No. But I'd like the freedom and education to work with a band like Smashing Pumpkins someday. I think it might be quite appropriate for me to produce an alternative band in the next year or so. But it will still have a dance flavor. I don't know what the Mellencamp thing will bring, but it was fun. It's a little badge for me.

BB: You've evolved a lot as a producer over the past year, doing more song-driven stuff. What do you see as your greatest strength in this area?

JV: I think my strength is that I'm always willing to change my sound. If I paint something red and then suddenly everyone else starts painting things red, you can bet I'll paint it blue tomorrow.

When I look back on my older stuff, I was kind of mimicking people a little bit, like Steve "Silk" Hurley, who was a big influence on me. Now I incorporate those early influences with my own thing. I'm also giving an honest reflection of wherever I am in my life. If I'm really happy—like when I was when I did "Your Loving Arms" by Billie Ray Martin—then the record comes out pretty. I guess my ultimate strength is that I don't look at production as a procedure with an unbendable formula.

BB: What do you do when an A&R executive says he or she wants a "typical" Junior Vasquez record?

JV: (Laughing.) Sometimes I don't think they know what they're getting! With "Strange World" by Ké, for example, I wanted to go for something unusual. I was not gonna do another tribal record with big snare drums like everyone else. I took it totally left-of-center. When [RCA marketing executive] Carmen [Cacciatore] first heard it, he was a little let down. But now it's doing real well because it's different, so everyone's happy. In the end, what label people want is a No. 1 record—or a duplication of a record that recently went to No. 1.

BB: What's the difference between doing a Madonna record and an indie underground record?

JV: Not a lot. I approach them with the same objective, which is to make a great record that people will want to hear and dance to again and again. Sometimes an artist like Madonna will want to have input, which can be fun. Having the chance to work with an artist of that magnitude is the best.

BB: How would you describe your relationship with Madonna?



JUNIOR VASQUEZ

JV: She's a friend and someone I admire. The media has connected us in this sick relationship, like I'm her fag friend/DJ. (Laughs.) But I love working on her music. I'm going to try and convince her to let me do an album of her unreleased dubs and stuff. Real freaky stuff, like a house mix of "You'll See" I did that's not coming out. I have to figure out how to approach her on it.

BB: Obviously, having the public support of an artist like that can be a huge help. But has there ever been a time when it's been a problem?

JV: At one point, it absolutely was. It's not anymore. I like being associated with Madonna—as long as it's not in a way where it might appear that I need her for my career. I do plan to hold her to a promise that we're going to write some songs together for her next album. I'd love to do a whole dance album with her.

BB: You've had a taste of mainstream celebrity this year, including the trap of people taking your words more seriously than you may have intended. What did you learn from that?

JV: It was a whirlwind. It certainly taught me that I don't want to live under that light all the time. [People] expect too much from you. At the same time, there were things about the attention that I loved. You can get spoiled and real used to it after a while.

BB: When you're under that light, can you be yourself?

JV: No way. But I'm self-conscious all the time. I can have hit after hit, and it doesn't convince me of my talent. I've always looked at the one or two bad things I've done instead of looking at the big picture. But I am growing more confident. It started to happen on New Year's Eve, when I played for 8,000 people—which was overwhelming. That night, I was able to step back and see that I have worked hard and that I deserve success. I promised myself that I was going to focus more on the fact that people clearly want to hear my music and see me succeed. There are only a few people out there who want to see me fail—and I can no longer be concerned with that.

BB: What do you think people in this industry think of you?

JV: (Laughing.) I have quite a few enemies, but they know that I don't like them either—so we won't go there. It's the law of the jungle that people don't always get

along other when they're competitors. I also don't always feel that people understand where I'm coming from a lot of the time. My attitude is that once you walk in my shoes, you're entitled to say what you wish about me—and not a moment sooner. For example, I didn't want to get out of bed for six months after Sound Factory closed, and people were shrugging and telling me to get over it. They didn't understand what a big part of my life that was. It made me real angry and hard to deal with.

BB: Are you still angry?

JV: No. But I'm still so competitive that it's frightening. I've seen people before me get to a point and then they disappear. I'm scared of that happening to me. Now that I've got a little fame, do I have to creep down and let someone race ahead of me?

BB: So, do you spend a lot of time looking over your shoulder?

JV: Sometimes I feel like people are biting at my heels. But I'm working on turning that into positive energy.

BB: How are you making the move from being perceived as a momentary flavor into a place of longevity?

JV: By believing that I'll always be capable of coming with something different and hopefully exciting. I'd rather have no work than do 10 mediocre mixes, and then re-emerge with something that just knocks the world out.

But the truth is that I don't actually feel like the flavor anymore. Losing Sound Factory put me down a few notches and kicked me right off my pedestal for a minute.

BB: When you look in the mirror, what do you see?

JV: I see a demented, ancient, jaded person in the club scene. I don't even know how I got here. I just did. It's weird. Someone above offered me a path, and I've stumbled down it. I'm really cantankerous, and I'm working on fixing that. Like everyone else, I have choices: to be poor or insignificant, to be a star, or somewhere in the middle. In the end, I know exactly what I want. I want to be No. 1!

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Billboard **Dance**
HOT Dance Breakouts
FOR WEEK ENDING MARCH 16, 1996
CLUB PLAY

1. TELL IT TO MY HEART TAYLOR DAYNE ARISTA
2. A MYSTICAL JOURNEY GALAXY PEOPLE CLEAR MUSIC
3. 2 LUVS LIFE LINE GROOVE ON
4. SHE'S SO HEAVY AKA I WANT YOU GROOVE COLLECTIVE GIANT STEP
5. EVERYBODY'S GROOVIN' MAX-A-MILLION S.O.S

MAXI-SINGLES SALES

1. GIVE ME BUFFY VELOCITY
2. SCENT OF ATTRACTION PATRA 550 MUSIC
3. IRONIC ALANIS MORISSETTE MAVERICK
4. SALVA MEA (SAVE ME) FAITHLESS CHEEKY
5. BURNIN' UP ANGEL MORAES FEATURING SALLY CORTES STRICTLY RHYTHM

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★No. 1★★★					
1	1	2	8	THE NEW ANTHEM LOGIC 59034 2 weeks at No. 1	N-JOI FEAT. MARK FRANKLIN AND NIGEL CHAMPION
2	4	5	8	THE WINDING SONG SIRE 66019/EEG	DOUBLEPLUSGOOD
3	5	11	5	LUCKY LOVE ARISTA 1-2980	◆ ACE OF BASE
4	2	1	8	WHO DO U LOVE ARISTA 1-2943	◆ DEBORAH COX
5	7	10	6	TRES DESEOS (THREE WISHES) EPIC PROMO	◆ GLORIA ESTEFAN
6	10	19	5	SALVA MEA (SAVE ME) CHEEKY 008/CHAMPION	◆ FAITHLESS
7	3	3	10	ENERGY AQUA BOOGIE/WING 852637/MERCURY	DEVONE
8	8	9	7	MUSICA ES MI VIDA (ROBI-ROB'S BORIQUA ANTHEM PT.II) MCA IMPORT	C+C MUSIC FACTORY
9	11	16	7	GIV ME LUV YOSHITOSHI 005	ALCATRAZ
10	12	18	6	AIN'T NOBODY WORK 78229/COLUMBIA	◆ DIANA KING
11	9	15	7	SET ME FREE ICHIBAN 24880	MIISA
12	6	4	13	FREEDOM (MAKE IT FUNKY) STRICTLY RHYTHM 12420	BLACK MAGIC
13	19	24	6	LIGHT YEARS WORK 78077/COLUMBIA	◆ JAMIROQUAI
14	18	25	5	RUMOUR LAVA 95649/ATLANTIC	◆ BEL CANTO
15	16	20	6	IMITATION OF LIFE SIRE 66049/EEG	BILLIE RAY MARTIN
16	14	6	14	DAY BY DAY CAJUAL 234	DAJAE
17	13	14	9	DREAM COME TRUE GROOVILICIOUS 006/STRICTLY RHYTHM	ANGELA LEWIS
18	17	7	11	CATERPILLAR MOONSHINE MUSIC 88419	KEOKI
19	21	22	7	LET THERE BE LIGHT REPRISE 43561	◆ MIKE OLDFIELD
20	28	44	3	FEELS SO GOOD (SHOW ME YOUR LOVE) GROOVE NATION 56004/UNIVERSAL	LINA SANTIAGO
★★★Power Pick★★★					
21	34	—	2	HYPER-BALLAD ELEKTRA 66043/EEG	◆ BJORK
22	15	8	14	THE LOVER THAT YOU ARE JELLYBEAN 2506	PULSE FEATURING ANTOINETTE ROBERSON
23	29	37	4	THIS IS THE WAY STOCKHOLM IMPORT	E-TYPE
24	37	—	2	WHAT A SENSATION MAW 0005/STRICTLY RHYTHM	KENLOU
25	24	28	5	CARNIVAL CUTTING 364	◆ 2 IN A ROOM
26	26	30	5	GEORGY PORGY TRISTAR 36771	3*D
27	33	46	3	JUSTIFY STRICTLY RHYTHM 12407	THE GIRL NEXT DOOR
28	31	36	4	UNTIL WE MEET AGAIN KING STREET 1036	URBAN SOUL
29	20	17	13	TREAT ME RIGHT ONE PLANET 10302	TEMPLE OF THE GROOVE
30	32	42	4	DON'T STOP (WIGGLE WIGGLE) AUREUS 1200	◆ THE OUTHERE BROTHERS
31	22	12	10	UNLEARN WAX TRAX! 8728/TVT	PSYKOSONIK
32	30	32	5	MOVIN' UP RCA 64479	DREAMWORLD
33	45	—	2	STRANGE WORLD RCA 64371	◆ KE
34	27	26	10	THIS TIME AROUND EPIC PROMO	MICHAEL JACKSON
35	43	48	3	I DON'T WANT TO TALK ABOUT IT HANDS ON IMPORT	GEOFFREY WILLIAMS
36	46	—	2	INSIDE OUT 550 MUSIC 78233/EPIC	◆ CULTURE BEAT
37	49	—	2	REACHIN' JELLYBEAN 2508	INSTINCT
38	42	49	3	GIVE ME THE NIGHT BLUEMOON 95660/ATLANTIC	◆ RANDY CRAWFORD
★★★Hot Shot Debut★★★					
39	NEW ▶	1	1	LOVE HAS NO NAME REPRISE 43644	BABBLE
40	23	21	13	TOMA DIGITAL DUNGEON 1208	EL CANTOR
41	NEW ▶	1	1	REAP (WHAT YOU SOW) SOUND PROOF IMPORT/MCA	VERNESSA MITCHELL
42	44	47	3	LIFT ME UP EIGHT BALL 79	CONNIE & JUNIOR
43	NEW ▶	1	1	FIND OUR WAY (BREAKAWAY) SUB-URBAN 21	KEY TO LIFE
44	25	13	14	WHEN COLUMBIA IMPORT	SUNSCREAM
45	NEW ▶	1	1	SWEET DREAMS RCA 64504	◆ LA BOUCHE
46	41	43	4	DON'T FALL IN LOVE NERVOUS 20146	BYRON STINGLY
47	40	34	9	LOVE IN C MINOR PURE 2251	CERRONE
48	36	27	11	CHILDREN OF THE WORLD LIGHTYEAR 54166	SOUNDS OF BLACKNESS
49	39	45	4	BIG YELLOW TAXI REPRISE 43600	JONI MITCHELL
50	38	38	6	TAKE A LOOK HOLLYWOOD 66002	◆ J'SON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
★★★No. 1/Greatest Gainer★★★					
1	2	—	2	WOO-HAH!! GOT YOU ALL IN CHECK (M) (T) (X) FLIPMODE/ELEKTRA 66050/EEG	1 week at No. 1 ◆ BUSTA RHYMES
2	1	1	3	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	◆ R. KELLY FEATURING RONALD ISLEY
3	3	—	2	DO YOU WANT TO (T) (X) SO SO DEF 78052/COLUMBIA	◆ XSCAPE
4	44	30	14	NO ONE ELSE (M) (T) (X) BAD BOY 7-9052/ARISTA	◆ TOTAL
★★★Hot Shot Debut★★★					
5	NEW ▶	1	1	KEEP ON, KEEPIN' ON (T) FLAVOR UNIT/EASTWEST 66044/EEG	◆ MC LYTE FEATURING XSCAPE
6	8	5	12	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	◆ FUGEES
7	5	3	25	SET U FREE (T) (X) STRICTLY RHYTHM 12428	PLANET SOUL
8	6	2	15	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9049/ARISTA	◆ FAITH EVANS
9	11	15	7	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	◆ DEBORAH COX
10	15	16	8	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) GROOVE NATION 56004/UNIVERSAL	LINA SANTIAGO
11	9	6	5	SITTIN' UP IN MY ROOM (M) (T) (X) ARISTA 1-2974	◆ BRANDY
12	4	4	3	LUCKY LOVE (M) (T) (X) ARISTA 1-2980	◆ ACE OF BASE
13	NEW ▶	1	1	ENVY/FIREWATER (T) VIOLATOR 1546/RELATIVITY	◆ FAT JOE
14	10	9	19	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
15	NEW ▶	1	1	DEAD PRESIDENTS (T) ROC-A-FELLA 53233	◆ JAY-Z
16	13	22	24	EVERYBODY BE SOMEBODY (T) (X) MAW 0007/STRICTLY RHYTHM	◆ RUFFNECK FEATURING YAVAHN
17	12	21	3	I WILL SURVIVE (T) (X) RCA 64491	◆ CHANTAY SAVAGE
18	28	—	2	1,2,3,4 (SUMPIN' NEW) (T) TOMMY BOY 721	◆ COOLIO
19	18	12	5	CAN'T BE WASTING MY TIME (T) ISLAND 854539	◆ MONA LISA FEATURING LOST BOYZ
20	21	13	11	FUNKORAMA (M) (T) INTERSCOPE 95691/AG	◆ REDMAN
21	24	18	4	OOH BOY/SLEEPING WITH AN ANGEL (M) (T) (X) ARISTA 1-2983	REAL MCCOY
22	NEW ▶	1	1	LET ME CLEAR MY THROAT (T) (X) CLR 5218	D.J. KOOL
23	29	14	4	NO LOVE WITHOUT HATE (M) (T) (X) WU-TANG 008	SUNZ OF MAN
24	17	8	12	COLD WORLD (T) GEFEN 22210	◆ GENIUS/GZA FEATURING INSPEKTAH DECK
25	14	—	2	ILLUSIONS (M) (T) (X) RUFFHOUSE 78223/COLUMBIA	◆ CYPRESS HILL
26	7	7	27	MISSING (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIRL
27	23	11	12	STAYIN' ALIVE (T) (X) RADIKAL 15562/AVEX-CRITIQUE	◆ N-TRANCE
28	19	10	5	MICROPHONE MASTER (T) (X) EASTWEST 66020/EEG	◆ DAS EFX (FEATURING MOBB DEEP)
29	22	20	24	DANGER (T) (X) FADER 1200B1/MERCURY	◆ BLAHZAY BLAHZAY
30	16	17	4	PHYSICAL FUNK (M) (T) OUTBURST/RAL 57795/ISLAND	◆ DOMINO
31	38	45	16	LEFLAUR LEFLAH ESHKUSKABLAH (T) DUCK DOWN 53223/PRIORITY	◆ HELTAH SKELTAH AND O.G.C. AS THE FAB 5
32	27	25	14	GET MONEY/I NEED YOU TONIGHT (T) UNDEAS/BIG BEAT 95694/AG	◆ JUNIOR M.A.F.I.A. FEATURING THE NOTORIOUS B.I.G.
33	RE-ENTRY	7	7	UKNOWHOWWEDU (M) (T) (X) CHRYSALIS 58511/EMI	◆ BAHAMADIA
34	26	19	7	EVERYDAY & EVERYNIGHT (T) LOUD 64450/RCA	◆ YVETTE MICHELLE
35	39	23	25	FANTASY (M) (T) (X) COLUMBIA 78044	◆ MARIAH CAREY
36	RE-ENTRY	6	6	WHERE DO U WANT ME TO PUT IT (T) (X) PERSPECTIVE 588463/A&M	◆ SOLO
37	49	42	3	MUST STAY PAID (T) WRECK 20168/NERVOUS	◆ BROADWAY
38	NEW ▶	1	1	FREAKY FLOW (T) PROFILE 7447	SPECIAL ED
39	NEW ▶	1	1	WHAT DO YOU WANT? (T) (X) TRIBAL AMERICA 58382/I.R.S.	FALLOUT SHELTER PRESENTS DIHANN MOORE
40	43	29	17	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	◆ ACE OF BASE
41	42	—	4	GIV ME LUV (T) YOSHITOSHI 005	ALCATRAZ
42	50	27	4	CATERPILLAR (T) (X) MOONSHINE MUSIC 88419	KEOKI
43	RE-ENTRY	4	4	REAL LIVE SH*T (T) (X) PIRATE/BIG BEAT 95718/AG	◆ REAL LIVE FEATURING K-DEF & LARRY-O
44	NEW ▶	1	1	AIN'T NO PLAYA (M) (T) (X) CHRYSALIS 58527/EMI	◆ RAPPIN' 4-TAY
45	31	43	3	NOT GON' CRY (T) ARISTA 1-2989	◆ MARY J. BLIGE
46	32	34	11	ENERGY (T) AQUA BOOGIE/WING 852637/MERCURY	DEVONE
47	RE-ENTRY	4	4	GIVE ME THE NIGHT (T) (X) BLUEMOON 95660/AG	◆ RANDY CRAWFORD
48	RE-ENTRY	9	9	BROKEN LANGUAGE/HUSTLIN' (T) (X) PROFILE 7440	◆ SMOOTHIE DA HUSTLER
49	NEW ▶	1	1	SOUL FOOD (T) LAFACE 2-4146/ARISTA	◆ GOODIE MOB
50	NEW ▶	1	1	THINK TWICE (T) (X) QPM 2501/PROFILE	HEARTBEAT FEATURING LAURINE

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

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Mindy McCready Wings Into BNA One-Year Deadline Brings Debut Album

BY DEBORAH EVANS PRICE

NASHVILLE—Most aspiring artists come here and spend several years trying to secure their first recording contract. BNA newcomer Mindy McCready, however, was in more of a hurry. The Florida native gave herself a specific deadline. If she didn't have a record deal in a year, she would return home to college and study prelaw. "David told me, 'Mindy, nobody gets a deal in a year. It's not going to happen,'" she says of producer David Malloy, who tried to prepare her for the harsh realities of the music business. "The day I got the deal, it was exactly 51 weeks."

With the April 30 release of her debut album, "Ten Thousand Angels," BNA is launching a campaign geared toward country radio to help the fledgling artist accomplish her musical goals. "We're trying to load the guns," says BNA VP Dale Turner. "She's got good management with Stan Mores. She's got the guidance of those two heavy-duty producers [David Malloy and Norro Wilson] along with Thom Schuyler and Joe Galante's A&R expertise."

"She's a quick study," Turner adds. "She sang at the BMG convention in New Orleans the second week of January in front of 500 distribution people and got a standing ovation. This was just with a piano, not a full production, and she just played everybody. She's got it. I dragged Keith Whitley around the Midwest to radio and Clint Black up and down the East Coast, and you know when it goes beyond the voice and the good looks. You know when you've got something, and this feels very special."

A self-professed tomboy, McCready grew up in Fort Myers, Fla. She took voice lessons and spent most of her youth listening to such Christian artists as Twila Paris and Amy Grant. She later began patronizing karaoke clubs, which, as she points out, didn't offer many Christian songs to perform, so she began singing tunes from Trisha Yearwood, Crystal Gayle, and Reba McEntire.

McCready and her mother visited Nashville, and she made a few contacts prior to moving there in June 1994. Once living in Music City, she met producer Wilson at a publishing company. He took her under his wing and introduced her to Malloy, who got her started singing demos. "One of the songs I sang was called 'Tell Me Something I Don't Know,' and this was the first week in the 11th month," she recalls. "And David says to me, 'We can get you a deal with this one song.'"

Malloy played the song for RCA Label Group senior VP of A&R Thom Schuyler, who played it for RCA Label Group chairman Joe Galante, and soon McCready found herself singing live for RCA execu-

tives. "The most scary day of my life to date," McCready calls it. "They called me back three days later and said I had the deal. [Galante] hadn't done that since the Judds. That was a really big deal, and it was 51 weeks to the day [that she moved to Nashville]. It was Tuesday morning, June 23."

McCready says one of the most challenging things about making her debut album was finding her own identity. "I think the biggest thing was to find Mindy's voice," she says. "That was the most difficult thing because I was used to cover songs. Also the bad thing about demo work is when you are singing demos, you are supposed to sing them like whomever they are going to pitch them to."

McCready found her vocal identity with Malloy's help and searched for songs to which she could relate. "I saw a certain artist—I won't mention any names—during Fan Fair standing next to her bus, and this girl came walking up to the artist. She was pregnant, and she was screaming and crying, really sobbing, and she said, 'Your song has meant so much to me.' And this artist did not know what hit her. She was floored, and you could tell that she could not identify with what this girl was going through, why she was so emotional about it."

"We get caught up in that a lot in Nashville when we neglect to remember that our song might actually mean something to people out there; instead . . . we try to cut a hit song. So I told David that when I cut every single song on my record, I wanted them to be something that I could identify with, a bond that I would have with each of my fans as an artist."

Radio has already gotten a taste of McCready's music: BNA regional promoters took her around the country to perform acoustic sets at country stations with Malloy accompanying her on guitar. In January, BNA conducted a three-piece direct-mail campaign including photos and bio information to introduce her to radio and other industry personnel.

"In addition to that, she went to St. Jude's with David and went through the children's hospital. She really connected with that organization," Turner says. "She came back and said, 'What can BNA do to partner up with me and St. Jude's?' We came up with an idea of donating 10,000 cassette singles of her first single, '10,000 Angels,' and in turn St. Jude is furnishing those cassettes to all the country radio stations that are doing radiothons for St. Jude's. Then we took it a step further by calling the radio stations and offering Mindy to come to their radiothon. She would go to . . . their radiothon, meet the public, perform a couple of songs acoustically . . . and for pledge donations she would autograph photos and cassettes. She was in Memphis, Savannah [Ga.], and Baton Rouge [La.], and it's still going on. As we get those requests,

we're trying to honor them."

McCready was also scheduled to perform at the WFMS Indianapolis Music Expo '96 March 29. At press time, McCready does not have a booking agent, and there are no specific tour plans.

"We want to make sure she meets everybody at radio and solidifies herself with airplay before she begins the touring process," Turner says. "Our focus right now is radio. It's obvious to us you can have a fancy marketing plan, great visuals, great packaging, but it doesn't mean anything if you don't have any consumers."



Faith In Radio. Bob Pickett of KASE Austin, Texas, left, and Don Miller of crosstown KVET, right, traded stories with artist Faith Hill after the Warner/Reprise show at the Country Radio Seminar.

Beach Boys Preview Tribute Track; Highway 101 Reunites With CD-ROM Title

COUNTRY RADIO SEMINAR 27 was a big hit, with 2,257 participants filling the Opryland Hotel (see story, page 101). And they consumed \$60,000 worth of alcohol during the first three days alone, as Chely Wright announced during her well-received stint on the New Faces show.

One big surprise this year was an appearance by the Beach Boys at the Epic showcase, where they backed James House on "Little Deuce Coupe." The group is in town cutting duets for a Beach Boys tribute album being put together by Nashville's River North label. Tracks laid down thus far: "Little Deuce Coupe" with House; "Don't Worry Baby" with Lorrie Morgan; "Warmth Of The Sun" with Willie Nelson; "I Get Around" with Sawyer Brown; "Be True To Your School" with Toby Keith; "Shut Down" with Steve Earle; and "409" with

Junior Brown. Travis Tritt is set to record "Help Me, Rhonda" and Alabama, Kenny Rogers, and Hank Williams Jr. have been approached to collaborate on the project. Brian Wilson and River North president Joe Thomas are producing.

HIGHWAY 101, now back together with Paulette Carlson, was showing off its new enhanced CD in the band's CRS suite. "This is just like having the band in your living room," says 101 member and computer whiz Jack Daniels, while Carlson and other original 101 member Curtis Stone looked on. The disc, titled "Highway 101 & Paulette Carlson: Reunited," plays like a standard music album on any CD player but also is a CD-ROM, compatible with Macintosh or Windows. It opens to a verdant landscape reminiscent of the "Myst" CD-ROM game. Pop-up icons in the landscape call up images of 101 members' homes, awards shows, music videos, and interviews. The disc, says Daniels, also includes a hidden clue to his real name, which is not Jack Daniels. He showed me the clue, but I'll never tell.

Daniels adds that the group also has a World Wide Web site on the Internet pending and that the price of the enhanced CD (on Willow Tree/Intersound) will be the same as a standard CD. The first single is Carlson's co-written "Where'd You Get Your Cheatin' From." The members of the group said it was inevitable that they would get back together.

IN AN UNPRECEDENTED MOVE for both parties, Tim McGraw and CMT are teaming for McGraw's Spontaneous Combustion tour with Faith Hill, which kicks off Thursday (14) in Wheeling, W.Va., and will play 100 dates through the end of November. CMT has never sponsored a tour, and McGraw has never had a tour sponsor. So why this and why now?

"It's a total win-win situation for both of us," says McGraw's manager, Mark Hurt. CMT GM Paul Hastaba agrees. "Both

Tim and Faith have been showcase artists on CMT and are very representative of our network," he says.

Hurt and Hastaba say they are bringing a "party event" factor to the tour and are auditioning for a "personality or party host or MC or VJ" for the tour.

According to Hurt, the show will feature a 60-foot-by-40-foot main screen and four other big screens. Hurt says that from the time the doors open until the first act goes onstage, "we'll be running CMT loop footage and videos. We'll send an advance video crew out in each city with giveaways and film geographic-specific footage in each city to run at that concert. The host or MC will do cutaways and live breaks to wireless videocams we'll have out during the show—to the audience and to Faith backstage putting on her cold cream or whatever. The host will

do a live toss to Faith when she gets onstage. It'll be a truly interactive tour—we may have marriages on-screen and games that the audience can play. They'll be giving away lots of CMT merchandise."

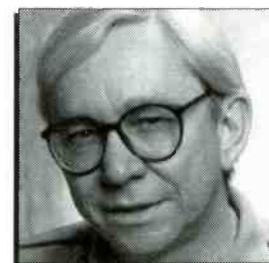
Hastaba adds, "We're trying to brand the network and raise barriers against competition. A lot of this will be on the network. We'll engage in viewer appreciation as well as a call to action [for

fans to lobby for a country station in New York]. WYNY New York is gone but CMT has 2.1 million subscribers in New York, so this can have a galvanizing effect on our viewers. What's good for CMT is good for country music. This can evolve into many other things [that we're not ready to announce yet]. We're working on a big party to end the tour after all the parties every night."

APPREHENDED: Fugitive producer Huey Meaux (Nashville Scene, Billboard, Feb. 17 and 24) was arrested by armed bounty hunters March 5 in Juarez, Mexico, and returned to jail in Houston to stand trial on charges of sexual assault and possession of child pornography and cocaine.

I HAD THE HONOR recently of meeting Buck Owens after his performance at San Francisco's Fillmore. He mentioned that he had a major project in the works and promised to send details. He sent them. He's building his Crystal Palace Museum and Theater in Bakersfield, Calif., set to open this summer. Artist sketches of the facility show a frontier-style complex with boardwalks, a general store, hotel, restaurant, Crystal City Bank, post office, museum, and performance hall with a dance floor.

Owens says the car that Nudie customized for him will be hanging behind the 50-foot-long bar. He adds that he and the Buckaroos will be performing weekly in the 600- to 700-seat hall, along with other country artists. "If it's country and it's good, it'll be here," Owens says.



by Chet Flippo



by Wade Jessen

HILLBILLY HOLLYWOOD: The 38th annual Grammy telecast Feb. 28 shows its initial retail impact, as titles by the big winners post gains on Top Country Albums.

Shania Twain's win for best country album for "The Woman In Me" (Mercury Nashville) spikes that set by more than 12,500 units (17%), enough to hold No. 1 on the country list with an 8-6 jump on The Billboard 200. To illustrate just how comfortably Twain outdistances the No. 2 title, Wynonna's "Revelations," here's a unit comparison: Twain shoveled more than 87,000 pieces out the door, while Wy's release dropped 15% (58,500 units).

The Mavericks, who won the trophy for best country performance by a group with "Here Comes The Rain"—the lead single from "Music For All Occasions"—and turned in a short showcase, enjoy post-awards vigor as their album jumps 19-13, winning Pacesetter honors with a 30% increase. The group's previous MCA album, "What A Crying Shame," rises 54-44 with a 20% increase.

OTHER WINNERS: Vince Gill's "When Love Finds You" (MCA) benefits from the Grammy gala, during which the gospel-flavored "Go Rest High On That Mountain" took honors for best male country performance and best country song. Gill's self-penned song fuels a 20% increase for that title, jumping 21-16 on Top Country Albums and 141-113 on The Billboard 200.

Alison Krauss continues to gain attention for "Now That I've Found You: A Collection" (Rounder), as "Baby, Now That I've Found You" took the Grammy for best country female performance. Krauss' album gains more than 15% and moves 24-18.

MOONSHINE: Neil Diamond turns in the largest unit gain to win our Greatest Gainer nod with "Tennessee Moon," his collaborative set written and recorded in Music City. That title increased more than 14,000 units, inching 4-3 on Top Country Albums and 19-14 on The Billboard 200. Jerry Lembo, pop promotion chief at Columbia, says that his staff is tracking airplay on six cuts at adult outlets and that "Marry Me" will be serviced to those stations in mid-April. For stations playing rural fare, Columbia Nashville's promo staff continues to concentrate its efforts on "One Good Love," a duet with Waylon Jennings. An accompanying video for that track aired 25 times during the past week on CMT, according to Broadcast Data Systems.

DIAMONDS & STARS: Diamond Rio enters Top Country Albums at No. 13 with "IV," its fourth set on Arista; the release marks the group's highest album debut and its largest debut-week sales (11,500). Diamond Rio's self-titled 1991 debut disc entered at No. 16 with more than 8,000 units, and 1994's "Love A Little Stronger" came in at No. 17 with more than 10,500 pieces. Both titles eventually peaked at No. 13 on Top Country Albums.

NEW KIDS ON THE BLOCK: Often borrowing the vocal stylings of Patsy Cline, Mandy Barnett (Asylum) makes her first appearance on Top Country Albums at No. 60 with her self-titled debut disc, while JoDee Messina (Curb) debuts at No. 13 on Top Country Singles Sales with "Heads Carolina, Tails California."

Thanks to Bryan White & Asylum Records



From Opryland Music Group & its writers

#1 Someone Else's Star

Skip Ewing/Jim Weatherly

#1 Rebecca Lynn

Skip Ewing/Don Sampson

49 I'm Not Supposed To Love You Anymore

Skip Ewing/Donny Kees



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- TITLE** (Publisher - Licensing Org.) Sheet Music Dist.
- | | |
|--|--|
| 44 1969 (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM | 7 IF YOU LOVED ME (Sony/ATV Tree, BMI/Terilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM/HL |
| 31 ALL I WANT IS A LIFE (G.I.D., ASCAP/Royalhaven, BMI) WBM | 27 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (Loon Echo, BMI/Zomba, ASCAP) WBM |
| 51 ALL OVER BUT THE SHOUTIN' (EMI, ASCAP/Princeton Street, ASCAP/EMI April, ASCAP/Of Music, ASCAP) | 5 I KNOW SHE STILL LOVES ME (O-Tex, BMI/Hit Street, BMI/Malaco, BMI) HL |
| 26 ALL YOU EVER DO IS BRING ME DOWN (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/Al Andersongs, BMI) HL | 3 I'LL TRY (WB, ASCAP/Yee Haw, ASCAP) WBM |
| 37 ALMOST A MEMORY NOW (WB, ASCAP/EMI April, ASCAP/Joe David, ASCAP/Stroudacaster, BMI) | 49 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acuff-Rose, BMI) WBM |
| 66 ALWAYS HAVE, ALWAYS WILL (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/WB, ASCAP) HL/WBM | 55 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WBM |
| 1 THE BEACHES OF CHEYENNE (Old Boots, ASCAP/EMI April, ASCAP/Rope And Oally, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM/HL | 29 IT MATTERS TO ME (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WBM/HL |
| 23 BIGGER THAN THE BEATLES (Timbuk One, ASCAP/MRBI, ASCAP/Chickasaw Roan, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP) WBM | 71 IT'S MIDNIGHT CINOERELLA (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 |
| 64 COUNTRY CRAZY (Square West, ASCAP/Howlin' Hits, ASCAP/Longest Day, ASCAP/Great Cumberland, BMI/Fugate, BMI) WBM | 28 IT'S WHAT I DO (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) WBM |
| 46 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP) | 19 IT WORKS (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM/HL |
| 38 COWBOY LOVE (EMI Tower Street, BMI/EMI Blackwood, BMI) HL | 15 IT WOULDN'T HURT TO HAVE WINGS (Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WBM |
| 50 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Tokco, BMI/Bill Green, BMI) | 73 LET YOUR HEART LEAD YOUR MIND (Smokin' Armadillo, BMI) |
| 41 EVEN IF I TRIED (Tom Collins, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM | 40 LIKE THERE AIN'T NO YESTERDAY (Rick Hall, ASCAP/Waterfront, ASCAP/Fame, BMI) WBM |
| 36 EVERY TIME MY HEART CALLS YOUR NAME (EMI Tower Street, BMI/EMI Blackwood, BMI) HL | 35 LONG AS I LIVE (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Wonderland, BMI/Will Robinsons, BMI) |
| 74 GOD'S COUNTRY, USA (Careers-BMG, BMI/Floyd's Dream, ASCAP/BMG, ASCAP) | 70 LONG HARD LESSON LEARNED (Almo, ASCAP/Holmes Creek, ASCAP/Bienville, BMI) WBM |
| 52 GONE (THAT'LL BE ME) (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM | 56 THE LOVE THAT WE LOST (MCA, ASCAP/Gary Burr, ASCAP/Acuff-Rose, BMI) WBM/HL |
| 53 GRANDPA TOLD ME SO (Murray, BMI/Tom Collins, BMI) WBM | 72 MY HEART HAS A HISTORY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM |
| 58 HANGIN' ON (Magnatone, ASCAP/Moraine, ASCAP) | 75 MY WIFE THINKS YOU'RE DEAD (Mike Curb, BMI/Jameson Brown, BMI) WBM |
| 34 HEADS CAROLINA, TAILS CALIFORNIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL | 11 NO NEWS (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL |
| 16 HEART'S DESIRE (Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Parrell, BMI) HL | 21 NOT THAT DIFFERENT (W.B.M., SESAC/K.T. Good, SESAC/Spoofers, BMI) WBM |
| 20 HEAVEN IN MY WOMAN'S EYES (Glitterfish, BMI/Carpad, BMI) | 43 NOW THAT'S ALL RIGHT WITH ME (Songs Of PolyGram, BMI/Seven Angels, BMI) HL |
| 59 HOLDIN' ON TO SOMETHING (Kicking Bird, BMI/Thornhawk, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM | 32 OUT WITH A BANG (N2 D, ASCAP/Brian's Dream, ASCAP) |
| 9 HYPNOTIZE THE MOON (Galewood, BMI/Ensign, BMI/Zena, ASCAP) WBM/HL | 54 PARADISE (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Murray, BMI) WBM/HL |
| 47 IF I WERE YOU (Sony/ATV Tree, BMI) | 22 READY, WILLING AND ABLE (DreamCatcher, ASCAP/Little Gila Monster, ASCAP/Moon Catcher, |

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING MARCH 16, 1996

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 week at No. 1		
1	3	3	15	THE BEACHES OF CHEYENNE A. REYNOLDS (D. ROBERTS, B. KENNEDY, G. BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 19022	1
2	4	8	12	YOU CAN FEEL BAD E. GORDY, JR. (M. BERG, T. KREKEL)	PATTY LOVELESS (C) (V) EPIC 78209	2
3	1	2	12	I'LL TRY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2941	1
4	2	1	16	WILD ANGELS M. MCBRIDE, P. WORLEY, E. SEAY (M. BERG, G. HARRISON, H. STINSON)	MARTINA MCBRIDE (C) (V) RCA 64437	1
5	5	7	13	I KNOW SHE STILL LOVES ME T. BROWN, G. STRAIT (A. BARKER, M. HOLMES)	GEORGE STRAIT (V) MCA 55163	5
6	8	12	14	WALKIN' AWAY M. D. CLUTE, T. DUBOIS, DIAMOND RIO (A. ROBOFF, C. WISEMAN)	DIAMOND RIO (C) (V) ARISTA 1-2934	6
7	6	9	14	IF YOU LOVED ME D. COOK (P. NELSON, T. SHAPIRO)	TRACY LAWRENCE ATLANTIC ALBUM CUT	6
8	7	10	11	TO BE LOVED BY YOU T. BROWN (G. BURR, M. REID)	WYNNONNA (C) (V) CURB 55084/MCA	7
9	9	11	10	HYPNOTIZE THE MOON J. STROUD (S. DORFF, E. KAZ)	CLAY WALKER (C) (V) GIANT 17704/REPRISE	9
10	11	14	15	TOO MUCH FUN J. STROUD, R. TRAVIS, D. MALLOY (C. WRIGHT, T. J. KNIGHT)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	10
11	13	19	10	NO NEWS D. COOK, W. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	LONESTAR (C) (V) BNA 64386	11
12	15	18	11	YOU GOTTA LOVE THAT B. BECKETT (J. BROWN, B. JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	12
13	14	17	16	SOME THINGS ARE MEANT TO BE J. GUESS (M. GARVIN, G. PAYNE)	LINDA DAVIS (C) (V) ARISTA 1-2896	13
				*** AIRPOWER ***		
14	22	31	4	YOU WIN MY LOVE R. J. LANGE (R. J. LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	14
15	19	21	12	IT WOULDN'T HURT TO HAVE WINGS T. BROWN (J. FOSTER, R. LAVOIE, J. MORRIS)	MARK CHESNUTT (V) DECCA 55164	15
16	20	23	9	HEART'S DESIRE S. HENDRICKS (C. MOORE, L. R. PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	16
17	18	20	22	SHE SAID YES M. WRIGHT (J. DOYLE, R. AKINS)	RHETT AKINS (V) DECCA 55085	17
18	21	24	15	WHAT DO I KNOW R. CHANCEY, E. SEAY (S. RUSS, C. MAJESKI, S. SMITH)	RI-COCHET (C) (V) COLUMBIA 78088	18
19	24	25	10	IT WORKS E. GORDY, JR., ALABAMA (M. CATES, A. SPRINGER)	ALABAMA (C) (V) RCA 64473	19
20	25	32	7	HEAVEN IN MY WOMAN'S EYES T. BROWN (M. NESLER)	TRACY BYRD (V) MCA 55155	20
21	10	4	18	NOT THAT DIFFERENT P. WORLEY, E. SEAY, J. HOBBS (K. GOOD, J. SCOTT)	COLLIN RAYE (C) (V) EPIC 78189	3
22	27	28	14	READY, WILLING AND ABLE J. LEO, L. WHITE (J. LEARY, J. A. SWEET)	LARI WHITE (C) (V) RCA 64455	22
23	16	6	16	BIGGER THAN THE BEATLES J. SLATE, J. DIFFIE (J. S. ANDERSON, S. DUKES)	JOE DIFFIE (C) (V) EPIC 78202	1
24	26	30	7	WITHOUT YOUR LOVE S. GIBSON (A. ANDERSON, C. WISEMAN)	AARON TIPPIN (C) (V) RCA 64471	24
25	29	36	8	THE RIVER AND THE HIGHWAY P. TILLIS (G. HOUSE, D. SCHLITZ)	PAM TILLIS (V) ARISTA 1-2958	25
26	30	33	9	ALL YOU EVER DO IS BRING ME DOWN D. COOK, R. MALO (R. MALO, A. ANDERSON)	THE MAVERICKS (FEAT. FLACO JIMENEZ) (V) MCA 55154	26
27	23	16	18	(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
28	31	38	7	IT'S WHAT I DO T. SHAPIRO (C. JONES, T. SHAPIRO)	BILLY DEAN (C) CAPITOL NASHVILLE 58526	28
29	28	22	19	IT MATTERS TO ME S. HENDRICKS, F. HILL (M. D. SANDERS, E. HILL)	FAITH HILL (C) (V) WARNER BROS. 17718	1
30	37	49	4	SOMEONE ELSE'S DREAM S. HENDRICKS, F. HILL (C. WISEMAN, T. BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	30
31	41	53	10	ALL I WANT IS A LIFE J. STROUD, B. GALLIMORE (T. MULLINS, S. MUNSEY, D. PFRIMMER)	TIM MCGRAW CURB ALBUM CUT	31
32	17	13	17	OUT WITH A BANG T. BROWN (D. L. MURPHY, K. TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	13
33	34	40	14	SHE'S GOT A MIND OF HER OWN D. JOHNSON (B. LIVSEY, D. SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	33
34	36	41	8	HEADS CAROLINA, TAILS CALIFORNIA B. GALLIMORE, T. MCGRAW (T. NICHOLS, M. D. SANDERS)	JODEE MESSINA (C) (D) (V) CURB 76982	34
35	40	57	3	LONG AS I LIVE S. HENDRICKS (R. BOWLES, W. ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	35
36	39	43	5	EVERY TIME MY HEART CALLS YOUR NAME J. BOWEN, C. HOWARD (G. HEYDE, J. B. RUDD)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	36
37	42	47	4	ALMOST A MEMORY NOW M. BRIGHT (D. OLIVER, D. ROBBINS, V. STEPHENSON)	BLACKHAWK (C) (V) ARISTA 1-2975	37
38	35	29	18	COWBOY LOVE S. HENDRICKS (B. DOUGLAS, J. WOOD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	32	37	13	STANDING TALL J. STROUD (L. BUTLER, B. PETERS)	LORRIE MORGAN (C) (V) BNA 64354	32
40	38	27	19	LIKE THERE AIN'T NO YESTERDAY M. BRIGHT (W. ALDRIDGE, M. NARMORE)	BLACKHAWK (C) (V) ARISTA 1-2897	3
41	43	45	9	EVEN IF I TRIED B. BECKETT (C. FAULK, N. MUSICK, B. REGAN)	EMILIO (C) CAPITOL NASHVILLE 58507	41
42	48	54	7	TEN THOUSAND ANGELS D. MALLOY, N. WILSON (S. D. JONES, B. HENDERSON)	MINDY MCCREARY (C) (V) BNA 64470	42
43	46	48	10	NOW THAT'S ALL RIGHT WITH ME B. SCHNEE, K. LEHNING (KOSTAS, T. PEREZ)	MANDY BARNETT (C) (V) ASYLUM 64308	43
44	47	50	8	1969 K. STEGALL, J. KELTON, C. CHAMBERLAIN (K. STEGALL, G. HARRISON, D. HENSON)	KEITH STEGALL (C) (V) MERCURY NASHVILLE 852618	44
45	49	51	7	WHO'S THAT GIRL T. WILKES, P. WORLEY (S. BENTLEY, G. TERENCE, D. PFRIMMER)	STEPHANIE BENTLEY (C) (V) EPIC 78234	45
46	57	68	3	C-O-U-N-T-R-Y J. SLATE, J. DIFFIE (E. HILL, R. HARBIN, D. DRAKE)	JOE DIFFIE (V) EPIC 78246	46
47	58	—	2	IF I WERE YOU K. STEGALL, C. WATERS (T. CLARK)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	47
48	45	39	19	RING ON HER FINGER, TIME ON HER HANDS T. BROWN, R. MCENTIRE (D. GOODMAN, P. ROSE, M. KENNEDY)	REBA MCENTIRE (V) MCA 55161	9
49	53	61	3	I'M NOT SUPPOSED TO LOVE YOU ANYMORE B. J. WALKER, JR., K. LEHNING (S. EWING, D. KEES)	BRYAN WHITE (C) (V) ASYLUM 64313	49
50	65	—	2	DOES THAT BLUE MOON EVER SHINE ON YOU N. LARKIN, T. KEITH (T. KEITH)	TOBY KEITH (C) (V) A&M NASHVILLE 576140	50
51	54	67	4	ALL OVER BUT THE SHOUTIN' D. COOK (M. SMOTHERMAN, R. FAGAN)	SHENANDOAH (C) CAPITOL NASHVILLE 58545	51
52	52	52	7	GONE (THAT'LL BE ME) P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM (V) REPRISE 17734	51
53	50	44	19	GRANDPA TOLD ME SO B. BECKETT (M. A. SPRINGER, J. D. HICKS)	KENNY CHESNEY (C) (V) BNA 64352	23
54	44	26	15	PARADISE J. STROUD, J. ANDERSON (B. MCDILL, R. MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	26
55	67	—	2	I THINK ABOUT YOU J. HOBBS, E. SEAY, P. WORLEY (D. SCHLITZ, S. SESKIN)	COLLIN RAYE (V) EPIC 78238	55
56	56	60	6	THE LOVE THAT WE LOST E. SEAY, H. SHEDD (G. BURR, M. POWELL)	CHELY WRIGHT (C) (V) A&M NASHVILLE 577936	56
57	61	64	4	REDNECK SON G. FUNDIS (R. THOMAS, B. CARLISLE)	TY ENGLAND (V) RCA 64496	57
58	59	59	8	HANGIN' ON B. D. MAHER (R. MCCREARY, B. D. MAHER, K. HURLEY, D. INGRAM)	RICH MCCREARY (C) MAGNATONE 1104	58
59	66	71	3	HOLDIN' ON TO SOMETHING C. HOWARD (T. MCHUGH, T. SHAPIRO)	JEFF CARSON (C) (D) (V) MCG CURB 76970	59
60	63	63	6	YEARS FROM HERE N. LARKIN, M. HOLLANDSWORTH (G. BAKER, F. MYERS, J. WILLIAMS)	BAKER & MYERS (C) (V) MCG CURB 76967	60
61	60	66	5	REMEMBER THE RIDE C. BROOKS (K. WILLIAMS, M. HARRELL)	PERFECT STRANGER (C) (D) (V) CURB 76978	60
62	62	62	6	SHE GOT WHAT SHE DESERVES M. WRIGHT (J. YATES, B. FISCHER, C. BLACK)	FRAZIER RIVER (V) DECCA 55173	62
63	51	42	17	'ROUND HERE M. A. MILLER, M. MCANALLY (M. A. MILLER, S. EMERICK, G. HUBBARD)	SAWYER BROWN (C) (D) (V) CURB 76975	19
64	55	46	12	COUNTRY CRAZY C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, C. JONES)	LITTLE TEXAS (V) WARNER BROS. 17770	44
65	70	69	3	YOU'D THINK HE'D KNOW ME BETTER B. BECKETT, T. BROWN (B. CRYNER)	BOBBIE CRYNER (V) MCA 55167	65
66	69	65	20	ALWAYS HAVE, ALWAYS WILL D. COOK (P. NELSON, L. BOONE, W. LEE)	SHENANDOAH (V) CAPITOL NASHVILLE 18903	40
				*** Hot Shot Debut ***		
67	NEW	—	1	SOMEDAY J. THOMAS (S. AZAR, A. J. MASTERS, B. REGAN)	STEVE AZAR (C) RIVER NORTH 3008	67
68	75	—	2	SHE NEVER LOOKS BACK R. LANDIS (J. LAUDERDALE, F. DYCUS)	DOUG SUPERNAW (C) (V) GIANT 17687/REPRISE	68
69	68	58	9	RIPPLES B. CANNON, L. SHELL (T. HASELDEN)	4 RUNNER (C) (V) A&M NASHVILLE 577730	57
70	71	—	2	LONG HARD LESSON LEARNED J. STROUD, J. ANDERSON (J. D. ANDERSON, M. A. ANDERSON)	JOHN ANDERSON (V) BNA 64498	70
71	73	70	8	IT'S MIDNIGHT CINDERELLA A. REYNOLDS (K. WILLIAMS, K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	69
72	74	—	2	MY HEART HAS A HISTORY J. LEO (M. D. SANDERS, P. BRANDT)	PAUL BRANDT (C) (V) REPRISE 17683	72
73	64	55	10	LET YOUR HEART LEAD YOUR MIND C. HOWARD (S. MEEKS)	SMOKIN' ARMADILLOS (C) (D) (V) MCG CURB 76976	53
74	NEW	—	1	GOD'S COUNTRY, USA M. JONES (M. HUMMON, B. CURRY)	MARCUS HUMMON (C) (V) COLUMBIA 78251	74
75	RE-ENTRY	—	4	MY WIFE THINKS YOU'RE DEAD J. BROWN (J. BROWN)	JUNIOR BROWN (D) (V) MCG CURB 76983	68

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 *** 8 weeks at No. 1	
1	1	1	16	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
2	3	3	8	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
3	2	2	30	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
4	5	13	3	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
5	4	4	16	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
6	8	8	20	TEQUILA TALKIN' BNA 64386/RCA	LONESTAR
7	7	7	17	WHAT I MEANT TO SAY COLUMBIA 78087/SONY	WADE HAYES
8	6	5	14	NOT THAT DIFFERENT EPIC 78189/SONY	COLLIN RAYE
9	9	6	23	I'M OUTTA HERE! THE WOMAN IN ME MERCURY NASHVILLE 852206	SHANIA TWAIN
10	12	17	6	EVEN IF I TRIED CAPITOL NASHVILLE 58507	EMILIO
11	10	9	18	REBECCA LYNN ASYLUM 64360/EEG	BRYAN WHITE
12	13	10	38	WHEN YOU SAY NOTHING AT ALL BNA 64329/RCA	ALISON KRAUSS & UNION STATION
13	NEW	—	1	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JODEE MESSINA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	11	38	ANGELS AMONG US RCA 62643	ALABAMA
15	16	21	5	WILD ANGELS RCA 64437	MARTINA MCBRIDE
16	14	12	11	BIGGER THAN THE BEATLES EPIC 78202/SONY	JOE DIFFIE
17	17	20	6	YOU CAN FEEL BAD EPIC 78209/SONY	PATTY LOVELESS
18	19	18	5	SOME THINGS ARE MEANT TO BE ARISTA 1-2896	LINDA DAVIS
19	21	15	8	NOT ENOUGH HOURS IN THE NIGHT GIANT 17764/WARNER BROS.	DOUG SUPERNAW
20	15	16	17	THE CAR MCG CURB 76970/CURB	JEFF CARSON
21	NEW	—	1	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
22	NEW	—	1	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
23	20	19	38	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
24	18	14	13	HEART HALF EMPTY EPIC 78073/SONY	TY HERNDON FEAT. STEPHANIE BENTLEY
25	24	—	3	WALKIN' AWAY ARISTA 1-2934	DIAMOND RIO

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.

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new country
showcase!



Hosted By Tom Wopat

weeknights
9 PM ET LIVE!



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Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MARCH 16, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	1	56	SHANIA TWAIN ▲ ⁴ MERCURY NASHVILLE 522885 (10.98 EQ/16.98) HS 19 weeks at No. 1	THE WOMAN IN ME	3
2	2	2	3	WYONNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
★★★ GREATEST GAINER ★★★						
3	4	5	4	NEIL DIAMOND COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
4	3	3	19	ALAN JACKSON ▲ ² ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
5	5	4	15	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
6	6	6	15	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
7	8	8	64	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
8	7	7	27	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
9	9	9	6	TRACY LAWRENCE ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	5
10	10	10	24	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
11	11	12	20	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	11
12	13	16	49	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
★★★ PACESETTER ★★★						
13	19	21	23	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
★★★ HOT SHOT DEBUT ★★★						
14	NEW ▶	1	1	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
15	12	11	22	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
16	21	22	91	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
17	14	13	28	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
18	24	23	56	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
19	16	18	25	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
20	18	17	33	JEFF FOXWORTHY ▲ ³ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
21	15	19	42	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
22	17	15	6	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
23	25	25	23	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
24	23	20	30	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	20
25	22	14	25	GEORGE STRAIT ▲ ³ MCA 11263 (9.98/14.98)	STRAIT OUT OF THE BOX	9
26	20	24	37	BRYAN WHITE ● ASYLUM 61542/EEG (10.98/15.98) HS	BRYAN WHITE	13
27	29	35	7	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	27
28	26	25	19	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	12
29	28	28	102	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
30	27	30	36	LORRIE MORGAN ● BNA 66508/RCA (10.98/15.98)	GREATEST HITS	5
31	32	27	25	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
32	30	29	61	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
33	31	32	5	LINDA DAVIS ARISTA 18804 (9.98/15.98) HS	SOME THINGS ARE MEANT TO BE	26
34	33	34	181	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
35	39	40	33	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
36	35	37	23	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	36	36	91	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
38	34	31	13	JOE DIFFIE EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28
39	41	42	23	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
40	43	50	21	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	40
41	40	38	75	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
42	42	39	18	DWIGHT YOAKAM ● REPRIS 46051/WARNER BROS. (10.98/16.98)	GONE	5
43	45	45	127	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
44	54	58	109	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
45	38	67	3	VARIOUS ARTISTS COLUMBIA 67510/SONY (10.98 EQ/15.98)	NASCAR: HOTTER THAN ASPHALT	38
46	48	49	17	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
47	44	41	112	JEFF FOXWORTHY ▲ ² WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
48	61	63	18	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	48
49	46	43	29	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
50	37	33	8	VARIOUS ARTISTS DECCA 11260/MCA (10.98/16.98)	NOT FADE AWAY (REMEMBERING BUDDY HOLLY)	19
51	50	55	23	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	50
52	47	47	53	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	45
53	49	52	97	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2
54	51	48	75	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
55	58	61	3	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	55
56	57	57	109	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
57	55	54	52	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
58	56	59	110	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
59	59	60	85	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
60	NEW ▶	1	1	MANDY BARNETT ASYLUM 61810/EEG (10.98/15.98)	MANDY BARNETT	60
61	64	64	238	BROOKS & DUNN ▲ ² ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
62	53	53	3	LARI WHITE RCA 66742 (10.98/15.98) HS	DON'T FENCE ME IN	53
63	50	56	111	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
64	63	69	68	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
65	62	46	10	DOUG SUPERNOW GIANT 24639/WARNER BROS. (10.98/15.98) HS	YOU STILL GOT ME	42
66	55	65	80	PATTY LOVELESS ● EPIC 64198/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	3
67	52	44	5	JOHN ANDERSON BNA 66810/RCA (10.98/16.98)	PARADISE	40
68	56	68	191	MARY CHAPIN CARPENTER ▲ ¹ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
69	75	75	147	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
70	RE-ENTRY	27	27	DWIGHT YOAKAM ● REPRIS 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	3
71	68	71	51	NEAL MCCOY ▲ ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
72	69	72	81	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
73	RE-ENTRY	20	20	MARK CHESNUTT DECCA 11261/MCA (10.98/15.98)	WINGS	24
74	70	62	69	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
75	74	74	21	VARIOUS ARTISTS SPARROW 51445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
FOR WEEK ENDING MARCH 16, 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 ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	252
2	2	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	33
3	4	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	64
4	3	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	250
5	5	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	51
6	6	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	250
7	9	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	248
8	7	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	231
9	8	GEORGE STRAIT ▲ ³ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	246
10	14	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	16
11	13	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	98
12	10	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	14
13	12	BILLY RAY CYRUS ▲ ³ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	42

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	16	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	17
15	11	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	77
16	15	WYONNA CURB 10529/MCA (10.98/15.98)	WYONNA	28
17	19	DWIGHT YOAKAM ▲ ² REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	8
18	17	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	115
19	21	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	10
20	18	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	113
21	22	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	50
22	—	WYONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	7
23	20	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	14
24	25	COLLIN RAYE ▲ EPIC 47468/SONY (5.98 EQ/11.98)	ALL I CAN BE	31
25	—	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	75

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

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	2	17	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. [RS]	KENNY WAYNE SHEPHERD 1 week at No. 1
2	1	18	GREATEST HITS EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
3	NEW▶		PHANTOM BLUES PRIVATE 82139	TAJ MAHAL
4	3	29	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
5	4	29	BLUES MCA 11060	JIMI HENDRIX
6	7	6	DUKE'S BLUES POINTBLANK 41344/VIRGIN	THE DUKE ROBILLARD BAND
7	11	29	CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
8	10	6	FOUND TRUE LOVE POINTBLANK 40655/VIRGIN	JOHN HAMMOND
9	6	29	SOME RAINY MORNING MERCURY 526867	ROBERT CRAY
10	5	19	TURN IT ON!, TURN IT UP! BULLSEYE BLUES 9566/ROUNDER	ROOMFUL OF BLUES
11	8	29	KEB' MO' OKEH 57863/EPIC	KEB' MO'
12	9	25	HANDFUL OF BLUES BLUE THUMB 7004/GRP [RS]	ROBBEN FORD AND THE BLUE LINE
13	RE-ENTRY		SLIPPIN' IN SILVERTONE 41542/JIVE [RS]	BUDDY GUY
14	12	16	ONE FOOT IN THE BLUES WARNER BROS. 45815	ZZ TOP
15	15	28	COVER TO COVER ARISTA 18770	THE JEFF HEALEY BAND

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	34	BOOMBASTIC ● VIRGIN 40158*	SHAGGY 34 weeks at No. 1
2	3	33	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [RS]	BUJU BANTON
3	2	17	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
4	5	41	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
5	4	5	RESISTANCE GIANT 24633/WARNER BROS. [RS]	BIG MOUNTAIN
6	7	17	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND	CAPLETON
7	6	16	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
8	8	29	SCENT OF ATTRACTION 550 MUSIC 67094* [RS]	PATRA
9	9	37	TOUGHER THAN LOVE ● WORK 64189*/COLUMBIA [RS]	DIANA KING
10	10	111	BAD BOYS ● BIG BEAT 92261/AG	INNER CIRCLE
11	11	34	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
12	RE-ENTRY		DANCEHALL KINGS VOLUME II BLUNT 6310/TVT	VARIOUS ARTISTS
13	14	14	BLESSED ISLAND JAMAICA 539950*/ISLAND	BEEBIE MAN
14	12	7	STRICTLY THE BEST VOLUME 15 VP 1459*	VARIOUS ARTISTS
15	13	29	THE STRUGGLE CONTINUES COLUMBIA 64197* [RS]	SUPER CAT

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	NEW▶		LORE CELTIC HEARTBEAT 82753/AG	CLANNAD 1 week at No. 1
2	1	49	BEST OF NONESUCH 79358/AG	GIPSY KINGS
3	2	3	FILM CUTS RCA VICTOR 68438/RCA	THE CHIEFTAINS
4	6	2	NIGHT SONG REAL WORLD 2354	NUSRAT FATEH ALI KHAN & MICHAEL BROOK
5	7	58	THE LONG BLACK VEIL ● RCA VICTOR 62702/RCA	THE CHIEFTAINS
6	5	4	THE CELTIC MINSTREL RCA VICTOR 68393/RCA	JAMES GALWAY
7	3	68	THE MASK AND MIRROR WARNER BROS. 45420 [RS]	LOREENA MCKENITT
8	12	15	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
9	4	54	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
10	8	30	CESARIA EVORA NONESUCH 79379/AG [RS]	CESARIA EVORA
11	NEW▶		IRELAND'S GREATEST HITS RCA 66813	VARIOUS ARTISTS
12	9	17	HEAT OF THE SUN SELVA 1001	STRUNZ & FARAH
13	11	24	CELTIC TWILIGHT 2 HEARTS OF SPACE 11106	VARIOUS ARTISTS
14	RE-ENTRY		THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
15	14	52	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS

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

Artists & Music



by Jim Macnie

ALL FOR KRALL: The electronic press kit that Impulse! has created for Diana Krall's upcoming "All For You" should help retail, television, and press clue in to the pianist/vocalist's take on her small-group jazz.

Due Tuesday (12), "All For You" is a tip of the hat to Nat "King" Cole's trio recordings. It's split between sumptuous ballads and pulsing swing tunes. Tommy LiPuma produced the set, which Impulse! plans on making well known to a "younger, 20-somethingish demographic, as well as the older jazz fans," says Marshall Lamm, the label's publicity manager.

"Diana's more than just a jazz player on this one," Lamm says. "Around here, some references have been thrown around: It's a 'Tony Bennett kind of record' or a 'Harry Connick kind of record.' It's geared to appeal to a broader audience."

Krall hasn't been doing too badly with her old audience. Her well-received 1995 GRP debut, "Only Trust Your Heart," sold 18,000 units, according to SoundScan.

The company is also working on seducing the cigar-and-cognac crowd, and indeed, Cole's songs can be heard as sophisticated pop tunes with jazz underpinnings. "The music is a great example of the old saying 'What sounds easy and simple is not easy and simple,'" says Krall. "So there's the challenge."

Krall says the album is "really a tribute to the tradition Nat was a part of—a guitar, bass, and piano group with no drums. That inspired Oscar Peterson's group with Herb Ellis, Ahmad Jamal's band with Ray Crawford, and others. It's a historic format, and it's still pretty challenging."

Krall and company avoided Cole's overly exposed pieces, such as "Mona Lisa" and "Nature Boy," opting instead for out-of-the-way tunes, such as "Hit That Jive Jack" and "Frim Fram Sauce." It was a decision made to stress singularity. "I have an extra advantage in that I'm a woman singing this stuff, so my voice won't be readily compared to Nat's," Krall says.

The groovy tone of the '40s and '50s jump rhythms is evident, however. "That comes from being with the right guys," says Krall. "I have Russell Malone on guitar—how lucky is that? He and I trade fours, and I get my ass kicked all the time. It's like tennis—play with the best players and they'll make you better. And harmonically, he adds a different angle to the group."

As a singer, Krall seems much more at ease on "All For You" than she did on "Only Trust Your Heart." The new record is a definite step forward.

"One thing I've learned with this material is that you don't have to be melodramatic," she says. "There's so much beauty in these music and words that my job is to just tell the story; you needn't overemote in doing so. I actually learned that from listening to Freddie Cole [Nat's brother] sing 'A Blossom Fell.' I always approach my phrasing according to what's going on around me. I just react to the situation. It's not me being accompanied; it's a working group collaborating."

Krall appears on Benny Carter's new "Songbook" and would like to do a Fats Waller project, too. She'll begin her promotion for "All For You" in Bremen, Germany, on April 4, and then will begin a tour in Europe, Japan, and Australia that will last through the summer.

Meanwhile, Impulse! has been busy cornering the market on the most impressive young pianists in action. Both Danilo Perez and Eric Reed now reside at the imprint. A few listens to the Perez disc, titled "PanaMonk" and due May 21, leads to one conclusion: It's easily his strongest record to date.

Born With The Blues
Marva Wright

The second solo album from the New Orleans rhythm & blues powerhouse—twelve soul-stirring songs on one exuberant album.

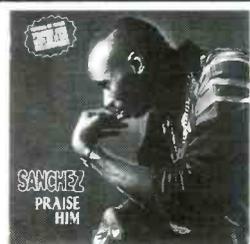
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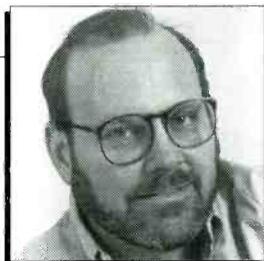
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Latin Notas



by John Lannert

GRAMMY FAMILIARITY: There were no unexpected winners in the Latin categories of the 38th Grammy Awards, held Feb. 28 in Los Angeles. SBK/EMI Latin star **Jon Secada** collected his third Grammy, as a second-time winner in the best Latin pop performance category for "Amor." Epic/Sony superstar **Gloria Estefan** snagged her second Grammy for best tropical Latin performance with "Abriendo Puertas." A self-titled debut on Arista-Texas earned ace accordionist **Flaco Jiménez** his third Grammy for best Mexican/American performance. Lastly, legendary songsmith **Antônio Carlos Jobim** triumphed posthumously in the best Latin jazz category for his Sony Discos album "Antônio Brasileiro."

As for the televised event, well... For a program that touted itself as a trail-blazing happening, there was nary a Latino artist performing Spanish-language music. A bone, of sorts, was thrown toward Latino music fans when Jiménez appeared as a sideman during the **Mavericks'** abbreviated country performance.

The near invisibility of Latino performers on Grammy shows is tied directly to the total invisibility of Latinos on the president's advisory council of the organization that stages the Grammy Awards, NARAS. In other words, not one of the 37 members of the council is of Hispanic origin.

Moreover, barely 2% of the officers and board of governors of NARAS' 10 chapters across the country are Latinos. This feeble Latino presence at the executive levels of NARAS contributes to the inconsistent quality of Latino Grammy nominees. Worse still, with few Latinos in high-profile slots, there is scant chance that an aggressive campaign to lure Hispanic members can be undertaken.

NARAS president/CEO **Michael Greene** has been attempting to address this longstanding dilemma with the proposed creation of a Latin Academy in the U.S. and Latin America. However, several informed executives in the U.S. Latino music industry have commented privately that they would prefer to be included in NARAS. Naming a Latino as president of NARAS' Florida chapter was a heartening start.

There was talk at one point of forming a special committee to create the strongest cast of Latino nominees possible. Those discussions should be reopened, because a Grammy trophy in the Latin music world is valued as a symbol of prestige, not as a piece of hardware that can drive record sales.

GRAMMY NOTAS: Grammy week in Los Angeles this year was jammed with enjoyable events, both related and unrelated to the awards. Hollywood, Calif.'s Rockwalk and NARAS sponsored a tribute concert to **Carlos Santana** Feb. 25 that was just about as entertaining as it was long (almost five hours). TropiJazz/RMM's nonpareil percussionist

(Continued on next page)

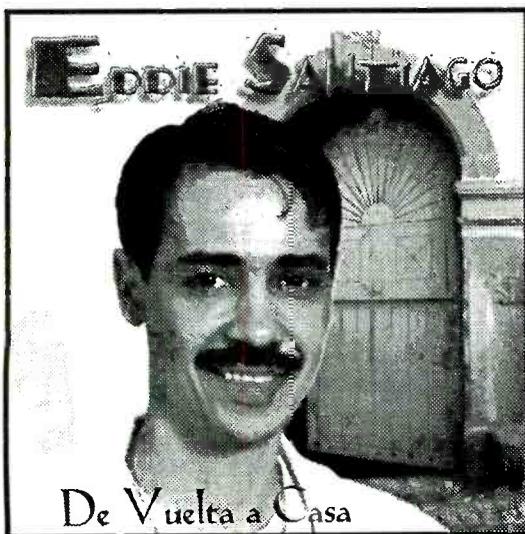
Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
				No. 1	
1	1	1	9	CRISTIAN MELODY/FONOVISA	AMOR D. FREIBERG (C. CASTRO)
2	2	2	9	LA MAFIA SONY	UN MILLON DE ROSAS M. LICHTENBERGER JR. (A. LARRINAGA, B. LARRINAGA)
3	3	4	6	ENRIQUE IGLESIAS FONOVISA	EXPERIENCIA RELIGIOSA R. PEREZ-BOTIJA (C. GARCIA ALONSO)
4	7	14	4	BRONCO FONOVISA	ANIMAL BRONCO (J. GUADALUPE ESPARZA)
5	4	5	7	LA TROPA F EMI LATIN	JUAN SABOR J. FARIAS, J. FARIAS (J. FARIAS)
6	9	10	5	VICTOR MANUELLE SONY	HAY QUE PONER EL ALMA S. GEORGE (O. FANNINO)
7	8	3	22	PETE ASTUDILLO EMI LATIN	COMO TE EXTRANO A. B. QUINTANILLA III (A. B. QUINTANILLA III, PASTUJILLO, J. OJEDA)
8	5	9	8	M. A. SOLIS Y LOS BUKIS FONOVISA	POR AMOR A MI PUEBLO M. A. SOLIS (M. A. SOLIS, M. MARRQUIN)
9	14	12	7	JON SECADA SBK/EMI LATIN	ES POR TI E. ESTEFAN JR., J. SECADA, J. CASAS (K. SANTANDER)
10	18	39	3	JULIO IGLESIAS SONY	LA CARRETERA R. ARCUSA (R. LIVI, R. FERRO)
11	6	7	6	ANA BARBARA FONOVISA	ME ASUSTA PERO ME GUSTA A. PASTOR (J. NAZAR)
12	12	11	6	LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN	MUNDO DE AMOR G. FELIX (M. QUINTERO LARA)
13	10	6	14	LUIS MIGUEL WEA LATINA	AMANECI EN TUS BRAZOS L. MIGUEL, K. CIBRIAN (J. A. JIMENEZ)
14	19	23	6	JOSE MANUEL FIGUEROA FONOVISA	QUIERO Y NECESITO J. SEBASTIAN (J. SEBASTIAN)
15	16	—	2	FITO OLIVARES FONOVISA	LA ZAMBITA F. OLIVARES (R. OLIVARES)
				AIRPOWER	
16	24	—	2	LOS DINNOS AURIOS FONOVISA	NO LLORARE POR TI A. MITCHELL (A. SOLIS)
17	15	18	7	BOBBY PULIDO EMI LATIN	DESVELADO E. ELIZONDO (J. AVENA)
18	17	38	3	LOS TIRANOS DEL NORTE FONOVISA	NADA CONTIGO (LA BANQUETA) J. MARTINEZ (F. CORCHADO, P. RAMBILLA)
19	20	26	6	LOS REHENES FONOVISA	NO PUDE DETENER MI LLANTO NOT LISTED (J. TORRES, S. GUZMAN)
20	29	27	7	SPARX FONOVISA	MANDAME FLORES (AY, AY, AY) T. MORRIE (L. ANTONIO)
21	11	8	14	LIBERACION FONOVISA	ENAMORADO DE UN FANTASMA LIBERACION (H. PONT GONZALEZ)
22	13	15	8	PESADO FONOVISA	ESO ME GUSTA J. ALFARO (J. GUADALUPE ESPARZA)
23	21	16	6	INDUSTRIA DEL AMOR FONOVISA	MALA MUJER A. MITCHELL (A. RAMIREZ, R. VERDUZCO)
24	23	24	15	LOS TIGRES DEL NORTE FONOVISA	NO PUEDO MAS TN INC. (T. BELLO)
25	NEW	1	1	BANDA PACHUCO LUNA/FONOVISA	ME ENAMORE A. DE LUNA (J. CORRAL)
26	22	20	11	INTOCABLE EMI LATIN	COQUETA J. L. AYALA (L. PADILLA)
27	NEW	1	1	SHAKIRA SONY	ESTOY AQUI L. FOCHOA, S. MEBARAK (L. FOCHOA, S. MEBARAK)
28	26	40	3	DOMINGO QUINONES RMM	TU COMO ESTAS C. SOTO, D. QUINONES (G. MARQUEZ)
29	27	29	3	MANDINGO FONOVISA	VAMOS AMARLA LOS DOS J. GUADALUPE ESPARZA (J. GUADALUPE ESPARZA)
30	35	32	8	JUAN GABRIEL ARIOLA/BMG	MI BENDITA TIERRA JUAN GABRIEL (JUAN GABRIEL)
31	NEW	1	1	DONATO & ESTEFANO SONY	ESTOY ENAMORADO DONATO, ESTEFANO, C. NIETO (DONATO, ESTEFANO)
32	30	21	8	THE BARRIO BOYZZ SBK/EMI LATIN	ERES ASI K. C. PORTER (M. FLORES)
33	28	13	13	PEDRO FERNANDEZ POLYGRAM LATINO	QUIEN H. PATRON (E. MOGUEL)
34	33	30	13	FAMA SONY	LAGRIMAS DE ALEGRIA O. GALVAN, J. GALVAN (J. GALVAN)
35	36	34	6	PIMPINELA POLYGRAM LATINO	SE VA SE VA J. GALAN (J. GALAN, L. GALAN)
36	NEW	1	1	RICKY MARTIN SONY	A MEDIO VIVIR K. C. PORTER, I. BLAKE (F. DE VITA)
37	37	28	6	MAZZ EMI LATIN	MAS Y MAS J. GONZALEZ (J. LOPEZ)
38	34	19	23	ENRIQUE IGLESIAS FONOVISA	SI TU TE VAS R. PEREZ-BOTIJA (E. IGLESIAS, R. MORALES)
39	39	—	2	LOS CARDENALES DE NUEVO LEON FONOVISA	COMO VOY A OLVIDARLA D. CHAVEZ MORENO (G. ABREGO)
40	NEW	1	1	MANA WEA LATINA	EL RELOJ CUCU FHER, A. GONZALES, J. QUINTANA (FHER)

EDDIE SANTIAGO

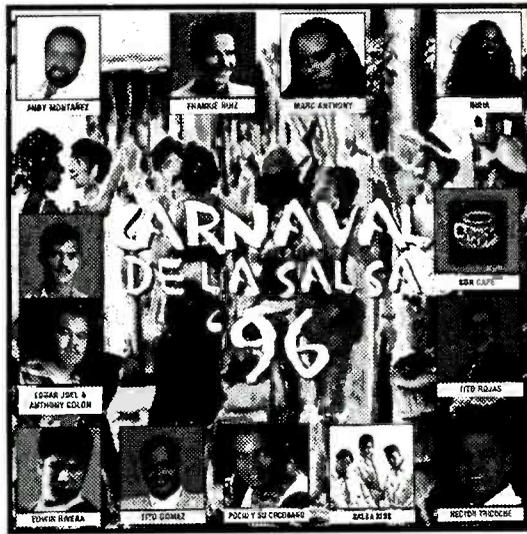
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CARNAVAL DE LA SALSA '96



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THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	33	SELENA ▲	EMI LATIN/EMI 34123/EMI LATIN	33 weeks at No. 1 DREAMING OF YOU
★ ★ ★ GREATEST GAINER ★ ★ ★					
2	4	18	ENRIQUE IGLESIAS	FONOVISIA 0506 HS	ENRIQUE IGLESIAS
3	2	5	LA MAFIA	SONY 81722 HS	UN MILLON DE ROSAS
4	3	49	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
5	5	23	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
6	8	6	CRISTIAN	MELODY 0510/FONOVISIA HS	EL DESEO DE OIR TU VOZ
7	6	102	SELENA ▲	EMI LATIN 28803 HS	AMOR PROHIBIDO
8	9	35	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
9	7	20	LUIS MIGUEL ●	WEA LATINA 11212	EL CONCIERTO
10	10	8	LA TROPA F	EMI LATIN 36463	A UN NUEVO NIVEL
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
11	NEW ▶		LA DIFERENCIA	ARISTA-TEXAS 1881/BMG	FUE MUCHO MAS QUE AMOR
12	13	36	JULIO IGLESIAS	SONY 81604	LA CARRETERA
13	11	17	PETE ASTUDILLO	EMI LATIN 32263 HS	COMO TE EXTRANO
14	12	12	PEDRO FERNANDEZ	POLYGRAM LATINO 528 671	PEDRO FERNANDEZ
15	17	25	MAZZ	EMI LATIN 30913 HS	SOLO PARA TI
16	21	7	BOBBY PULIDO	EMI LATIN 34166	DESVELADO
17	14	21	JON SECADA	SBK 35468/EMI LATIN	AMOR
18	15	24	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
19	16	40	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
20	24	141	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
21	18	45	LOS TIGRES DEL NORTE	FONOVISIA 6030	EL EJEMPLO
22	23	25	THALIA	EMI LATIN 35217	EN EXTASIS
23	20	80	LUIS MIGUEL ▲	WEA LATINA 97234	SEGUNDO ROMANCE
24	30	3	LOS HURACANES DEL NORTE	FONOVISIA 6043	CORRIDOS
25	19	15	LOS TUCANES DE TIJUANA	ALACRAN 34975/EMI LATIN	14 TUCANAZOS BIEN PESADOS
26	25	141	SOUNDTRACK ●	ELEKTRA 961240/EEG	THE MAMBO KINGS
27	32	11	MICHAEL SALGADO	JOEY 3427	EN CONCIERTO
28	40	45	MANA	WEA LATINA 99707 HS	CUANDO LOS ANGELES LLORAN
29	28	141	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
30	34	7	PROYECTO 1	J&N 28857/EMI LATIN	IN DA HOUSE
31	29	5	VARIOUS ARTISTS	NELSON 7001/SONY	FIESTA MIX USA
32	26	5	EZEQUIEL PENA	FONOVISIA 6046	ORGULLO RANCHERO
33	35	7	LOS TUCANES DE TIJUANA	ALACRAN 36384/EMI LATIN	MUNDO DE AMOR
34	22	41	PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
35	38	15	LOS TEMERARIOS	AFG SIGMA 3014	CAMINO DEL AMOR
36	37	13	OLGA TANON	WEA LATINA 13090	EXITOS Y MAS
37	31	62	SELENA	EMI LATIN 30907	12 SUPER EXITOS
38	33	17	DI BLASIO	ARIOLA 31945/BMG	LATINO
39	39	35	JUAN LUIS GUERRA 440	KAREN 29418/BMG	GRANDES EXITOS
40	36	19	ANA GABRIEL	SONY 81678	JOYAS DE DOS SIGLOS
41	41	120	SELENA ●	EMI LATIN 42770	LIVE!
42	NEW ▶		JOSE MANUEL FIGUEROA	FONOVISIA 9359	EXPULSADO DEL PARAISO
43	43	14	FAMA	SONY 81718	LAGRIMAS DE ALEGRIA
44	49	30	CARLOS VIVES	POLYGRAM LATINO 528531	LA TIERRA DEL OLVIDO
45	44	13	BRONCO	FONOVISIA 0509	ANIMAL
46	NEW ▶		EXTERMINADOR	FONOVISIA 9410	ME GUSTA PONERLE AL POLVO
47	46	40	MARC ANTHONY	RMM 81582 HS	TODO A SU TIEMPO
48	42	15	JOSE JOSE	ARIOLA 30422/BMG	MUJERIEGO
49	45	140	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
50	48	136	MANA ●	WEA LATINA 90818	DONDE JUGARAN LOS NINOS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SELENA EMI LATIN/EMI LATIN DREAMING OF YOU	1 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	1 LA MAFIA SONY UN MILLON DE ROSAS
2 ENRIQUE IGLESIAS FONOVISIA ENRIQUE IGLESIAS	2 GLORIA ESTEFAN EPIC/SONY MI TIERRA	2 SELENA EMI LATIN AMOR PROHIBIDO
3 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	3 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	3 LA TROPA F EMI LATIN A UN NUEVO NIVEL
4 CRISTIAN MELODY/FONOVISIA EL DESEO DE OIR TU VOZ	4 VARIOUS ARTISTS NELSON/SONY FIESTA MIX USA	4 LA DIFERENCIA ARISTA-TEXAS/BMG FUE MUCHO MAS QUE AMOR
5 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	5 OLGA TANON WEA LATINA EXITOS Y MAS	5 PETE ASTUDILLO EMI LATIN COMO TE EXTRANO
6 LUIS MIGUEL WEA LATINA EL CONCIERTO	6 JUAN LUIS GUERRA 440 KAREN/BMG GRANDES EXITOS	6 PEDRO FERNANDEZ POLYGRAM LATINO PEDRO FERNANDEZ
7 JULIO IGLESIAS SONY LA CARRETERA	7 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL OLVIDO	7 MAZZ EMI LATIN SOLO PARA TI
8 JON SECADA SBK/EMI LATIN AMOR	8 EXTERMINADOR FONOVISIA ME GUSTA PONERLE AL POLVO	8 BOBBY PULIDO EMI LATIN DESVELADO
9 RICKY MARTIN SONY A MEDIO VIVIR	9 MARC ANTHONY RMM TODO A SU TIEMPO	9 INTOCABLE EMI LATIN OTRO MUNDO
10 THALIA EMI LATIN EN EXTASIS	10 VARIOUS ARTISTS POLYGRAM RODVEN LOS GRANDES DEL ...	10 LOS TIGRES DEL NORTE FONOVISIA EL EJEMPLO
11 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	11 EL GENERAL ROCA/BMG ES MUNDIAL	11 LOS HURACANES DEL NORTE FONOVISIA CORRIDOS
12 MANA WEA LATINA CUANDO LOS ANGELES LLORAN	12 OSCAR D'LEON RMM EL SONERO DEL MUNDO	12 LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN 14...
13 LUIS MIGUEL WEA LATINA ROMANCE	13 ZAFRA NEGRA J&N/EMI LATIN VAMO AL MAMBO!	13 MICHAEL SALGADO JOEY EN CONCIERTO
14 PROYECTO 1 EMI LATIN IN DA HOUSE	14 VARIOUS ARTISTS J&N/EMI LATIN MEREN-HITS '96	14 EZEQUIEL PENA FONOVISIA ORGULLO RANCHERO
15 DI BLASIO ARIOLA/BMG LATINO	15 JESUS ALEMANY FEAT. ALFREDO RODRIGUEZ HANNIBAL/RKODISC CUBANIS-	15 LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN MUNDO DE AMOR

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

LATIN NOTAS

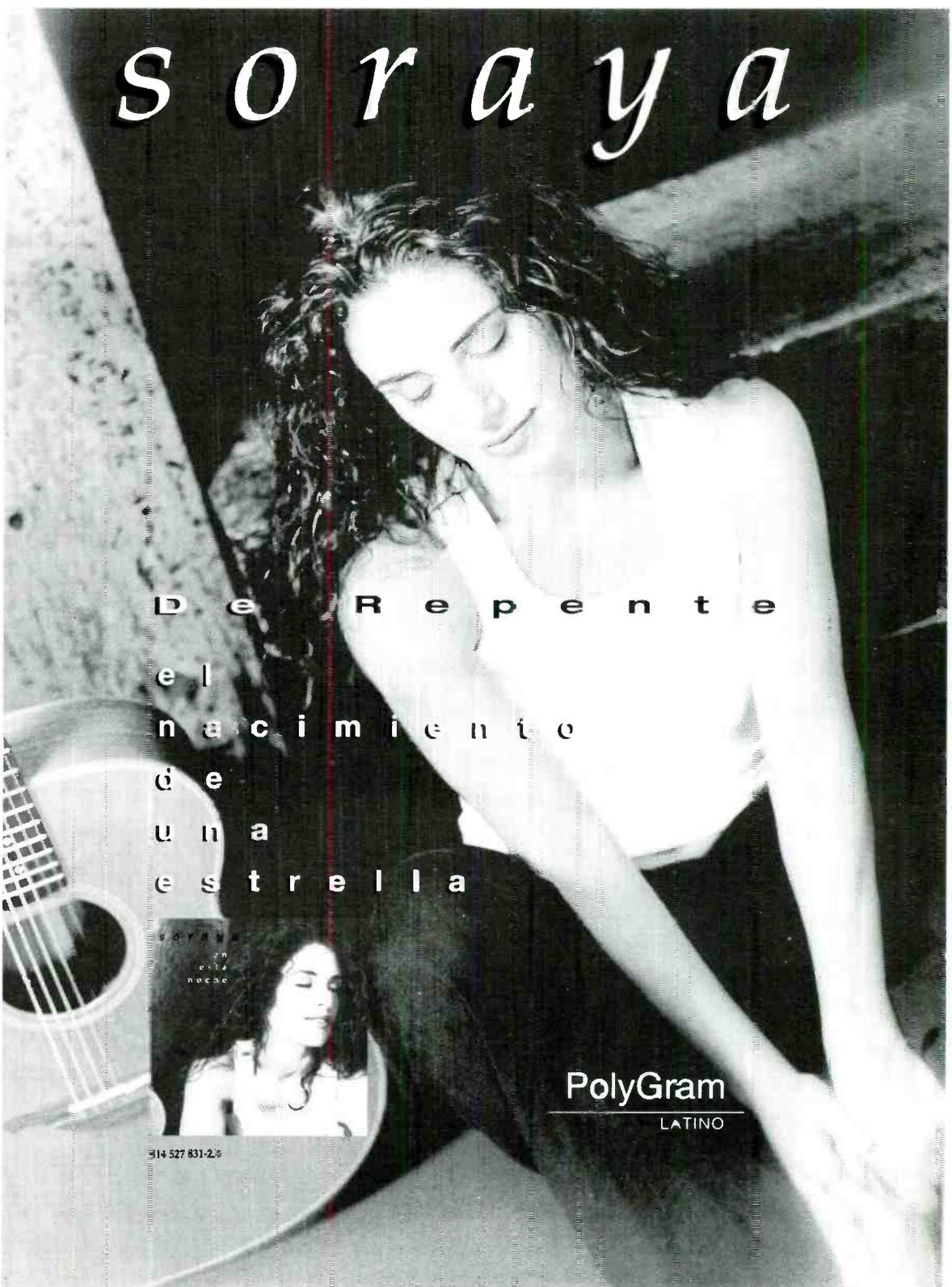
(Continued from preceding page)

Giovanni Hidalgo dazzled the cheering audience with blinding handwork during his heated conga solo. GRP trumpeter Arturo Sandoval traded searing lines with Santana on "Black Magic Woman." One disappointment was the fact that scheduled performer Tito Puente did not appear for Santana's rousing take of "Oye Como Va," which was written by RMM's legendary timbalero/vibist.

On Feb. 27, EMI Latin and the Atlanta Committee for the Olympic Games hosted a superb press conference for the official Spanish-language album of the Olympics, "Voces Unidas." Aforementioned Grammy winners Estefan and Secada were on hand, as well as EMI Latin's Tejano/country star

(Continued on next page)

Artists & Music

Artists & Music

LATIN NOTAS

(Continued from preceding page)

Emilio and the Barrio Boyzz, EMI Latin's star vocal group, which performed a neat a cappella take of a song from "Voces Unidas" titled "Una Nación." Estefan was particularly impressive as she gave insightful, sincere answers to questions in Spanish and English. "Puedes Llegar," the Tead track from "Voces Unidas," was previewed by video at the conference. The soaring, majestic ballad of achieving one's potential contains performances by a who's who of Latino stars. Howls and applause rang out during **Plácido Domingo's** pulpit-shaking vocal flourishes.

At the post-Grammy fiestas, Estefan and Secada were predictably elated. Ever-classy Ariola/BMG chanteuse **Rocío Dúrcal** was pleased to have been nominated. The Spanish songstress noted that she "would love" to hit it big in the U.S. English-language market.

LATIN AGENDA: Next week, the Recording Industry Assn. of America is scheduled to hold a meeting with Hispanic record executives in

an effort to form a Latino entity within the trade organization. In related news, the RIAA is expected to soon announce the appointment of a Latino record executive to its executive board. A spokesman for the RIAA says the candidate likely will come from an independent label.

STATESIDE BRIEFS: PolyGram Latino has inked a distribution deal with Camino Records, a merengue imprint owned by noted *merengero* **Fernando Villalona**. Also, **Roberto Livi** has been tapped as producer of **Isabel Pantoja's** PolyGram Latino debut, due in September or October.

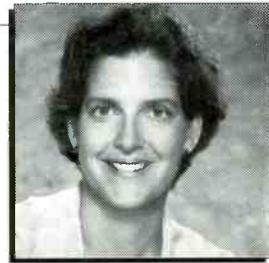
Fonovisa heartthrob **Enrique Iglesias**, Ariola/BMG star pianist **Di Blasio**, and El Dorado/EMI Spain rock mavens **Heróes Del Silencio** have signed with the William Morris Agency for representation . . . Karen/PolyGram Latino merengue artist **Mickey Taveras** won the best singer kudo Feb. 19 at the 37th annual Viña del Mar Song Festival.

Detectives from the Los Angeles

County Sheriff's office, along with investigators of the Assn. of Latin American Record Manufacturers, confiscated 115,000 counterfeit Latin music cassettes and made 11 felony arrests Feb. 16 in Los Angeles. ALARM director **Bud Richardson** said that the 11 arrested came to Los Angeles from Pueblo, Mexico, and set up a network of four distributors to supply East Los Angeles street vendors and swap meets with counterfeit cassettes. Those arrested are being held on \$15,000 bond.

CHART NOTES: While Christian's smash hit "Amor" remains perched on Hot Latin Tracks for the seventh successive week, **La Mafia's** "Un Millón De Rosas" (Sony) appears poised to claim the No. 1 slot next week . . . Fonovisa and EMI Latin have dominated Hot Latin Tracks during the past six months. For example, on this week's chart 65% of the titles are distributed by Fonovisa (16) and EMI Latin (10) . . . The upper echelon of The Billboard Latin 50 has been remarkably stable lately. In the past four months, only four titles have debuted in the top 15 of the chart, including this week's No. 11 entry, "Fue Mucho Más Que Amor" by Arista-Texas act **La Diferenzia**.

Classical KEEPING SCORE



by Heidi Waleson

MONKS AND MORE: The small French label Jade, which caused a furor in the U.S. last year by launching with much fanfare "The Soul Of Chant," its own archival recording by those singing monks of Santo Domingo de Silos, has decided that the U.S. is fertile territory for religious music. **Emmanuel Chamboredon**, who started the label in 1989 with his wife, **Colette**, will be releasing half a dozen of its 20 yearly titles in the U.S. through its sister company Milan, which is better known for its soundtracks to such films as "Ghost" and "Broken Arrow."

Until now, most of Jade's titles were imported by Harmonia Mundi USA; Milan will now manufacture Jade product for the U.S. market and distribute it through BMG (BMG is already the label's distributor outside of France). The change in the Harmonia Mundi connection is still being worked out.



Chamboredon stresses that Jade is a "liturgical music" label, not a classical one, and its focus is on early and contemporary music, rather than the religious music of, for example, **Bach** and **Mozart**, which has effectively become concert music. The Chamboredons are

Catholics, with strong ties to the religious community. While their first impetus in starting the label was to produce good religious music recordings ("I would get many tapes of terrible quality," says Chamboredon), they see no reason not to offer their product to a wider market with a nice marketing push, especially given the success of such "music of faith" titles as "Chant" and **Górecki's** Symphony No. 3.

Through BMG, Jade has already released "Ave Maria," a Santo Domingo de Silos sequel to "Soul Of Chant," in the U.S., as well as "Cantate Domino," a chant recording sung by nuns. In the spring comes a third Santo Domingo de Silos recording, "Easter Chants," with an intro by the abbot of the monastery. There will be a Christmas recording in September and a requiem album later.

Other projects include an album of Cuban Baroque music by **Esteban Salas**, performed by Cuba's **Exaudi** choir (which is scheduled to perform at the Olympics this summer); a single CD of **Messiaen**, performed by organist **John Gillock**, taken from a six-CD box of the complete Messiaen organ music recorded last summer in the composer's home church, L'Église de la Trinité in Paris; plus a curious mood disc, "Spirit Of The Zither," consisting of instrumental meditations composed and performed on the zither by a Carmelite nun.

GRAMMY NOTES: Probably the most interesting aspects of the classical part of the Grammy Awards show were not the mostly predictable winners but **Maxim Vengerov's** rocking-and-rolling **Shostakovich** performance and a couple of pleas in favor of arts funding.

Michael Greene, president/CEO of NARAS, eloquently urged Congress to stop slashing the NEA. Actor **Richard Dreyfuss**, who plays an inspiring teacher (but bad composer) in the hit movie "Mr. Holland's Opus," declared, "For some strange reason, when it comes to music and the arts, our world view has led us to believe they are easily expendable. I believe that a nation that allows music to be expendable is in danger of becoming expendable itself."

Right on, gentlemen.

MORE WORK FOR COMPOSERS: Two organizations have announced their commissioning grants for 1996. The Mary Flagler Cary Charitable Trust is giving grants totaling \$342,000 to 30 New York music and theater institutions toward commissions for 45 composers and seven librettists. Meet the Composer's Composer/Choreographer Project has awarded \$289,000 to 12 dance companies to commission new collaborative works.

Projects funded by the Cary Trust include "Once Upon A Time In Chinese America," an orchestral suite for narrator and traditional Chinese and Western instruments, to be composed by **Fred Ho** for the **Afro-Asian Music Ensemble/Monkey Orchestra** (\$20,000); a cello concerto by **Lois V Vierk**, commissioned by Experimental Intermedia and cellist **Maya Beiser** (\$5,500); **Meredith Monk's** "Hildegard Von Bingen/Millennium Project" (\$20,000); and 10 composers, including **John Corigliano** and **Bright Sheng**, for an "American Love Song Cycle" for voices and piano, to be performed by the New York Festival of Song (\$15,000).

Meet the Composer's collaborations include a project by composer **Lou Harrison** and choreographer **Mark Morris** and one by choreographer **Sun Ock Lee**, composer **Joseph Celli**, and video artist **Nam June Paik**, which will draw heavily on Korean ritual arts and combine live electronic elements and taped sequences controlled by a solo performer.

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LATIN TRACKS A-Z

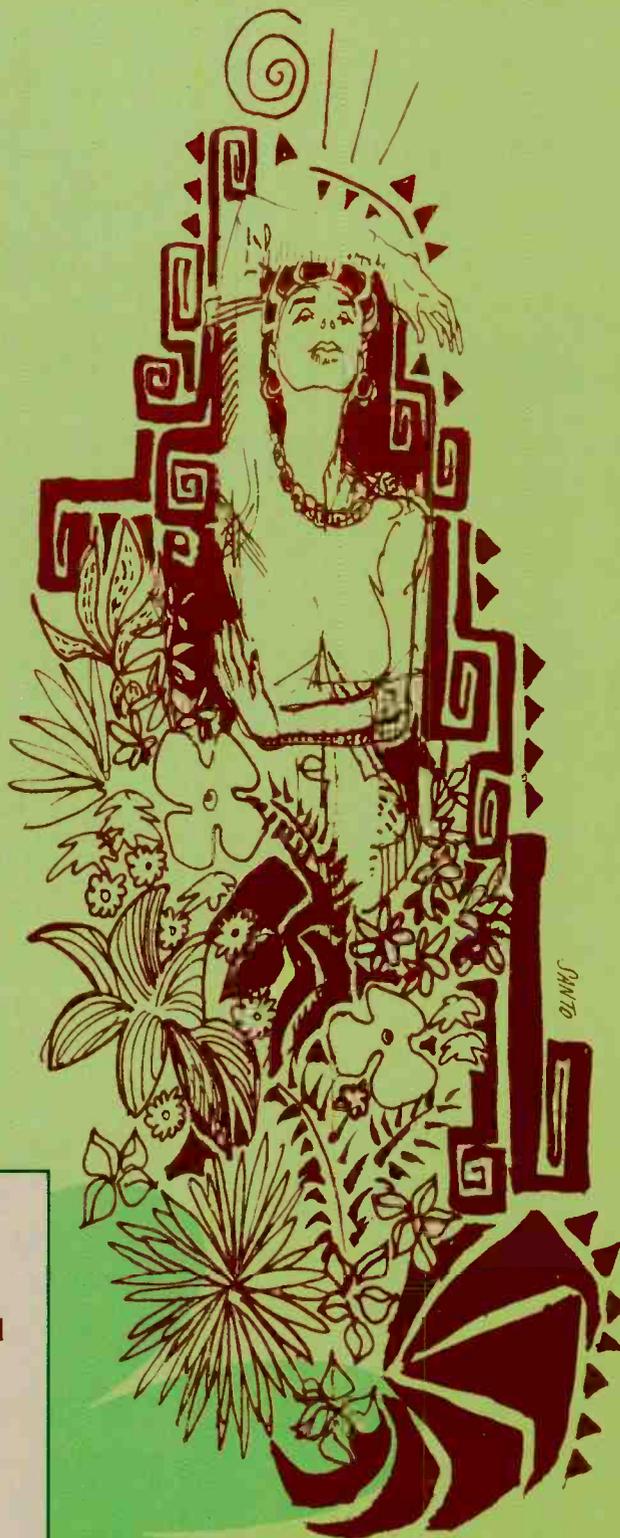
TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 13 AMANECI EN TUS BRAZOS (BMG Songs, ASCAP)
- 1 AMOR (Fonovisa, SESAC)
- 4 ANIMAL (Vander, ASCAP)
- 7 COMO TE EXTRANO (A.Q. III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
- 39 COMO VOY A OLVIDARLA (Edimonsa, ASCAP)
- 26 COQUETA (Copyright Control)
- 17 DESVELADO (Copyright Control)
- 40 EL RELOJ CUCU (Copyright Control)
- 21 ENAMORADO DE UN FANTASMA (Edimonsa, ASCAP)
- 32 ERES ASI (Famous, ASCAP/Insignia, ASCAP)
- 22 ESO ME GUSTA (Vander, ASCAP)
- 9 ES POR TI (FIPP, BMI)
- 27 ESTOY AQUI (Copyright Control)
- 31 ESTOY ENAMORADO (FIPP, BMI/PSO Ltd., ASCAP)
- 3 EXPERIENCIA RELIGIOSA (Unimúsica, ASCAP/Fonovisa, SESAC)
- 6 HAY QUE PONER EL ALMA (EMOA, ASCAP)
- 5 JUAN SABOR (J Faries, BMI)
- 10 LA CARRETERA (Copyright Control)
- 34 LAGRIMAS DE ALEGRIA (Sony Latin, BMI)
- 15 LA ZAMBITA (Fonovisa, SESAC)
- 23 MALA MUJER (Solmar Music, SESAC)
- 20 MANDAME FLORES (AY, AY, AY) (Striking, BMI)
- 37 MAS Y MAS (Zomba Golden Sands, ASCAP)
- 11 ME ASUSTA PERO ME GUSTA (Fonovisa, SESAC)
- 26 A MEDIO VIVIR (Sony Music, ASCAP)
- 25 ME ENAMORE (De Luna, BMI)
- 30 MI BENDITA TIERRA (BMG Songs, ASCAP)
- 12 MUNDO DE AMOR (Zomba Golden Sands, ASCAP)
- 18 NADA CONTIGO (LA BANQUETA) (Vander, ASCAP)
- 16 NO LLORARE POR TI (Solmar, SESAC)
- 19 NO PUDE DETENER MI LLANTO (Edimonsa, ASCAP)
- 24 NO PUEDO MAS (Jam Entertainment, BMI)
- 8 POR AMOR A MI PUEBLO (Mas Latin, SESAC)
- 33 QUIEN (Copyright Control)
- 14 QUIERO Y NECESITO (Vander, ASCAP)
- 35 SE VA SE VA (Firststep, ASCAP)
- 38 SI TU TE VAS (Fonovisa, SESAC/Unimúsica, ASCAP)
- 28 TU COMO ESTAS (Copyright Control)
- 2 UN MILLON DE ROSAS (Mafiola, ASCAP/Larrinaga, ASCAP)
- 29 VAMOS AMARLA LOS DOS (Vander, ASCAP)

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APRIL 29 - MAY 1, 1996

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Contact Information

Maureen P. Ryan,
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(212) 536-5002 PH • (212) 536-5055 FAX

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Angela Rodriguez,
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Cancellation policy: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the conference, if notification is received on or before March 25th. Cancellations received between March 26 and April 10 will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after April 11th.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports. 	
			★ ★ NO. 1 ★ ★	
1	1	2	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
2	3	15	DC TALK ● FOREFRONT 5140/CHORDANT	JESUS FREAK
3	2	2	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
4	4	40	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
5	10	21	CECE WINANS SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
6	5	28	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
7	13	2	GARY CHAPMAN REUNION 0109/WORD HS	SHELTER
8	6	17	VARIOUS ARTISTS SPARROW 1516/CHORDANT	WOW-1996
9	8	2	STEVE GREEN SPARROW 1490/CHORDANT HS	LETTER
10	7	39	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST
11	19	13	SHIRLEY CAESAR WORD 3602 HS	SHIRLEY CAESAR LIVE...HE WILL COME
12	9	18	CARMAN SPARROW 1422/CHORDANT	R.I.O.T.
13	11	94	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
14	12	52	POINT OF GRACE WORD 5608 HS	THE WHOLE TRUTH
15	16	31	RAY BOLTZ WORD 41601 HS	THE CONCERT OF A LIFETIME
16	14	2	AARON JEOFFREY STARSONG 0047/CHORDANT HS	AFTER THE RAIN
17	18	49	ANOINTED WORD 67051	CALL
18	15	79	AMY GRANT ▲ ² MYRRH 6974/WORO	HOUSE OF LOVE
19	24	35	VARIOUS ARTISTS SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
20	NEW	VARIOUS ARTISTS VINEYARD 9200/STARSONG	CHANGE MY HEART OH GOD	
21	17	18	PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT HS	TRUST
22	22	50	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
23	20	3	CHERI KEAGGY SPARROW 1491/CHORDANT	MY FAITH WILL STAY
24	36	6	VARIOUS ARTISTS SPARROW 1561/CHORDANT	GREAT WOMEN OF GOSPEL
25	21	22	KATHY TROCCOLI REUNION 0110/WORD HS	SOUNDS OF HEAVEN
26	32	33	YOLANDA ADAMS TRIBUTE 5921/DIADEM HS	MORE THAN A MELODY
27	27	29	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS NECESSARY
28	29	24	DONALD LAWRENCE & TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW HS	BIBLE STORIES
29	23	85	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
30	25	124	MICHAEL W. SMITH ● REUNION 0086/WORD	FIRST DECADE 1983-1993
31	31	29	RON KENOLY INTEGRITY 02392 HS	SING OUT WITH ONE VOICE
32	33	19	THE WINANS QWEST 45888/WCD	HEART & SOUL
33	26	28	PETRA WORD 9624 HS	NO DOUBT
34	30	13	GOSPEL GANGSTAS HOLY TERROR 5852/BENSON	DO OR DIE
35	38	6	RADICAL FOR CHRIST INTEGRITY 08792	PRaise IN THE HOUSE
36	28	83	NEWSBOYS STARSONG 8814/CHORDANT HS	GOING PUBLIC
37	NEW	VARIOUS ARTISTS VINEYARD 9201/STARSONG	WINDS OF WORSHIP VOL. 5	
38	37	171	DC TALK ▲ FOREFRONT 3002/CHORDANT	FREE AT LAST
39	35	2	IONA FOREFRONT 5142/CHORDANT	JOURNEY INTO THE MORN
40	RE-ENTRY	CLAY CROSSE REUNION 0104/WORD HS	TIME TO BELIEVE	

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

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Artists & Music

HIGHER GROUND



by Deborah Evans Price

Z MUSIC EXPANDS PROGRAMMING: Z Music Television will tape its first concert special in March, featuring Fore- Front rockers **Geoff Moore & the Distance** and Gotee Records Christian reggae band **Christafari**. Scheduled for March 9 at the Rome (Ga.) Auditorium, the event is the result of a partnership between Z Music and Scripps Howard of Rome, which will jointly produce the special. Proceeds from ticket sales will go to Compassion USA, a national organization that benefits children.

Z Music Television marketing manager **Suzanne Holtermann** describes the event as a "win-win" situation that will expand Z's programming, provide the participating acts with national television exposure, and create an entertaining promotional event for Scripps Howard.

In other Z Music news, the Nashville-based Christian video channel recently telecast the world premiere of **Big Tent Revival's** "Something 'Bout Jesus." Z also premiered **Dana Key's** "Dear Mr. Clapton," which contains lyrics written in response to **Eric Clapton's** hit single "Tears In Heaven."

SOUTHERN GOSPEL CELEBRATION: The Southern Gospel Music Guild's second Spiritfest will be held Saturday (16) through March 18 at Trinity Music City, USA, in Hendersonville, Tenn., just outside of Nashville. The event will include seminars, showcases, and guest speakers designed to give newcomers an opportunity to benefit from the expertise of seasoned veterans. The three-day event will be capped by the Hearts Aflame Awards, which are voted upon by the members of the Southern Gospel Music Guild.

Awards will be presented in 16 categories. Among the nominees are **Bill Gaither, Vestal Goodman, Kenny Hinson, Dottie Leonard Miller, and Brock Miller** for the Heritage Award; **the Freemans, the Hoppers, the Martins, Karen Peck & New River, and the Steeles** for best mixed group; the

Cathedrals, the Gaither Vocal Band, Gold City, Kingdom Heirs, and the Kingsmen for male quartet; **Peg McKamey Bean, Sheri Easter, Chris Freeman, Kim Hopper, and Amy Lambert** for female vocalist; **Ivan Parker, Glen Payne, Carroll Robertson, Jeff Steele, Tim Surrent, and Kirk Talley** for male vocalist; **70 X 7, Common Bond, Crossmen, Joshua, and the Porchlight Trio** for new artist; **Roger Bennett, Anthony Burger, Angelina McKeithen, John Pfeiffer, and Jeff Stice** for instrumentalist; and the **Cathedrals, the Freemans, the Martins, the McKameys, and Robertson** for artist.

Nominees for album of the year are "Anchor To The Power" by the Hoppers (Homeland), "The Cathedrals: A Reunion" by the Cathedrals (Canaan), "Serious Business" by Robertson (MorningStar), "Southern Steele" by the Steeles (Daywind), and "Prayer Chain" by Inheritance (Sonlite). The awards show will be March 18 at the Ryman Auditorium in Nashville and will be broadcast nationwide on the INSP network.

IN MEMORY: Our condolences to the family of **Wes Farrell**, who succumbed to cancer Feb. 29 (see story, page 13). Farrell was CEO of New York-based Music Entertainment Group Inc., which owns Benson Music Group and Diadem. I was looking forward to interviewing him this month for Billboard's upcoming spotlight on Christian music (Wes was always a great interview) and was terribly saddened to get the phone call that he had passed away. Like countless music fans, I enjoyed his creative efforts for years (I still have all the old **Partridge Family** albums) before I had the pleasure of meeting him through his efforts in the Christian market. His vision and enthusiasm in the Christian music industry will be missed.

NEWS BRIEFS: **Sierra** is the spokesgroup for Acts Network and Family Net and is scheduled to perform a live concert for the cable systems March 22.

Gospel legend **J.D. Sumner** has recorded a two-hour audiocassette interview honoring **Elvis Presley**, with whom Sumner performed for many years. "J.D. Sumner: A Friendship Revisited (J.D. Remembers Elvis)" was recorded in Studio A of the Center for Music Business at Nashville's Belmont University. Proceeds from sales of the two-tape set will help establish the J.D. Sumner "Elvis" Endowment Fund for students of Belmont's Mike Curb Music Business Program... Gotee act **Out Of Eden** just returned from Los Angeles, where it taped an upcoming episode of **Brandy's** show, "Moesha."

GARTH BROOKS LEADS ALL-TIME SALES

(Continued from page 13)

Was"—musical satirist Tom Lehrer. In singles action, **Coolio** became the first solo rap artist to reach sales of 3 million, as "Gangsta's Paradise" was certified triple-platinum.

With the gold certification of "You'll See," **Madonna** pulled into a dead heat with **Janet Jackson** as the female solo artist with the most gold singles, with 16 apiece.

A complete list of February RIAA certifications follows.

MULTIPLATINUM ALBUMS

- Ace Of Base**, "The Sign," Arista, 9 million.
- TLC**, "CrazySexyCool," LaFace/Arista, 9 million.
- Eric Clapton**, "Unplugged," Reprise, 8 million.
- Kenny G**, "Miracles: The Holiday Album," Arista, 6 million.
- Alanis Morissette**, "Jagged Little Pill," Maverick/Reprise/Warner Bros., 6 million.
- Smashing Pumpkins**, "Mellon Collie And The Infinite Sadness" (two-CD set), Virgin, 5 million.
- Shania Twain**, "The Woman In Me," Mercury, 5 million.
- Garth Brooks**, "Fresh Horses," Capitol Nashville, 3 million.
- George Strait**, "Strait Out Of The Box" (four-CD boxed set), MCA, 3 million.
- SWV**, "It's About Time," RCA, 3 million.
- John Michael Montgomery**, "John Michael Montgomery," Atlantic, 3 million.
- Silverchair**, "Frogstomp," Epic, 2 million.
- Natalie Merchant**, "Tigerlily," Elektra, 2 million.
- Kiss**, "Smashes, Thrashes And Hits," Mercury, 2 million.
- Kiss**, "Alive II," Mercury, 2 million.
- Green Day**, "Insomniac," Reprise, 2 million.

PLATINUM ALBUMS

- Smashing Pumpkins**, "Mellon Collie And The

- Infinite Sadness** (two-CD set), Virgin, their third.
- D'Angelo**, "Brown Sugar," EMI, his first.
- Goo Goo Dolls**, "A Boy Named Goo," Metal Blade/Warner Bros., their first.
- Rolling Stones**, "Stripped," Virgin, their 18th.
- Monica**, "Miss Thang," Rowdy, her first.
- The Police**, "The Police Live" (two-CD set), A&M, their sixth.
- Kenny G**, "Gravity," Arista, his seventh.
- The Clash**, "London Calling," Epic, its second.
- Garth Brooks**, "Fresh Horses," Capitol Nashville, his ninth.
- Coolio**, "Gangsta's Paradise," Tommy Boy, his second.
- Enya**, "The Memory Of Trees," Reprise, her fourth.
- Big Head Todd & the Monsters**, "Sister Sweetly," Giant, their first.
- Faith Hill**, "It Matters To Me," Warner Bros., her second.
- Ottmar Liebert**, "Nouveau Flamenco," Higher Octave, his first.
- Pete Townshend**, "Empty Glass," Atco, his first.
- Neal McCoy**, "You Gotta Love That," Atlantic, his second.

GOLD ALBUMS

- Smashing Pumpkins**, "Mellon Collie And The Infinite Sadness" (two-CD set), Virgin, their fourth.
- Solo**, "Solo," Perspective, its first.
- Rolling Stones**, "Stripped," Virgin, their 36th.
- Various artists, "Classic Disney Volume 1," Walt Disney.
- Various artists, "Classic Disney Volume 2," Walt Disney.
- Various artists, "Children's Favorites, Volume IV," Walt Disney.
- Steely Dan**, "Citizen Steely Dan 1972-1980" (four-CD boxed set), MCA, its 11th.
- Bonnie Raitt**, "Road Tested," Capitol, her seventh.
- Everclear**, "Sparkle And Fade," Capitol, its first.
- Garth Brooks**, "Fresh Horses," Capitol Nashville, his ninth.
- Martina McBride**, "Wild Angels," RCA Nashville,

- her second.
- Coolio**, "Gangsta's Paradise," Tommy Boy, his second.
- Various artists, "MTV Party To Go, Volume 8," Tommy Boy.
- Dwight Yoakam**, "Dwight Live," Reprise, his eighth.
- Tom Lehrer**, "That Was The Year That Was," Reprise, his first.
- Enya**, "The Memory Of Trees," Reprise, her fourth.
- Ottmar Liebert**, "Borrasca," Higher Octave, his third.
- Various artists, "The Complete Beethoven Symphonies" (five-CD boxed set), Classical Heritage.
- Various artists, "Great Melodies Of The Classics" (four-CD boxed set), Classical Heritage.
- Various artists, "Piano Masterpieces" (four-CD boxed set), Classical Heritage.
- Various artists, "Joy To The World" (four-CD boxed set), Classical Heritage.
- Various artists, "Classics For Lovers" (four-CD boxed set), Classical Heritage.
- Various artists, "Romance And Roses" (four-CD boxed set), Classical Heritage.

MULTIPLATINUM SINGLES

- Coolio**, "Gangsta's Paradise," MCA, 3 million.

GOLD SINGLES

- Various artists, "Toy Story" (read-along), Walt Disney.
- Smashing Pumpkins**, "Bullet With Butterfly Wings," Virgin, their fourth.
- Brandy**, "Sittin' Up In My Room," Arista, her fourth.
- Faith Evans**, "Soon As I Get Home," Bad Boy/Arista, her second.
- Pearl Jam**, "Merkinball," Epic, its first.
- Madonna**, "You'll See," Maverick/Warner Bros., her 16th.

Assistance in preparing this story was provided by Douglas Reece.

In the
SPiRiT



by Lisa Collins

THE PEOPLES CHOICE' is the name of the chorale that accompanies Dottie Peoples on record and on the road, and it is fast becoming the name by which she is known on the gospel music scene. Such hits as "On Time God"—off her second album on Atlanta International Records—have struck a chord with traditional gospel fans.

So much so that an Atlanta-based booster club—composed of almost 100 fans—accompanies her on the road to dates in and around Georgia. In January, nearly 50 of them braved the Blizzard of '96 via bus to cheer her on at the 10th annual Stellar Awards, and that night—winning four awards—she indeed became "the people's choice."

All for the album that, she says, put her on the gospel map. Now, AIR is going all out to capitalize on the momentum with a fourth album, "Count On Me," slated for release at the end of March.

Peoples is calling this project, which was recorded live in Atlanta Jan. 12, a follow-up to her highly successful "On Time God." Peoples wrote two of the cuts and arranged three others. Her signature flair is rearranging old-time classics. However, with her latest installment, Peoples has altered her characteristic, hardcore traditional style with the inclusion of some contemporary cuts. "It's a different Dottie," she says. "People expect me to be all the way traditional, and I am a traditional singer, but I also wanted to show some versatility. To let people know that I can do it all."

Since signing to the label in 1993—and her debut album, "Dottie Live," which dropped in 1994—Peoples has become AIR's top seller. And while greater confidence onstage has come with the success, she says, what it boils down to is that "the pressure is on. I had to work harder on this last album, because people are now expecting so much more."

But the 40-plus-year-old divorcee believes that she can deliver more with her faith than with her talent. "The best is yet to come, and we've still got to do what we've been called to do, which is ministry. I feel the Lord will take us higher if we stay humble."

As with the theme of this album, she adds, "he's an on-time God, and you can count on him."

SHE'S BACK: Twinkle Clark, known for her cutting-edge style, teamed with two of gospel's finest cutting-edge producers—Donald Lawrence and Ben Tankard—for the project that will mark her re-entry onto the gospel scene later this month. It has been five years since her last release. Clark, who was dubbed for years as the innovative source behind the Clark Sisters, is signed to Tribute Records and is calling her comeback release "The Masterpiece" . . . Meanwhile, Benson Records is getting set for the March 27 release of "Shakin' The House: Live In L.A." Recorded live at last year's annual Gospel Music Workshop of America meet in Los Angeles, it features live performances from Yolanda Adams, Hezekiah Walker & His Love Fellowship Crusade, and Fred Hammond with Radical For Christ.

DOTTIE PEOPLES

"On Time God"

Winner of Four Stellar Awards:

Album of the Year (Traditional)

Choir of the Year (Traditional)

Female Vocalist (Traditional)

Song of the Year

Presents Her Next "Stellar" Release:

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Top Gospel Albums

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	22	2	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014	STAND! 1 week at No. 1
2	12	21	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
3	1	139	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119	KIRK FRANKLIN AND THE FAMILY
4	16	8	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
5	2	37	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
6	3	40	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND	BROKEN
7	10	32	SHIRLEY CAESAR WORD 67301/EPIC	SHIRLEY CAESAR LIVE... HE WILL COME
8	4	73	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
9	6	36	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168	LIVE IN NEW YORK BY ANY MEANS...
10	7	57	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010	SHOW UP!
11	RE-ENTRY		ISAIAH D. THOMAS AND THE CORNERSTONE PBB MASS CHOIR REDEMPTION 75003	PRAY EVERYTHING WILL BE ALRIGHT
12	13	35	YOLANDA ADAMS	TRIBUTE 3592 MORE THAN A MELODY
13	8	19	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
14	RE-ENTRY		RICHARD FOY REDEMPTION 75002	GIVE GLORY TO GOD
15	5	19	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
16	RE-ENTRY		NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE
17	33	19	DONALD LAWRENCE PRESENTS RODNEY POSEY SPARROW 51470	LIVE IN PRAISE AND WORSHIP WITH THE WHITFIELD COMPANY
18	19	95	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT/ATLANTA INT'L	IT'S OUR TIME
19	39	24	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1008	EXCITED
20	14	37	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
21	27	24	EDDIE JAMES & THE PHOENIX MASS CHOIR	FRESH WINE 001 "HIGHER"
22	21	7	RADICAL FOR CHRIST INTEGRITY 08792	PRAISE IN THE HOUSE WITH RADICAL FOR CHRIST
23	15	56	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
24	RE-ENTRY		GMWA PHILADELPHIA MASS CHOIR VECTRON 2180	FOR THE GOOD OF THEM
25	28	13	DOUG WILLIAMS BLACKBERRY 1612	HEARTSONGS
26	24	17	THE RANCE ALLEN GROUP BELLMARK 70008	YOU MAKE ME WANNA DANCE
27	18	79	HELEN BAYLOR WORD 66443/EPIC	THE LIVE EXPERIENCE
28	17	17	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130	KIRK FRANKLIN AND THE FAMILY CHRISTMAS
29	11	5	GERALD THOMPSON & THE TENNESSEE FULL GOSPEL MASS CHOIR ATLANTA INT'L 10215	LET THE CHURCH SAY AMEN
30	32	51	ANOINTED WORD 67051/EPIC	THE CALL
31	25	19	THE WINANS QWEST 45888/WARNER BROS.	HEART & SOUL
32	RE-ENTRY		PETER'S ROCK MASS CHOIR SOUND OF GOSPEL 213	A MESSAGE FROM THE ROCK
33	36	147	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
34	31	143	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
35	20	23	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67303/EPIC	SHOUT
36	26	7	B. CHASE WILLIAMS & THE SHABACH CHOIR INTERSOUND 9162	TAKE A TRIP
37	9	8	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 72131	A NEW THING-EXPERIENCE THE FULLNESS...
38	29	11	COGIC INTERNATIONAL MASS CHOIR BELLMARK 70007	HE'LL BRING YOU OUT!
39	34	24	GEORGIA MASS CHOIR SAVOY 7117/MALACO	LORD, TAKE ME THROUGH
40	RE-ENTRY		ELDER MONTEL THOMAS AND THE NEW YORK STATE SOUL WINNERS VECTRON 2178	"SEALED BY THE HOLY GHOST"

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

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Rumors Of Tape's Death Greatly Exaggerated

Keeping Up With An Industry In Which Change Is The Only Certainty

BY DEBBIE GALANTE BLOCK

As always, the pro-tape market is puzzling. It is a market with continued strong demand and little, if any, profit. In 1995, for the first time in 30 years, both audio- and videotape prices increased, as the demand for raw materials—particularly polyester-base film—outpaced supply. Although duplicators were spared tape shortages during the 1995 Christmas season, the future is unclear. The only certainty for tape suppliers is the knowledge that times are changing. Recently, two significant corporate announcements have been made that are reflecting those changes.

POST 3M

A major industry shocker came when 3M Corp. announced it would be leaving the tape business by the end of 1996. Although many industry

sources have predicted tape company dropouts, few expected that decision to come from 3M, which has strong market shares in video and the studio tape businesses. Ampex Media Corp., formerly of Ampex Corporation, officially became Quantegy Inc., Mountain View, Calif., an independent company 100% owned by a new group of shareholders. With 35 years experience, Quantegy will continue to supply the studio market, where it reportedly has the biggest market share. That now leaves the studio business with really only two tape suppliers: Quantegy and BASF Corp., Bedford, Mass. Sources at both companies, of course, say they will benefit from 3M's decision.

In the audiotape pancake, sources say there will be little effect felt by 3M's absence. In videotape, however, there will be some changes as other

suppliers compete for 3M customers. But it's still not that simple. The 3M company makes a good portion of its own polyester-base film. By taking that film out of the market, it is uncertain what the effect will be on supply. No one knows for sure whether or not 3M will continue to make film for the tape market, or whether that film capacity will be converted to make film for more profitable markets, such as toys or plastic eating utensils. As of presstime, that decision had not been made.

COST CONCERNS

Videotape prices rose between 5% and 15% last year. Terry O'Kelly, BASF's director of sales and marketing, professional products, points out that the prices of raw materials for film, such as ethylene glycol, also continue to skyrocket, thus film price

increases are likely this year as well. In fact, another film price increase is expected for the first quarter of 1996. Thus, videotape prices are likely to continue their way up as well.

On the demand side, Ed Havens of SKC America, Mount Olive, N.J., says the supply/demand film scenario is beginning to change because new capacity is expected on stream in Korea this year. However, that positive change might affect SKC because they are one of the companies bringing on capacity. Some of the other lines expected up and running next year may go into other market niches rather than into magnetics. No one knows.

Sony Electronic Inc.'s VP of marketing, Bob Striano, says, "If you make your own product, as we do, that enables you to manage your own destiny. No one wants to be held hostage

by their vendors."

Doug Booth, national sales manager for TDK Professional Products, Port Washington, N.Y., says, "As tape prices continue to go up, the market will start to become profitable. This will ultimately trigger film expansion. But this all takes time."

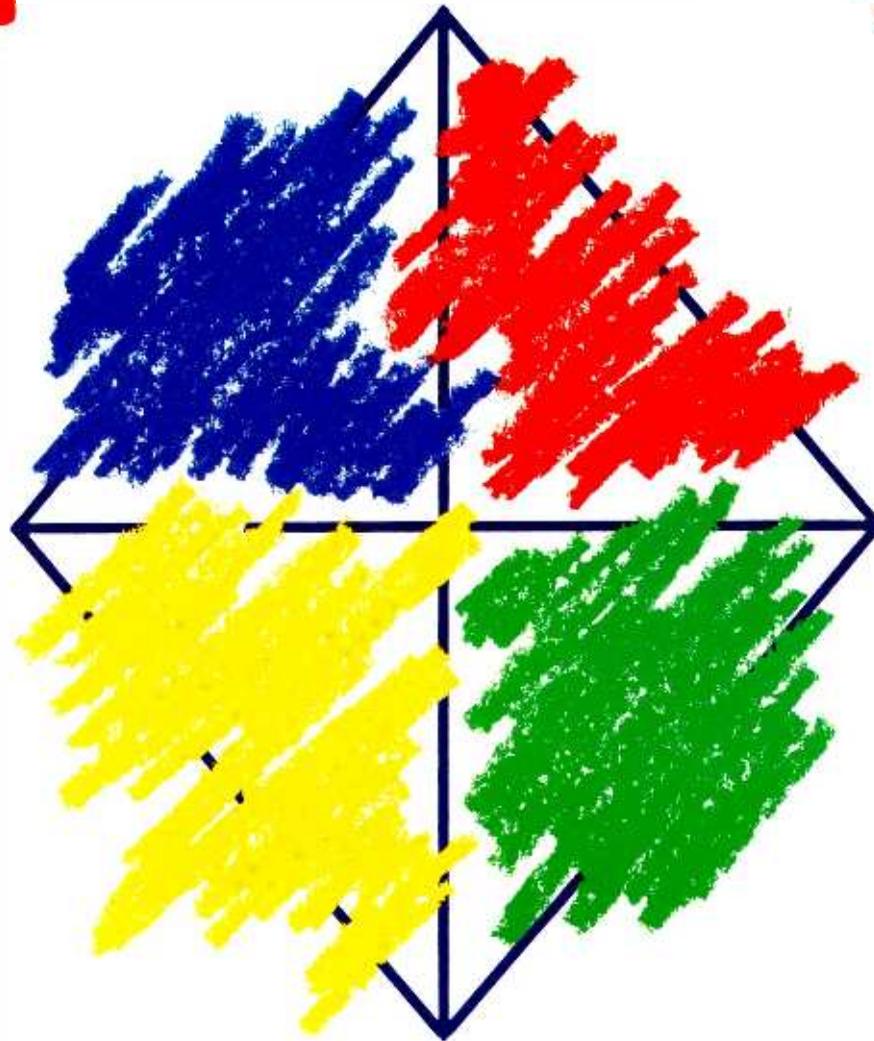
Dave Rogers, a JVC spokesman in Tuscaloosa, Ala., is a bit more optimistic. "We're always concerned with price increases," he says. "However, by streamlining our business, we still have been able to remain price competitive in pancake."

Booth agrees that streamlining is important, but also adds that output gains can only be incremental without more film availability.

On the positive side, the video sell-through market is expected to peak in

Continued on page 54

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PRO TAPE

Selling Themselves

Manufacturers Draw Attention With Products, Packaging, Promotions

BY STEVE TRAIMAN

The exit of 3M from the professional and consumer audio- and video-tape markets, announced at year-end, certainly will impact the studio industry, where the company has played a vital role for more than 40 years. At the same time, despite the hype for digital optical formats and the introduction of CD-R (CD-recordable) in studios, analog and digital tape is alive and well. And every major manufacturer is looking to expand its market share with new and improved products, packaging and promotions.

At 3M, Don Rushin, marketing director, professional products, audio and video products division, emphasizes the firm will stay in the pro market through this year, "to give all our customers time to make an orderly, comfortable transition to another source. With a lot of growing business within 3M, we also want to have a base from which to redeploy our staff. A support infrastructure will remain to service the pro market, and our logistic organization will stay intact. Product flow will be available based on forecasted demand, and we will notify all accounts well in advance to get specific alternate sources."

FILLING THE GAP

"We have a lot of respect for 3M as a very able competitor that contributed much to the industry," notes Phil Ritti, Ampex's VP of marketing, professional audio and video. "We're ready and willing to satisfy their customers through the transition to be sure the pro market is well-supported. Quantegy is our 'new' company. It's been making Ampex tape for over 35 years and will continue the Ampex brand name on all products.

"Last year was very successful with our Ampex pro-audio line being very robust, for both 499 Grand Master Gold and 456 Grand Master analog mastering formats," Ritti continues. "Our 472 series of mastering cassettes was reintroduced with an upgraded product in a polycarbonate shell for 10-, 20-, 30-, 45-, 60- and 90-minute lengths. As analog mastering peaks, we've seen the successful introduction of our DAT line for track mastering and backups, adding bonus minutes to each length—16, 34, 48, 64, 94 and 120. Our new DATpak library box holds two DATs, track sheets and a floppy

disk; our Album DATpak holds up to 12 DATs to keep major projects organized on a standard shelf in the former open-reel package.

"Our 489 ADAT in 42- and 60-minute lengths, based on S-VHS technology, uses a special PEN (polyethylene naphthalate) base film and is packed-out with every Alesis ADAT machine. Our 488 Hi8 cassette for Tascam machines is available in 30-, 60- and 113-minute lengths, and we will introduce a new generation of both ADAT and Hi8 products in April.

Ampex keeps its name in customers' minds with its image-promoting Golden Reel program, in which artists who record on Ampex tape and earn gold certification choose a charity to receive a monetary contribution. "Our Golden Reel program has made close to 1,300 awards to artists mastering on our tape, including recent

"To better serve the pro market, we've reorganized internally with Tom Burrows, from Hightree Media and Otari, our new studio account manager, and Leslie Vaughan as dedicated product manager," says O'Kelly. "Building on our invention of magnetic tape more than 60 years ago, we'll continue to promote the entire family of BASF pro studio products through this year and beyond."

O'Kelly also sees tape as a long-term storage medium for studios, based on an ongoing archiving project involving evaluation of tapes stored immediately following and since WWII at two major German radio stations. Conducted by BASF Magnetics GmbH, the tests spot-checked the tapes and discovered that the difficulties were all attributed to tape handling procedures that are easily corrected. They confirmed the long-term, safe and secure properties of magnetic tape as an archival medium.

INTERNET WORKING

TDK is aggressively pursuing the professional project and high-end recording studio market with its new Pro line of advanced technology media, notes Doug Booth, national industrial-sales manager. "In areas that we participate in, we're doing very well," he says. "Our new SM and SM-X (dual-layer, higher-output) studio mastering cassettes are available in 10-, 20-, 30-, 60- and 90-minute lengths, and we've carried over that high-performance level to our DATs. We've repackaged the entire DAT line, with the new DA-R cassettes using an advanced Super Fianvix formulation, in 16-, 30-, 46-, 60-, 90- and 120-minute tapes."

projects from Reba McEntire to Madonna, from Jimi Hendrix to Jeff Foxworthy," says Ritti. "In close to 20 years, about \$1.3 million has been contributed to charities."

BACK TO BASICS

At BASF, Terry O'Kelly, director of sales and marketing, professional products, observes, "There's still strength in analog recording with the 'back-to-the-basics' approach of musicians like Neil Young. We have a real opportunity with 3M leaving to extend the reach of our SM 911 analog mastering and SM 900 maximum high-output 1/4- to 2-inch tapes, as well as our SM 468 high-bias version, which Mary Chapin Carpenter used for her last album. Our DAT line also is doing well, with 30- to 120-minute lengths, and at the Audio Engineering Society (AES) convention last October we bowed DM 938 as our S-VHS ADAT product in 40- and 60-minute lengths.

At the recent National Association Of Music Merchants (NAMM) Show, Booth says he noticed an increased interest in both ADAT (Alesis-type) and DTRS (Tascam-type) multitrack recording devices. "Our high-resolution CM, an S-VHS formulation for ADATs, is offered in 30-, 60- and 120-minute lengths; and our super-high resolution Hi8-MP line comes in 30-, 60-, 90- and 120-minute versions," he notes. "We also have VM VHS tape for in-cassette video duplication and post-production applications. We hope to have some excit-

The ITA Itinerary

Annual Conference Addresses Industry's Issues

BY CARLO WOLFF

Experts in the field of tape will explore the way their market is changing when the International Tape Association holds its 26th annual conference March 13-17 at the Arizona Biltmore Hotel in Phoenix.

With the imminent arrival of Digital Versatile Disc, questions on how that new format will coexist with such established ones as the audiocassette, CD and CD-ROM will be addressed, says Charles Van Horn, ITA president.

"We always have new products on the horizon," Van Horn says. "It's during this annual forum that we talk about these new technologies, the economics behind them and the marketing plans to launch them."

DVD hardware should be available toward the end of the year from such manufacturers as Thompson Consumer Electronics and Panasonic. Thompson has announced plans to roll out a \$499 DVD player this fall under the RCA brand. In addition, notes Van Horn, "Several major home-video studios have committed to putting product on DVD" in the fourth quarter, so the DVD players will have something to play.

SPEAKERS IN THE HOUSE

Launching the ITA get-together the morning of March 14 will be Carl J. Yankowski, president and COO of Sony Electronics Inc. As head of Sony's \$9 billion domestic electronics operation, Yankowski is intimately involved with the firm's strategy to lead markets emerging from the integration of electronics, communication and computer-based technologies.

Michael B. Hartnagel, VP and general manager of DuPont Films, will follow Yankowski's address with a speech on the relationship between the environment, business and technology. In his fourth term as president of the Association Of The Manufacturers Of Polyester Films, Hartnagel will discuss how trade associations such as his can foster industrial growth while respecting the environment.

Following these keynote speakers, Bob Pfannkuch, the president of Telefuture Partners, will moderate a panel discussion about

video compression, wireless cable, programming on the Worldwide Web and electronic delivery.

The following morning will feature committee meetings and seminars on such topics as the relationships between paper, tape, plastic and electronics; the accelerating capacities of magneto-optical storage; a five-year forecast for VHS, particularly in the light of the upcoming DVD market; DVD; and the marketing challenges facing hardware manufacturers.

The rapid changes in technology extending new information-delivery systems and new electronic media will be the subject of a panel headed by Seth Goldstein, Billboard's home-video editor.

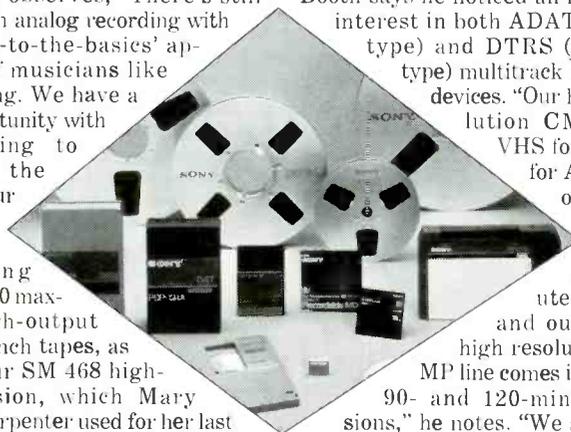
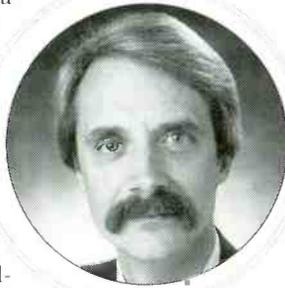
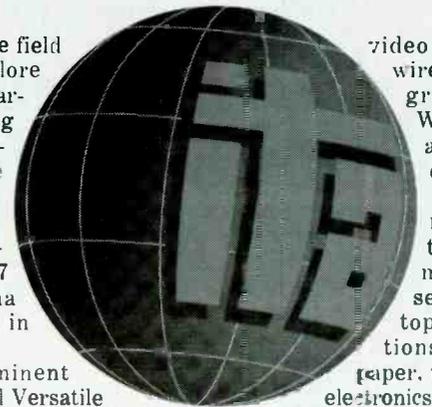
On Saturday morning, Judy Anderson, executive director of the Laser Disc Association, will discuss the downsizing of technology, pointing to the mainframe-PC devolution and the way the Internet has gone public from its beginnings as a government network.

Mark Anzcek of Zentech Designs will lead a panel brainstorming the issues involved in video duplication and replication. Conference discussions will end with speculations about DVD packaging and its impact on home audio.

STICKING WITH TAPE

Van Horn suggests that DVD will not hurt the tape market, but will enhance it. "Consumers have made tape indispensable," he says, noting that VCRs are in 88% of U.S. households.

"Audiotape has been holding its own, even with the inroads of the CD, both in the premium market and in books on tape," he says. "And in the professional industrial market, tape has maintained a good edge. I think optical disc technology—the Digital Versatile Disc for movies, computers, games and audio—will coexist with tape." ★



Top: Fuji's Daly, BASF's O'Kelly. Bottom: Sony's professional media product line

Center: ITA executive VP Charles Van Horn
Bottom: RCA DVD player

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The Reasoning Behind Rising Prices Focuses on Raw Material

BY STEVE TRAIMAN

Consumer audio and video continue to thrive, as noted in statistics released at last fall's ITA seminar by Bob Striano, VP marketing, Sony Recording Media And Energy Products Group, and this has led to escalating price pressures related to key raw materials' supply and demand. The handful of global suppliers of base film, plastic resins, metal particles and magnetic pigments offer a candid look at the cost pressures and the outlook for the professional audio- and videotape markets.

"The prices of raw materials like magnetic pigments and polyester film (PF) are driven by demand in the consumer markets," explains Bill Oskin, sales manager with Teijin-Dupont since the joint venture began five years ago, and involved with PF and chrome pigments since the mid-'70s. "The professional market, while much smaller, is affected by the same market forces. PF prices went up twice last year for a total of about 25%, due to particularly strong video duplicator demand, with the equivalent of 550 million T-120s utilized. The consumer portion is 75% of the total market, so it drives what happens in all segments.

"PF was on a steady road down in price until 1994, then upturns in the industrial packaging and reprographic film markets came at the same time as audio and videotape, and we all were able to do a little bit of 'catch-up' in prices. The currency situation (dollar vs. yen) in a truly global marketplace and anti-dumping legislation also were factors in price increases."

Oskin notes one positive effect is a movement to U.S. manufacturing by tape and supplier manufacturers: "Our new plant now on-line in Circleville, Ohio, the new Fuji Photo Film S.C. factory, and ISK Magnetics' Texas operation are just recent examples." For this year, he sees a continuing tight supply of PF with more supplier price increases and pass-along by the tape manufacturers. "The 3M exit will have some effect, as they were vertically integrated," says Oskin. "There may be enough coating capacity around with Quantegy/Ampex, Sony, Fuji and perhaps BASF, but I'm not sure of the PF capacity. It will be another diffi-

cult year for pro tape."

In agreement is Harry Miller, senior account executive and head of the magnetic-media team at ICI Films, another key supplier of base film for pro audio and video products. "In the pro audio sector it's pretty stable, with continuing good market demand for analog," he observes. "But in video, the big shift is from Betacam to digital S-VHS for ADATs and Alesis, and Hi8mm for Tascam and Sony multitrack recorders.

NO MORE CHARITY

"Last year, demand overtook supply, and we were able to push through long-overdue price increases, held up by the previous 'charity pricing' in the magnetic media industry, the largest part of the PF market. It had prevented us from reinvestment opportunities, and we're now the most integrated and second-largest global supplier of melinar PF and the PTA resins used in cassettes and for the 'cookies' in diskettes. Costs should be more stable this year."

At ISK Magnetics, Dave Mills, VP, sales and marketing, also confirms, "Our magnetic particle [for coatings] market is heavily dominated by demand for consumer formats.

The 1/2-inch video [for VHS movies] and 1/8-inch audio [for musicassettes and audiobooks] represent 65% of the market. Our new plant in Greens Bayou near Houston is dedicated to particles for VHS tapes. The important professional audio and video niche markets are served by our parent company plant in Osaka, Ishihara Sangyo Kaisha, which supplies specialty magnetic materials for pro recording and data tapes.

"Prices have gone up substantially," he acknowledges, "although there's less pressure on the pro markets. We're constantly under the gun for cost reduction, and another big factor

is the use of cobalt to raise the magnetic coercivity. The instability in Central Africa, the major source for cobalt, has driven up the price in four years to \$70 a kilogram from \$20. This translates to as much as one-third of the cost of a typical videocassette, and oxide manufacturers haven't been able to pass along all this price increase. While base-



Dow Plastics' Wainerdi



Teijin-Dupont's Oskin



In The Studios

Artists Loyal To The Format And Nostalgic For The Sound Ensure That Analog Is Here To Stay

BY STEVE TRAIMAN

While tape may be losing popularity as a consumer format, it's still very important in recording studios. Optical digital media obviously is invading the professional audio market, but creative uses of audio- and videotapes are driven by the continuing interest of both older and newer artists, engineers and producers. A sampling of studios across the continent offers some intriguing looks at the vital role of tape.

ON THE RIGHT TRACK

At Right Track Recording in Manhattan, general manager Barry Bongiovi has three rooms, with an SSL 9000J, an SSL 4000G Plus and a Capricorn digital console; two Sony 3348 48-track digital recorders, a Studer D827 and four Studer A800 24-track units. BASF 900 is the analog tape of preference, with Apogee DATs and BASF ADATs for growing Alesis usage, mostly for transfers. The Sony PCM800 and Tascam DA-88 are used for 'surround sound' score mixing.

One recent project involved Michael Beinhorn, producer of Soundgarden's "Superunknown," who recorded most of Ozzy Osbourne's "Ozzmosis" album using the "antique" Studer A800. Fitted with 2-inch tape heads and running BASF SM 900 at 7 1/2ips, he was able to reclaim a sound he believed would provide room for every instrument and vocal on the album. Another current project with Social Distortion utilized the old Studer and two 8-track analog recorders, Bongiovi says. On the digital side, he's tied in with the AT&T DisQmix project, used with the SSL consoles on several recordings.

Bill Dooley, director of recordings at L.A.'s Brooklyn Recording Studio, which is owned by Madonna manager Freddie Demann, has a Neve 8078 console in the studio, where, he says, "We do more 'organic-based' music and a lot more analog projects." He also has a Studer A800 24-track and Ampex ATR-100 2-track unit, and in the digital editing room, Panasonic 3700 DAT machines and a Sonic Solutions workstation. Analog clients have requested either Ampex 499 or 3M 996 on a 50/50 basis, he notes, and with 3M leaving the business, he's trying BASF 911 among other analog masters. Ampex 467 seems to be the most prevalent digital tape, with mostly Apogee DATs used, usually 60s with 15s for singles.

Among digital projects at the stu-

dio, Little Feat was working in January on its new release, and Bonnie Raitt completed "Road Tested," her recently charted live album. "We find the Sony 3348 record best for this type of project," Dooley says. "We're also looking to acquire a Tascam DA-88 as a production tool; up to now, we've been renting one as needed."

At Miami's 39-year-old Criteria Recording, president Joel Levy has seen dramatic change in his 11 years at the

want something to sink their teeth into, and digital still has a long way to go until we see the 'tapeless studio.' Last year, we were about 60/40 analog to digital, and that may shift a bit due to our new investment in equipment."

The Capitol Records Studio marks its 40th anniversary this year in L.A., and creative director Mike Frondelli notes, "We've been pro-active with artists like Frank Sinatra, Keely Smith with Billy May, and Nat King Cole since the start. Now that we're back under the Capitol label, from our stint with EMI Records Group N.A., we've gotten a continuing push from [label head] Gary Gersh." With 12 rooms, two for live recording; one mixing and two mastering suites; six editing rooms; and one DAT duping room, the studio has a broad array of equipment. Analog units include 14 Ampex 102/104 ATRs, three Studer 827s and a Studer A-80. On the digital side, there's a Mitsubishi X-80, a Sony PCM 9000, 10 Sony U-Matics and



helm. The five recording rooms offer an array of units, including three Studer 24-track recorders and two Otari MTR-90 24-track models; a Mitsubishi X-800 32-track and new Studer D-827 48-track digital modules. Most clients request Ampex 499 or 3M 996, or Ampex 467 on the digital side, with mostly Ampex DATs. One Alesis ADAT unit was recently added, with Ampex ADATs, "and we're looking into several more as clients keep bringing them in," Levy says.

OLD DOGS, NEW TRICKS

The studio still seems to be doing a lot of analog work, with Collective Soul's second album using the Studer A-27 with Ampex 499 tape. Julio Iglesias went digital for his last album, using the Sony 3348 setup. "It's hard to teach an old dog new tricks," Levy observes. "The engineers like to take the technical plunge, but even though the world around us is moving quickly to digital, there's definitely plenty of analog enthusiasts to fill our rooms. They



Ampex 467; Little Feat's Paul Barrere (right) with Brooklyn Recording Studio engineers (from left) Nathaniel Kunkel, Bill Dooley and Ronnie Rivera (Photo by David Goggin)

eight PCM 1630 processors; 10 Panasonic SV3700 DAT units, and 60 Nakamichi MR-1s with custom front-ends. Studio uses Ampex 499 and 456, and 3M 996 mastering tapes; Ampex DATs; and all TDK mastering cassettes.

"We're definitely interested in what's new," Frondelli emphasizes, "as it's definitely a producer- and artist-driven business today. We have a fair amount of diversification in TV and film business, and see a shift to the Tascam DA-88 and its Hi8 format.

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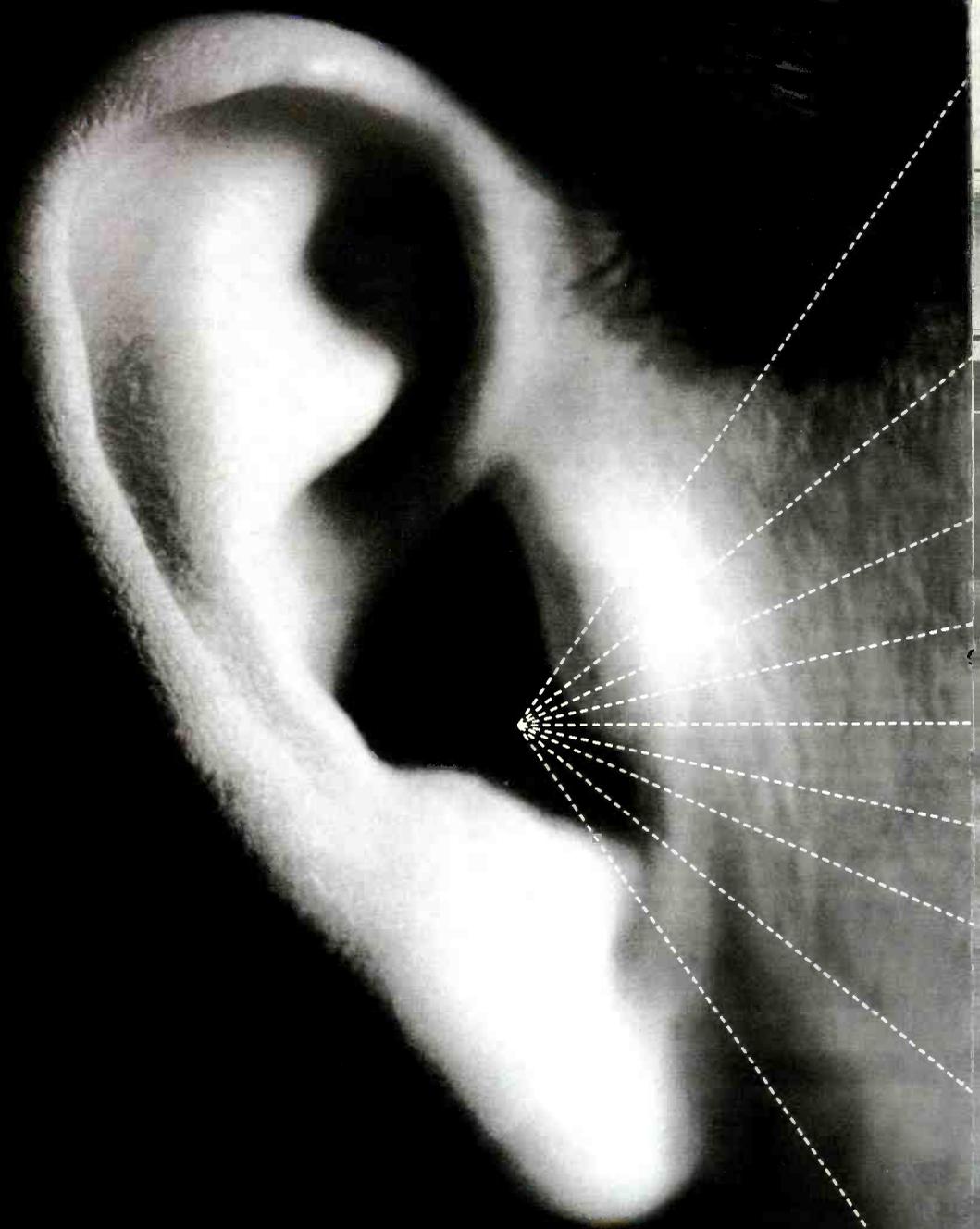


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KEEPING UP
Continued from page 47

1996, with some sources still expecting double-digit growth this year. Predictions from The International Recording Media Association, New York, N.Y., indicate that worldwide home-video program units for 1995 were expected to be 1.354 billion and are projected to grow to 1.401 billion in 1996, with continued growth through 1998. Stan Bauer, VP and general manager for magnetic markets at Fuji Photo Film USA, Inc., says, "Although it is too soon to know the real impact of 3M's decision, we expect to see continued growth in video, and that is a positive no matter how you look at it."

FORMAT FORECAST

With regard to competition from the coming DVD format, Sony's

"Other formats have been—and will continue to be—complements to tape, at least until the year 2000 if not further," says Sony's Bob Striano.

Striano says, "Tape manufacturers should not be frightened of new technologies. Other formats have been—and will continue to be—complements



Ampex's Ritti

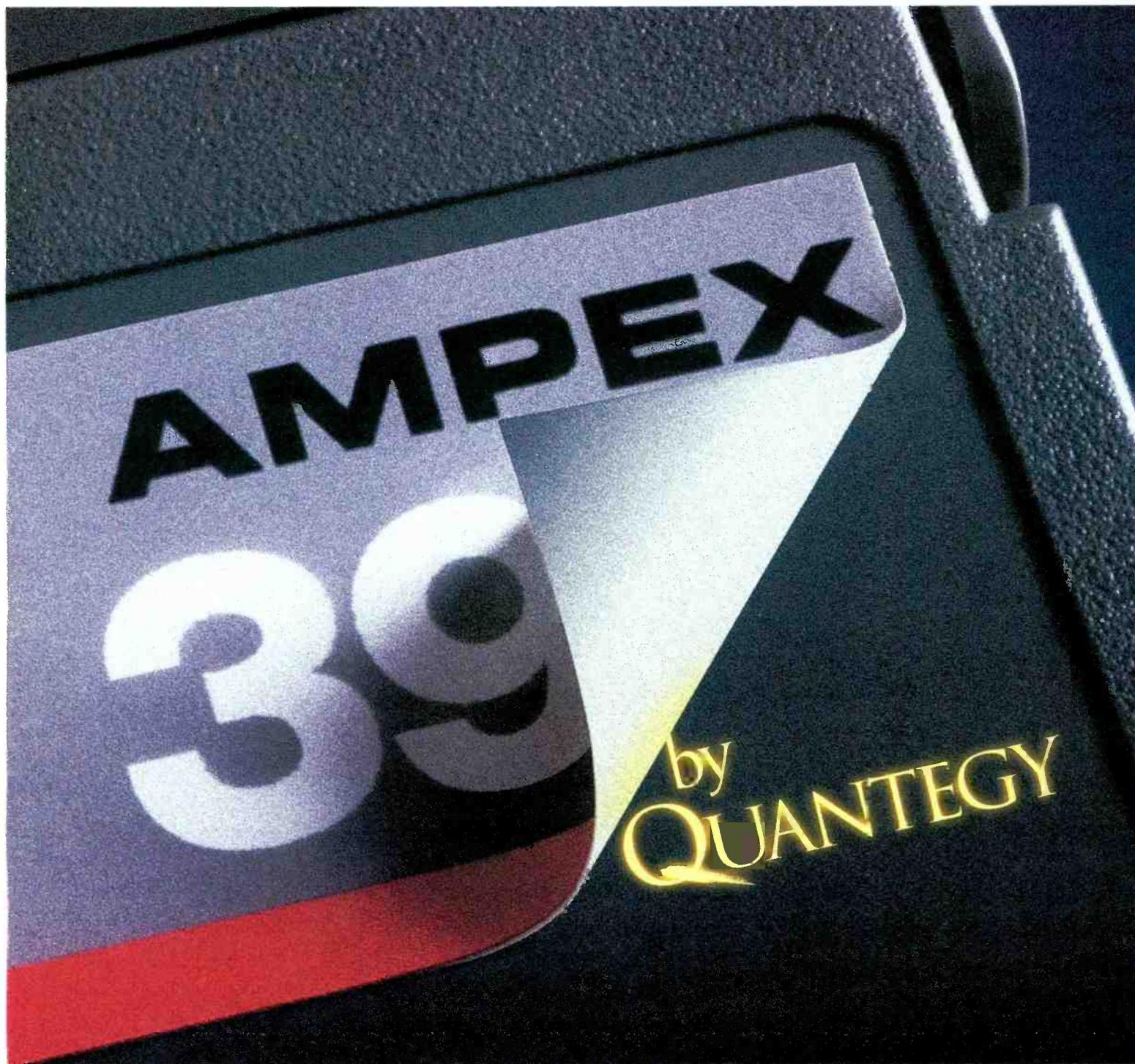
to tape, at least until the year 2000 if not further."

O'Kelly is even stronger with regard to his opinion on DVD. "There's not likely to be any effect from DVD for a while, because there are so many issues to resolve," he says. "For industry support of DVD to happen, title holders will need to be guaranteed maximized profits. Will it be profitable for a company to put out one DVD because there is so much available capacity? Or is it more profitable to put out seven discs? Can rights holders charge the same price for one disc as they can for a seven-disc set?"

EVEN AUDIO

With regard to audiotape, the industry is not quite as predictable. Although 3M's decision will not have a great impact on the audio industry, John Cristiano of Magnetic Media Corp., Melville, N.Y., says, "I think it's a real statement about our industry that Wall St. looked at 3M's

Continued on page 58



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1/96

MANUFACTURERS

Continued from page 49

ing pro market promotions this year, and are encouraging all our studio customers to visit TDK on our Worldwide Website [http://www.tdk.com.]”

BUNDLING NATURAL PAIRS

Sony Recording Media And Energy Products Group announced several new studio products at both AES and NAMM. “Sony is targeting the project studio market with new products specially created for those users,” says Bob Striano, VP of marketing. “The DARS-116 series of digital audio master cassettes is the first metal-evaporated tape for the 8mm DTRS-format in an extended 116-minute recording time for Sony’s PCM-800 and Tascam’s DA-88 multitrack recorders, with a DARS-MP version also available for session work. The DASV-40 series for S-VHS-based digital audio applications (like Alesis), featuring Sony’s Super RF binder and Calendaring, offers 40-plus minutes of recording time.

“For a limited time, we’re bundling a DARS-116 cassette with every Sony PCM-800, using this promotional campaign to demonstrate the natural pairing of two high-quality products,” says Striano. “We’ve also created a new full professional-line brochure for the studio market titled ‘When Your Musicians Perform, So Must Your Digital Media.’ And our new ad campaign focuses on a Greg Rubin endorsement and runs in all audio trade magazines throughout 1996.”

ALIVE AND WELL

At Fuji Photo Film U.S.A., Tom Daly, senior marketing manager, professional video products, observes, “This is a very interesting year, as we’re seeing a lot of hype related to trends toward a ‘non-tape’ pro industry. However, when you look at the new DVHS [digital Super VHS] formulation from JVC for DSS satellite transmissions, tape technology is alive and well in the studio market. The DVC [digital 6mm cassette] from Panasonic, targeted to the pro broadcast and studio markets as a cheaper replacement for the 8mm Betacam tape, is another example, and we’ll have our version for the National Association Of Broadcasters (NAB) show in mid-April.

“For both audio and video studio needs, we’re introducing new products and packaging,” says Daly. “Our DAT line will have extended-play 16-, 34-, 48-, 64-, 94- and 124-minute lengths; our new Pro S-VHS is being formulated as an ADAT for Alesis products; and our Pro Hi-8 is being formulated for Hi-8mm applications on Tascam recorders, with promotions planned for all studio products. While we see a lot of interest for the DVD for studios, the home-video duplicator market was up 20% to 25% last year, to 550 million T-120 equivalents. With VCR penetration in over 85% of U.S. households—and 50% having more than one—we feel our \$100 million investment in our S.C. videotape plant five years ago is very significant. We’re running both lines, seven days a week, turning out 150 million T-120 equivalents annually. We expect to add pro video products, now imported from Japan, in the not-distant future.”



Of all the technology used in production, the most important may be the least expensive.

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STUDIOS
Continued from page 50

So far we've rented, but we are trying the Prism module for six channels of 20-bit recording on the DA-88, which provides surround sound for film scores. With Capitol Records having its own server and Worldwide Website, we'll be one of the first studios to book time via the Internet this spring."

ALL-ANALOG

Bearsville (N.Y.) Sound Studios, about two hours north of Manhattan, has been all-analog, notes studio manager Mark McKenna, formerly with A&M Studios. "This spring, we'll add our first digital room, with three Tascam DA-88 machines, mostly for rehearsal and post-production work. For Woodstock '94 however, we had a digital onslaught, with nine Sony 3348 units brought in to make 48-track digital clones of all masters." The Barn has a 32-input API Legacy console and Studer A800 24-track recorder; Studio A has a Neve 8088 and another Studer A800; and Studio B has an SSL 6056 E-series console and two Studer A800s.

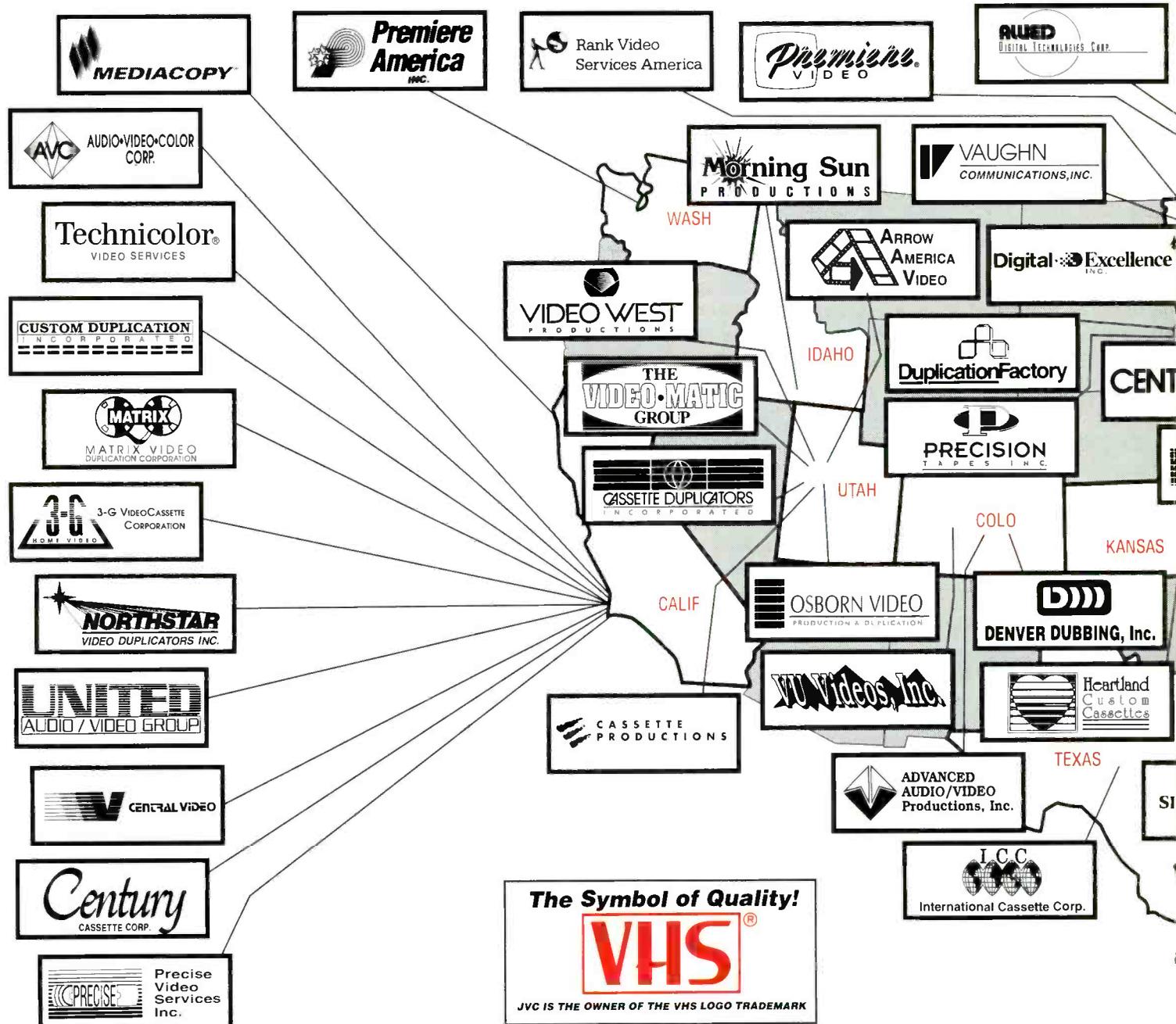
"After 3M leaves the scene, there's only Ampex/Quantegy as a major supplier [of analog mastering tape], and it's risky to have only one," McKenna notes. "We generally use Ampex 499 or 456, and 3M 996 mastering tapes, with the BASF 900 series being tried, from 1/4- to 2-inch widths. Maxell DATs have replaced cassettes, with four Panasonic 3700 machines, and we plan extensive tests with BASF and Apogee DATs this year. More and more people are 'reaching back' to capture the sound of the '60s and '70s with wider track widths and slower tape speeds for an improved bass response. Michael Beinhorn did some of Ozzy Osbourne's 'Ozzmosis' cuts at Bearsville, using a setup similar to their work at Right Track. We want to 'recover' an older Ampex 350 tube-based recorder and bring it up to factory spec for studio use."

Bob Borbonus, assistant manager at Hollywood's A&M Recording Studios, has five rooms, one mixing and four tracking suites. Equipment includes 10 Studer A800 Mark III units, two Sony 3348 digital machines, and a Mitsubishi X850 32-track, 1-inch digital recorder, with more U.K. groups using this format. There are three modified SSL consoles, and Fred Boda, director of technology services, has two Alesis ADAT units, one working with the SSL remotes features, both using Ampex ADATs. Mostly Ampex 499 and 456 analog mastering tape is used, with 60- and 90-minute DATs from 3M, Ampex and TDK.

"More people are bringing in their own Alesis units," Borbonus observes, "with some Tascam DA-88s as well. It's still 70/30 analog to digital business here, but we're seeing more customers going to analog first and then dumping to digital. Archiving is a big thing for older tapes cropping up now, as we're responsible for all A&M masters. We're also getting a lot of sessions with clients who do the basics at home and then come in to mix and transfer to 2-inch. I don't see analog going away anytime soon." ★

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film suppliers have other outlets for their products, we're locked into the magnetic tape industry."

Mills does see room for innovation and a better return on the new high-end products for S-VHS ADATs and Hi8mm. "The high-density tapes use a reduced quantity of magnetic material," he explains. "A reel of 2-inch mastering tape might use 600 to 800 grams of magnetic pigments, while a videocassette uses only 30 grams in a digital format. This 'downsizing' of product demand is a two-edged sword. The demand is high for our product, and then we build a big tape particle plant, only to find the return may be reduced with the new pro formats. The other threat is optical media in all formats. While this has a sobering effect, we believe that entertainment recording will stay with tape for a long time."

"The instability in Central Africa, the major source for cobalt, has driven up the price from \$20 four years ago to \$70. This translates to as much as one-third of the cost of a typical videocassette."

—Dave Mills, ISK

THE FUTURE IN PLASTICS

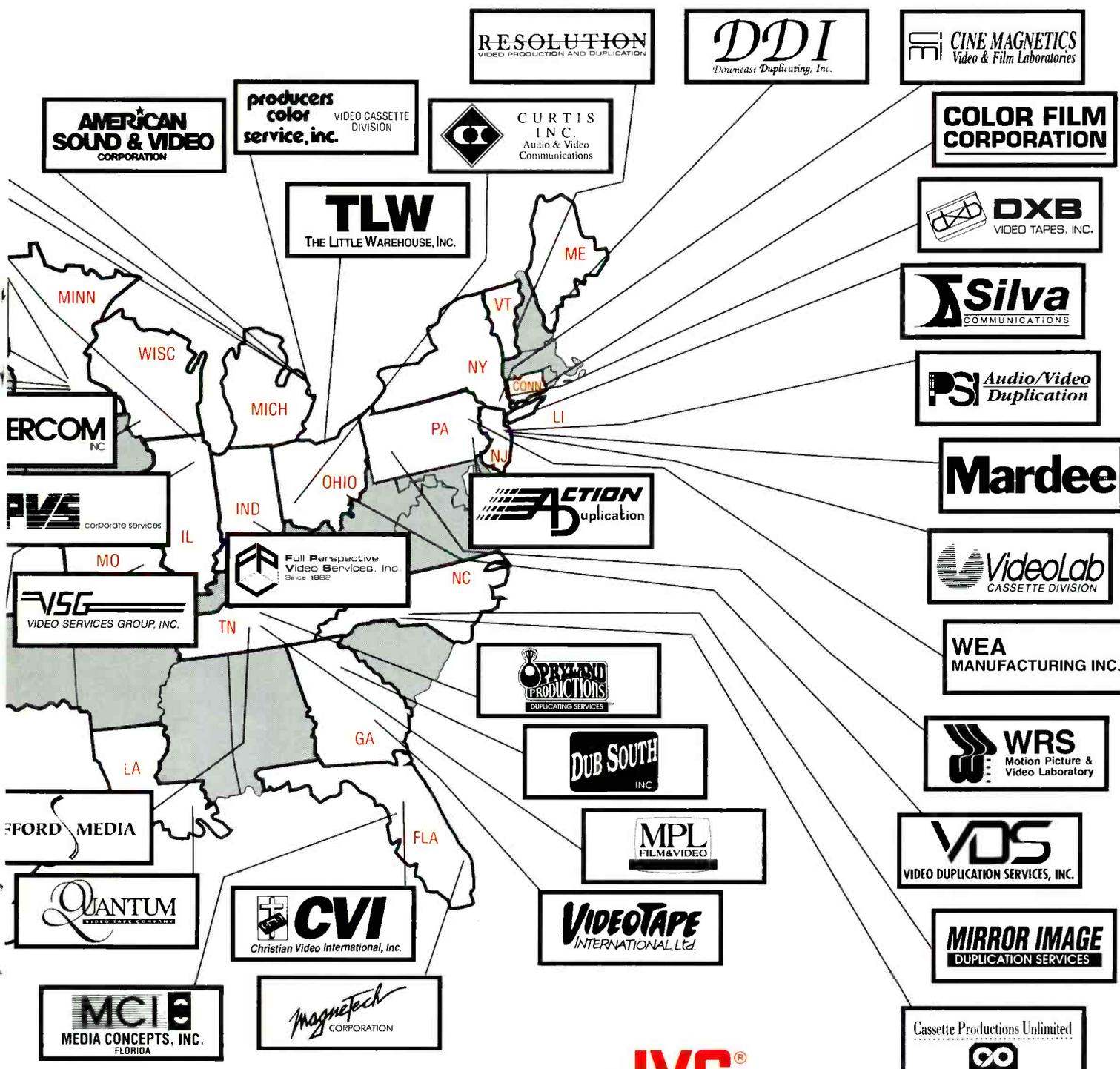
For Dow Plastics, T.J. Wainerdi, senior market development manager, consumer electronics, is bullish on the present and future for the general purpose and high-impact polystyrene resins supplied to the pro and consumer tape industry. "In our minds, it's 10 years before DVD replaces VHS, and the CD-R is just starting to expand. As a key supplier, we're working on the new technologies so the necessary plastics are in place when required.

"Meanwhile, we have to bring value to the existing professional market as well as more cost-effective products," says Wainerdi. "One way is 'down-engineering' from a more expensive ABS resin to the less expensive but greatly improved HIPS resin. We're developing 'enabling' technologies for the polycarbonate substrates used in optical media. We're also working to bring in a more effective package, with the jewel box one key area of cost pressure. We've reduced the thickness from 1.5mm to 1mm, in a stronger box with the same see-through appeal, using less resins for lower costs while retaining consumer and user appeal."

The bottom line for prices on professional audio- and videotape products is obvious. Continued cost pressures on virtually all key raw materials mean more selective price increases from most major tape manufacturers this year. However, all suppliers are bullish for the future and are working to provide better materials at lower costs. ♣

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KEEPING UP

Continued from page 54

announcement as a positive move."

But, most sources say that, although the audiocassette has lost some units on the music side, the spoken word more than makes up for that. Most tape manufacturers say they saw modest growth last year. The music industry says music cassettes have fallen off, but the whole picture needs to be studied before conclusions are drawn. Few blockbuster albums were on the charts last year, and that affected tape demand.

Mike Ingalls, VP of sales and marketing at SKMA, Long Beach, Calif., says that "1996 growth will be dependent on the music industry. After the post-Christmas lull, business began to pick up by mid-January."

John Matarazzo, technical services manager, Sony Recording Media and Energy Products, reminds pessimists that when predictions of the death of tape were made several years ago, there were a lot of expectations. "For instance, people assumed there would be no advancements in magnetic tape. Although every formulation ever manufactured is still being manufactured, drastic improvements have been made. Also, analysts expected nonlinear technology to take off quickly, and that evolution has happened slowly," he explains. "Tape is still the best storage medium as far as capacity and price."

Price increases on audiotape also continue to be inevitable if a company wants to stay in business. "If you're not making a profit, it is not a sale," says Bob Piselli of Cintas Technologies, Inc., Palm Coast, Fla. Last year, those prices were up about 8% or 10%. Few sources are predicting how those figures will go this year. On the demand side, Piselli says, "I expect there will be a shortage of C-60 tape, but not C-90."

Since studio demand is not as robust as duplicator pancake demand,



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Sony's Striano

Quantegy seems to be handling price increases and getting whatever supply they need, according to spokesman Phil Ritti.

Even DAT tape is not immune to profit and shortage problems. Although Teaneck, N.J.-based DIC Digital's Kevin Kennedy says business is good, he admits pricing pressures are "ridiculous."

"It amazes me that a product with so many applications, can be reduced to this level," says Kennedy. "Sooner or later, companies have to smarten up. Nobody is going to put money, time or energy into building polyester film capacity if there is no profit." ★

Studio Action

ARTISTS & MUSIC

Sony Taps New Digital Stream DSD Could Alter Studio Recording

BY PAUL VERNA

NEW YORK—Sony Corp. is developing a next-generation digital audio processing technology that could impact the recording, mastering, archiving, and electronic distribution of music.

Called "direct-stream digital," the process takes a high-speed, one-bit stream from a modified analog-to-digital converter and feeds the data, without any compression or conversion to another format, through a digital-to-analog converter and an analog low-pass filter for playback.

DSD allows for sampling rates of at least four times that of conventional CDs. The digital output of the DSD processor can be scaled down to virtually any combination of word length and sampling rate, enabling compatibility with CDs, DATs, and such future digital audio carriers as DVD, according to Sony.

The frequency range of DSD is flat to 100 kilohertz, and its dynamic range more than 120 dB, according to Sony.

Because of ultra-high resolution

and flexibility, DSD can be used as an all-purpose medium for recording, mastering, replication, and archiving, according to Sony New Technologies director of new business development David Kawakami.

In addition, DSD allows producers and engineers to allocate their "bit budget" as they desire. For example, a producer may choose to allocate higher sampling frequencies to the left and right audio channels of a multichannel mix than to the sound-effects tracks.

"This is a work in progress," said Kawakami at a private demo of the process for a small group of trade journalists. "We're not even talking about specific products yet."

"The days of a dedicated format tied to a dedicated storage medium are receding into the past," added Kawakami, noting that Sony plans to transfer its entire analog archive to a more stable digital carrier, using DSD as an intermediary to capture as much of the analog resolution as possible.

The demo of DSD, which took place at Sony Music Studios here, consisted of two parts: a jazz quar-

ter playing live and a Mariah Carey analog master being played in the control room. The output of the live instruments and the prerecorded tape was processed in three ways: through analog preamps and a George Massenburg Labs analog mixer; in 20-bit digital, using high-quality converters to go from analog to digital and back to analog for playback; and through a prototype DSD processor. Listeners were allowed to toggle between all three options.

Sony executives said they were on the fifth version of an ongoing project that would likely undergo further refinement before it is released. They noted that a handful of top audio professionals have heard DSD and given their input.

A Sony statement says, "DSD enables the highest sound quality recording over an ultra-wide frequency range. It records a continuous stream of digital data, just after conversion from analog without any re-quantization process, thus with no aliasing to the audible range or ripple effect."

Until a storage medium exists to reproduce more than 16 bits of digital audio at sampling rates higher



Spoken Word Spoken Here. New York duo tomandandy and sound designer/mixer Mitchell Osias worked on the five-part PBS series "The United States Of Poetry" at Kampo Cultural Center in New York. Shown at the sessions, from left, are Andy Milburn of tomandandy, Kampo GM Alex Abrash, and Osias.

than the current consumer standard of 44.1 kHz (or the professional standard of 48 kHz), the practical applications for DSD technology would be at the mastering stage as a 20-bit converter, according to Kawakami. However, by the time DSD is available to the market, DVD will likely be a reality as well.

Sony executives did not provide a specific timetable for the further development and market introduction of DSD.

Audio professionals who have heard DSD unanimously praise it as a significant technological development that could answer the industry's prayers of a medium that provides extremely high levels of resolution for recording, manufacturing, and archiving. One highly respected industry source says, "It's the best thing I've heard yet. They've still got some work to do on it, but it's the best thing so far."

Grammy Winner Al Schmitt Engineers Creative Ways Of Staying On Top

BY DAN DALEY

Al Schmitt is living, breathing proof that nice guys not only don't have to finish last, they can truly thrive.

In a career spanning five decades, Schmitt's only detectable vanity is a reluctance to reveal his age. His oeuvre, rather than dating him, though, validates his timelessness. Engineering credits and productions for acts ranging from Frank Sinatra to Jackson Browne to Sam Cooke to the Jefferson Airplane to Madonna spread his experience evenly across several generations of American musical culture. Yet his work and attitude retain a freshness that was likely present when he first set foot in a recording studio at age 6 to watch his uncle Harry Smith, owner of the first independent studio in Manhattan, cut tracks directly to lacquer discs for such artists as Art Tatum.

Schmitt is reminiscent of Will Rogers with a tweaker instead of a lasso—he seems never to have met anyone he doesn't like and with whom he can't make a great record. And if he has, it's more benevolence than discretion that keeps him from naming names.

"There's been a few times in my life

when I felt like walking out on a project because of differences of opinion with a producer or an artist," he says. "But I could never do it. It wouldn't be professional. I'd rather first try to work something out, and that usually works. I really do believe that the engineer is there to serve the producer and the artist. I have, however, on a few occasions asked that my name be taken off a project if I couldn't work things out."

Schmitt is alternately avuncular—particularly when it comes to defending the honor of his assistant engineers or passing on his skills to them (he says he has no engineering secrets)—and child-like in his wonder at having been allowed to make a good living at what he loves to do. That sincere sense of amazement extends to this year's nomination for what would have been his seventh Grammy Award, this one for Dr. John's "Afterglow." Had he won, the Grammy would have joined his previous ones for engineering on records for Steely Dan (twice, for "Aja" and the "FM" soundtrack), George Benson, Toto, Natalie Cole, and his film score work with Henry Mancini.

"There is no one with a more varied discography than Al Schmitt," says Jeff Greenberg, CEO of the Village Recorder in Los Angeles, where Schmitt has an office and acts as a consultant. "How do you go from Elvis to Jackson Browne in one career? He hears subtleties that others don't. His

sense of music is timeless, and he's very, very worldly. He can relate to a variety of philosophies. He's honest, sometimes brutally so, but always in a kind way. There are certain people on the planet who are blessed, and Al's one of them. Great music occurs around Al, and Al occurs around great music."

In an age of specialization, Schmitt has played all positions and learned how to combine (and, perhaps more importantly, how to separate) them. After an apprenticeship under producer Tom Dowd at the now-defunct Apex Recording in New York, Schmitt honed his chops during a series of staff positions at Nola and Fulton studios in New York, then in Los Angeles at Radio Recorders, RCA Studios (which he helped build), and Universal. It was at Universal where Schmitt began his production career as a staff producer for RCA Records, working with Jefferson Airplane at Wally Heider's studio in San Francisco.

"I was watching these [other staff] producers on sessions I was engineering, and all they were doing was hanging out on the phone while I was doing the record," Schmitt recalls. "So I figured I would do that and make better money."

The only problem was that, due to the union regulations that pervaded the recording industry at major studios through the '60s, producers could not even touch the console, which frus-

(Continued on next page)

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Making Great Music

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry

U.K.

SARM WEST in London has bought the U.K.'s first SSL 9000 J Series console. The 80-channel desk with Disk-Track hard-disc multitrack will be installed in Studio One, which has been redesigned by **John Flynn** and **Sam Toyashima**; it replaces an 11-year-old SSL 6048 E Series board.

In Sweden, former **Abba** member **Benny Andersson** has ordered a

portable, 72-channel SSL 9000 J Series console for his Mono Sound private studio.

SSL has sponsored a multimedia showcase of 10 of the world's leading recording facilities, delivered via CD-ROM and the Internet, titled "Prestige Studios Of The World." The site can be reached at <http://www.e21media.com/studios>.

IRELAND

CROKE PARK in Dublin, the home of hurling and Gaelic football, is under-

going a 100 million pound (\$153 million) facelift. Sound Productions and Millbank Electronics are responsible for the general music and paging installation.

OTHER LOCATIONS

OUTSIDE OF EUROPE, the government of New South Wales, Australia, has chosen the Australia 2000 consortium, which is associated with England's Wembley Stadium, to design, construct, and operate the Sydney Olympic Stadium, which will host

the Sydney Olympics in 2000.

The stadium will be operated for 30 years by Australian Stadium Management Ltd., with Wembley as an integral part of its operational team, together with P&O Australia.

The proposal provides for 110,000 seats during the Olympics, with a post-

game capacity of 80,000. The project will cost approximately \$463 million Australian (\$350 million), including a government contribution of \$56.5 million Australian (\$43 million). The government will also spend \$78 million Australian (\$59 million) on development costs and stadium surroundings.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 9, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	CLUB-PLAY	ALBUM ROCK
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carey & Boyz II Men/ W. Afanasieff M. Carey (Columbia)	DOWN LOW (NOBODY HAS TO KNOW) R. Kelly Feat. Ronald Isley/ R. Kelly (Jive)	I'LL TRY Alan Jackson/ K. Stegall (Artista)	WHO DO U LOVE Deborah Cox David Morales (Arista)	1979 Smashing Pumpkins Flood, A. Moulder, B. Corgan (Virgin)
RECORDING STUDIO(S) Engineer(s)	CRAVE/HIT FACTORY (New York) Dana Jon Chappelle Jay Healy, David Gleeson	BATTERY/ SOUTH BEACH (Chicago/Miami) Stephen George/ Peter Mokran	SOUNDSTAGE (Nashville) John Kelton Craig White	QUAD (New York) Hugo Dwyer	CHICAGO RECORDING COMPANY (Chicago) Alan Moulder Chris Shepard
RECORDING CONSOLE(S)	SSL 8000G/ Neve VRSP Legend with Flying Faders	SSL 4040E with G Plus comp./ SSL 4072	SSL 4000E	SSL 4072E with G computer	MCI 556
RECORDER(S)	Sony 3348	Otari MTR 90 II/ Studer A820	Studer A800	Studer A800	Otari MTR 90
MASTER TAPE	Ampex 499	3M 996, Ampex 499	Ampex 456	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	SONY STUDIOS/ CRAVE (New York) Mick Guzauski	CHICAGO RECORDING COMPANY/BATTERY (Chicago) Peter Mokran/ Stephen George	SOUNDSTAGE (Nashville) John Kelton Steve Lowrey	QUAD (New York) Hugo Dwyer	THE VILLAGE RECORDER (Los Angeles) Flood, Alan Moulder, Billy Corgan
CONSOLE(S)	SSL 4096G	Neve VR 72/SSL 4000E with G computer	SSL 4000E	SSL 4072E with G computer	Neve VR 72 with Flying Faders
RECORDER(S)	Sony 3348	Studer A827/ Mitsubishix-850	Studer A800	Studer A800	Studer A800
MASTER TAPE	Ampex 467	3M996	Ampex 456	Ampex 499	Ampex 456
MASTERING Engineer	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman	MASTERMIX Hank Williams	HIT FACTORY MASTERING Carlton Batts	MASTERDISK Howie Weinberg
CD/CASSETTE MANUFACTURER	Sony	BMG	BMG	BMG	Capitol-EMI

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AL SCHMITT STAYS ON TOP

(Continued from preceding page)

trated the engineer in Schmitt to no end. "I felt like I was leaving something behind," he says in retrospect. "The idea of a producer who was also an engineer was pretty novel at the time."

After doing a mix on Dave Mason's "Alone Together" at the behest of Blue Thumb Records executive Tommy LiPuma in 1969, Schmitt realized that he missed engineering more than he thought. "I was lucky enough to learn that making money wasn't the most important thing in life," he says.

Those union rules are gone for recording engineers, and Schmitt now balances recording, mixing, and producing, although he says he's careful about which hats he wears on a project. "You have to decide if you want to concentrate on the music or on the sound," he cautions. "You can't always do both well." To that end, he has been using other engineers to track sessions for which he is the producer.

"John Hendrickson over at Bill Schnee's place, I like him a lot as an engineer," he says. "He's a musician and he has perfect pitch, a good sense of balance, and a nice personality. [There's] also Bill Smith at Capitol's studios. I did Dr. John and Diane Schuur with him. He's fast, has good ears, and saves me a lot of time."

What Schmitt values in an engineer—technical adroitness, musicality, personality—are the same values that have endeared him to so many artists and producers. The work ethic he exudes, though, has kept him from making some of the pairings he has considered for a long time.

"I'd like to work with Elliot Scheiner at some point," he says. "Elliot and I have been talking for years about co-engineering and co-producing a record, but we never seem to find the time from our own work to work together." That goes for Schmitt and Schnee, too, although both of them have worked on separate parts of the same projects at different times.

Schmitt's professional longevity has led him through a literal history of the recording industry, from direct-to-disc (lacquer) to direct-to-disc (digital). Perhaps one secret to his relative serenity perhaps is that he does not hang on every twist and turn that audio technology takes.

"I had 16-inch transcription discs, then two tracks, then three, then four," he says. "When we got up to eight, I said, 'What do we need eight tracks for?' I had to keep up with it, of course. But the way I look at technology is, it's a tool. I never really pushed myself on technology. In fact, if I can get an artist to record live to 2-track, in many cases I'd prefer it. And the assistant engineers keep me up to date on everything. If I hear a sound or see a piece of equipment I don't know about, they take care of it."

Schmitt prefers to rely on the basics

of audio—particularly microphone choice and placement—and other techniques he's picked up over his 40-odd-year career. He has a considerable collection of vintage mikes and lavishes special attention on what he considers the gems, such as the Neumann U-47 and U-67. Because he likes lots of natural ambience, he uses the omnidirectional pattern on many mikes in order to meld the various degrees of deliberate leakage when miking.

He also prefers to work on vintage Neves, to the point that availability of the console often determines whether he'll use a particular studio. "The room's important," he says. "But if you're only mixing, then the console is everything. I usually bring in my own outboard equipment. So it's the console."

Schmitt's personal audio arsenal includes a pair of Mastering Lab-modified Tannoy 10 speakers and a T.C. Electronics M-5000 digital processor, which, he says, he loves for its versatility and which precipitates the admission that he is a self-confessed "echo freak. I like lots of really wide open chambers and plates. Not too much of it, but lots of different kinds. I love the live chamber at Capitol Studios, and I often print the reverb from it to use later. I also love the EMT 250, and I wish I owned one."

But if he did, where would he put it? Schmitt has never owned a studio and laughs at the notion. "It's a lot of headaches; you have to stay on top of everything. It would take too much away from what I do," he says. "If I ever owned a studio, it would be the way Bill Schnee has his—one room and you use it yourself most of the time."

Schmitt's schedule remains tight, with a steady stream of artists and producers coming to him for his touch. The self-confessed workaholic needs to remind himself to take time off and enjoy the large-mouth-bass fishing he enjoys so much at a lake near his home in Agoura Hills, Calif., 40 miles north of Los Angeles.

What gets him out of the bass boat, though, is the prospect of a large-scale film score with a big orchestra.

"David Foster says something funny about me," says Schmitt, smiling. "He tells people the reason he calls me for any large orchestral dates he does is because I'm the only guy left alive who knows how to record them."

FOR THE RECORD

Nick Dimes is marketing director at U.K.-based equipment rental company FX Rentals. An article in the Feb. 17 issue misstated his affiliation.

Songwriters & Publishers

ARTISTS & MUSIC

Benson Expands On Church Music Soundtracks, Country Part Of New Fields

BY DEBORAH EVANS PRICE

NASHVILLE—This city's oldest publishing company is not only continuing a 33-year tradition this year; it's establishing new ones. For most of its existence, Benson Music has been known as a publisher of religious music for church audiences, and though that is still part of the company's focus, Benson executives are expanding the publishing company by making forays into the country music and film soundtrack markets, as well as by strengthening its position in the Christian genre.

"The name Benson has a long legacy within the church," says Mike Porter, Benson's VP of publishing (and GM of Benson's modern rock label, Tattoo Records). "And since the growth of contemporary Christian music, we have maintained a big presence in that industry as well."

Benson Music Publishing has expanded its roster of staff writers from 11 in 1994 to 18 in 1995. Fred Hammond, Austin Roberts, Leonard Ahlstrom, Jeff Gibson, Mark Harris, Brian White, Rob Frazier, Joel Lindsey, Joe Beck, Daryl Mosley, Doug Beiden, Rick Altizer, Timothy Haynes, Phil Sillas, Terry Taylor, Wendy Wills, Guy Zabka, and Bo Cooper make up its current roster. Benson writers have had songs recorded by such top artists in the contemporary Christian field as Point Of Grace, Jonathan Pierce, Clay Crosse, Gary Chapman, Larnelle Harris, Michael Sweet, 4HIM, and Newsong.

To illustrate the strength of its 45,000-plus catalog, Benson has issued "The Benson Classic Music Series." The most recent set is a three-CD collection that was mailed to more than 1,500 key industry recipients. The set's first volume, "Benson Music Classics," features "Love Lifted Me," "He's Alive," and "Mansion Over The Hilltop." Volume two is "Black

Gospel Music Classics" and features such standards as "Stand Up And Be Counted," "Just A Little Talk With Jesus," and "Where Could I Go." Volume three is "Southern Gospel Classics" and spotlights such chestnuts as "Temporary Home," "Call Me Blessed," and "Let's Have A Revival."



PORTER

According to Porter, Benson's first compilation, which it issued last year, was a success. "It resulted in several major movie cuts," he says, "and we got a Trisha Yearwood cut [the title cut of 'The Sweetest Gift'] as a result of it. It was a nice marketing piece... something that is routinely done in mainstream publishing."

"It's a way to get your music in front of people who are going to use it," says Steve Fret, CFO of Benson's parent com-

pany, Music Entertainment Group, and acting president of Benson. "There [is] a lot of gospel and Christian music right now that is finding its way into more and more movie and media usages. We have some serious opportunities for a couple of feature films coming up on some of our product... We've also done some stuff on a couple of TV shows."

One of the projects that Fret says is providing opportunity for the Benson catalog is the upcoming remake of "The Bishop's Wife," a feature film directed by Penny Marshall and starring Whitney Houston and Denzel Washington. "[Other companies] been ringing the phone off the hook for gospel music," Fret says. "And we all know Whitney's soundtrack albums tend to do well. We've been speaking with them regularly, and I'm hoping we will have some material in the movie."

In addition to pursuing film soundtracks, Benson is going after cuts in

(Continued on page 92)



'Excellence' Is Rewarded. Ned Ginsburg and Karma Martell, seated at the piano, have signed a worldwide administration and co-publishing deal with Musique Enterprises International. The songwriters recently received the Songwriters Guild of America's 1995 President's Award for "excellence in the art and craft of songwriting," as presented by guild president George David Weiss at the guild's New York offices. With the songwriters is Helene Blue, VP of Musique International.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"DON'T FENCE ME IN"

Written by Cole Porter

Published by Warner Bros. Inc. (ASCAP)

"Don't Fence Me In" has become a classic in American popular music over the years. Numerous artists have found chart success with the song, which was introduced by Roy Rogers and the Sons Of The Pioneers in the 1944 all-star musical "Hollywood Canteen." It hit No. 1 in Billboard for Bing Crosby and the Andrews Sisters. The following year, Sammy Kaye took it to No. 4, Kate Smith's version hit No. 8, and Horace Heidt's record reached No. 10. In 1945, Gene Autry's version climbed to No. 4 on the country chart. The song resurfaced in the '60s, with Tommy Edwards taking it to No. 45 in 1960. In 1963, George Maharis' version hit No. 93. Most recently "Don't Fence Me In" has become the title cut of country artist Lari White's current RCA album.

Lari White's album actually features two versions of "Don't Fence Me In." The album opens with a brief rendition recorded live with White, Trisha Yearwood, and Shelby Lynne. It closes with White turning in a high-energy live version.

White first became interested in recording the song when a friend gave her a tape of old tunes that included Bing Crosby's version with the Andrews Sisters. "It's an old Bob Wills swing kind of recording, and I just loved it," White says. "I was sitting there listening to the tape and realized it was like a 12-bar blues [song]. When I realized what the basic harmonic structure was, I thought we could rock this thing up and really have a good time with it. So I started playing it out."

"I've lived with this song for many, many years and just came to love it. It's become really like a theme song

to me, a motto... That song is so personal to me. It's about creative freedom, being free to let your imagination run and see where it takes you artistically. Having been out on the road, talking to different people in all walks of life, I'm really hoping that people see it as a theme of [their lives] no matter what they do, because I think it's so important to give yourself the freedom to be creative, no matter what your job is. If you drive a bus, if you teach school, if you work on computers, no matter what you do, I really think that it is your imagination that makes your life rich."

It's what makes your life special, because nobody else has an imagination quite like you. Everyone has their own way of looking at things and putting things together. That song is very inspiring to me, and I'm hoping that it is for other people as well."



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TITLE WRITER PUBLISHER

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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

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HOT R&B SINGLES

DOWN LOW (NOBODY HAS TO KNOW) • R. Kelly • Zomba/BMI, R. Kelly/BMI

HOT RAP SINGLES

WOO-HAH!! GOT YOU ALL IN CHECK • T. Smith, R. Smith • T'Ziah's/BMI, Sadiyhs/BMI

HOT LATIN TRACKS

AMOR • Cristian Castro • Fonomusic/SESAC

New Faces For Hall Of Fame; Bernstein's Fantastic Five

THE TOWERING FEELING: The Songwriters Hall of Fame will officially induct three members when it hosts its 27th annual dinner and induction ceremonies June 12 at the New York Sheraton Hotel and Towers. The honorees are John Denver (in the national category), Charles Aznavour (international), and English bandleader/songwriter Ray Noble (posthumous).

The Towering Song Award this year goes to "Happy Birthday To You," written by the late sisters Patti Smith Hill and Mildred J. Hill. (Remember, this is still a copyrighted work—just ask the folks at Warner/Chappell!)

Also, the team of Burt Bacharach and Hal David will receive the Johnny Mercer Award, while Freddy Bionstock will receive the Abe Olman Publishers Award. Mercer and Olman were founding fathers of the hall.

Frankie Laine will receive the Sammy Cahn Lifetime Achievement Award, while Gloria Estefan will get the hall's Hitmaker Award.

And from the business world, with solid connections to songwriting (via Famous Music), Viacom chairman/CEO Sumner M. Redstone will be the recipient of the Patron of the Arts Award.

DABBING IN GREATNESS: George Gershwin dabbled in "serious" works with notable results, but at the heart of his short career (he died at age 37) is a long list of musical theater scores. In contrast, Leonard Bernstein dabbled in musical theater with notable results as he brilliantly pursued a deep-seated career in "serious" music as a conductor/composer/pianist.

Bernstein wrote only five full musical theater scores, the first of which, "On The Town" (1944), stands as probably the finest first-time effort in Broadway history—with similar praise necessary for Betty Comden and Adolph Green, who wrote the lyrics and libretto.

And, of course, he reached his peak of musical prowess in "West Side Story" (1957) or—some might

argue—a year earlier with the failed (at the time) "Candide," which enjoyed cult status until a number of revisions made it the established star it was meant to be. "Wonderful Town" (1952) is another delightful effort, again with libretto and lyrics by Comden and Green.

Bernstein's last work for the musical theater, "1600 Pennsylvania Avenue," was to be America's bicentennial musical, but it played on Broadway for only one week in 1976. One of its songs, with lyrics by Alan Jay Lerner, pops up now and then. It's "Take Care Of This House," a post-Watergate anthem of great power, but whose message needs

some explanation more than two decades after the scandal that brought down Richard Nixon.

A wonderful tribute to Bernstein had four performances

Feb. 25 and 26 as part of New York's 92nd Street Y's "Lyrics And Lyricists" series, now in its 26th season.

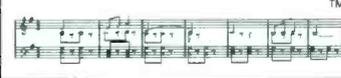
The performers, with veteran Broadway music director Peter Howard serving as combo pianist/leader, seemed to welcome the opportunity to show their vocal mettle with Bernstein's show song-cum-opera sensibilities. They included Judy Kaye, George Dvorsky, Sal Viviano, Pamela Sousa, Connie Kunkle, Peter Slutsker, Nancy Johnston, and Marilyn Sokol, who made the best of lighter Bernstein moments (i.e., "I'm Easily Assimilated" from "Candide").

As for Bernstein, he made the most of his time when he stepped from the podium to join the ranks of Broadway's most tunefully inventive writers.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications Inc.:

1. Green Day, "Dookie" (guitar tab).
2. Shania Twain, "The Woman In Me."
3. Jim Brickman, "By Heart."
4. Bruce Springsteen, "Greatest Hits."
5. Green Day, "Insomniac" (guitar tab).

Words & Music



by Irv Lichtman

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Japan Labels Fight For Price Controls Industry Opposing Planned Abolition Of RPM System

■ BY STEVE McCLURE

TOKYO—Japan's music industry faces a crisis due to the possible abolition of the resale price maintenance system, says Shugo Matsuo, chairman of the Recording Industry Assn. of Japan.

Speaking in front of the Japanese parliament Feb. 22 at an unprecedented pro-RPM demonstration, Matsuo pledged to fight efforts to do away with the controversial system. The gathering was attended by more than 1,300 people from all sections of the industry.

The demonstration was sponsored by the Music Cultural Conference, a special body set up to preserve RPM by the Recording Industry Association of Japan; the Japanese Society for Rights of Authors, Composers, and Publishers (JASRAC); the Music Publishers Assn. of Japan; the Japan Record Stores Assn.; and six other industry groups.

"When we announced the establishment of the conference last year, we received more than 2,000 letters of support from all over the country," said Matsuo, who is also president of Sony Music Entertainment (Japan), this country's biggest record company. "As a result, we realize how strongly people in the music industry feel a sense of crisis."

Several members of the Japanese parliament showed their support for

the industry's pro-RPM stance by attending the demonstration.

The RPM system allows record companies to set retail prices of made-in-Japan CDs, tapes, and records of both domestic and foreign repertoire.

New albums by Japanese artists generally cost between 2,800 (\$26.66) and 3,000 yen (\$28.57), while Japanese pressings of foreign-repertoire albums sell for about 2,500 yen (\$23.80). The prices are among the world's highest.

The system is being reviewed by the increasingly influential Fair Trade Commission, which recently produced an interim report criticizing the system for giving consumers a raw deal. The FTC is scheduled to release its final recommendations on RPM, which also applies to newspapers, books, and other copyrighted goods, in March 1998.

Although the FTC is officially neutral regarding the RPM issue, the commission clearly sympathizes with the academics who produced an interim report last year urging abolition of the price-setting system.

"The government has taken a position against RPM, but due to lobbying by the industry, the government may not insist on its abolition," Matsuo says.

There is widespread support for the system throughout the Japanese music industry, from major labels to small independents. Apart from making life difficult for Japan's many mom-and-pop record stores, abolishing RPM would mean a drastic reduction in the number of titles released by Japanese record companies, according to indus-

try sources.

The RIAJ says that in Japan, 15,000-16,000 prerecorded music titles (including non-Japanese repertoire) are released each year by the association's 30 member companies, which account for roughly 90% of the record industry's revenues. In the U.S., which has roughly twice Japan's population, only 4,000-6,000 titles are released per year, according to Recording Industry Assn. of America data cited by the RIAJ.

Another reason for preserving RPM, the industry says, is that unlike music

produced in major markets, such as the U.S. and U.K., linguistic and cultural barriers make it difficult to export Japanese music, making it necessary to protect the industry through such means as RPM.

Kyozo Suzuki, director of the trade practices division of the FTC's executive bureau, counters, "There is no relation between RPM and protecting music culture. Japan is the only major country that uses RPM to protect such products. Compared with other countries, it does not seem logical."

(Continued on next page)

Classical/Jazz TV Station Goes On Air

■ BY EMMANUEL LeGRAND

PARIS—Muzzik, claimed to be the first music television channel fully dedicated to classical, jazz, blues, and world music, was launched from France Feb. 19. The channel targets European cable systems and the direct-satellite market.

Broadcasting 24 hours a day, Muzzik was conceived by the team behind French music channel MCM-Euromusique. It will be part of the bouquet of programs to be launched in April by Canal+ on the Astra satellite, available with a 25-franc (\$5) monthly subscription.

MCM president Frédéric Vinzia says, "This is not a channel for musicologists or specialists. If we were targeting specialists, I don't think we would have launched the channel. What we are aiming at is all the people who, one way or another, like listening to classical or jazz and don't find the right material on conventional TV."

Vinzia says that Muzzik will treat music with "humility and professionalism, but also excitement," in order to target the largest audience without being too populist or too trendy.

Vinzia admits that combining different musical genres is risky. However, he states, "I believe there are more and more bridges between these genres."

He also believes that there is a pan-European market for them. "From Finland to Gibraltar, the classical market is quite united, even if there are some repertoire subtleties. Besides, the demographics of music consumers can be attractive for advertisers."

The channel will have a visual identity conceived by fashion designer Jean-Charles de Castelbajac and musical logos by former Sex Pistols manager Malcolm McLaren. According to Vinzia, Muzzik will accommodate all styles of music, from opera to chamber, jazz to blues, gospel to world music. More than 300 hours of concerts and performances have been filmed by MCM, which will also acquire programming from outside sources. The yearly operational budget of the channel is 50 million francs (\$10 million).

Says Vinzia, "The programming will be bilingual—in French and English with subtitles—prior to our broadcasting two separate audio channels."

The launching of Muzzik has been welcomed by the French music industry. Classical labels view it as a new window for a musical style lacking media exposure and as an opportunity to cross boundaries.

RIAJ



Blue For You. WEA Records Australia presents Chris Isaak and his band with an award for double-platinum sales (140,000 units) of the album "Forever Blue." Pictured, from left, are guitar player Hershel Yatovitz, drummer Kenney Johnson, WEA Australia managing director Robert Rigby, Isaak, and bass player Roly Salley.

PolyGram Lowers Album Prices To Lure Buyers To New Acts

HAMBURG—PolyGram Germany is using price as a weapon in the battle to break acts.

Company president Wolf-D. Gramatke says that releases from new artists will have lower prices than albums by established stars.

CD productions by newcomers will be pitched at a so-called "friendship price" that is intended to persuade retailers not to charge the usual \$23. Instead, PolyGram hopes, new-artist product will be sold for the equivalent of approximately \$17.

Says Gramatke, "Given the 2,000 album and 3,000 single releases each year in the German music market, new names tend to go unnoticed."

The first up-and-coming artists to benefit from the new idea are Maria Perzil, Splitter, Cucumberman, Earthcake, and the Turkish group Unlu.

PolyGram recognizes that, particu-

larly in the context of Germany's faltering economy, music buyers tend to concentrate solely on superstars and are reluctant to take a chance on a new name.

To combat this trend, PolyGram plans to set up "listening islands" in many record stores to give potential buyers access to new artists at no cost.

Gramatke says he believes this will smooth the path of new bands to their potential audiences. He adds, "Although talent is mushrooming in the German music market, very few groups gain access to the general public."

PolyGram sales director Hartmut Peine estimates that the company's initiatives will add 10,000 sales to each album by a new act. He says a total of 20 albums at the new price will be released in Germany this year.

WOLFGANG SPAHR

PolyGram

newsline...

U.K. AUTHORS' body the Performing Right Society has created an executive committee to take responsibility for controlling the day-to-day management of the society. The move is in accordance with the recommendations of a Monopolies and Mergers Commission report into the organization. The committee will consist of four writers and four publishers, as well as PRS chairman Andrew Potter and chief executive John Hutchinson.

TENTATIVE PLANS are emerging for Russia's third CD-pressing facility. The Svetlana Electronics Corp., the country's oldest manufacturer of radio parts, says it intends to open a new factory that will be dependent on investment from an outside company. Svetlana believes it has identified a need for increased CD production in Russia; many indie labels there currently have their discs pressed in Western Europe.

THE VALUE of the U.K. classical market fell by 3.8% in 1995 to the equivalent of \$95.8 million, according to figures from the British Phonographic Industry. The organization says that the decline was due to the distortion of 1994 figures caused by the success of "The 3 Tenors In Concert 1994," which accounted for 9.4% of all classical sales that year. Total units in 1995 were 14.4 million, down 6.8% compared with 1994 totals.

Spanish Festivals Spur Indie Scene

Esparrago, Festimad Celebrate International Culture

■ BY HOWELL LEWELLYN

MADRID—Spain's indie scene is gearing up for its two most important festivals this spring. Major national and international acts have been booked and record attendance is expected, but meanwhile, Spanish charts continue to lack new blood from the independent music ranks.

The eighth Esparrago (Asparagus) Rock Music Festival takes place Saturday (16) in Granada, and Madrid's third Festimad is slated for May 2-12 with an ambitious series of entertainment-industry events.

Both festivals have grown swiftly from humble beginnings in what is seen as a reaction to the lack of new domestic talent in the charts, pop radio's dependence on those charts, and the almost total lack of TV pop/rock programs.

Madrid's independent festival, Festimad, has already blossomed into a broad cultural celebration with links throughout Europe. This year's 10-day festival includes a two-day concert on a 350,000-square-meter site close to the city, as well as hundreds of cultural events in more than 80 venues with capacities ranging from 50 to 3,000.

Acts booked for the two-day concert include the U.S.' Smashing Pumpkins, Jesus And Mary Chain, Rancid, Filter, Cypress Hill, and Bracket; the U.K.'s Cocteau Twins, Terrorvision, and the Posies; France's FFF; and Ireland's High Llamas. Organizer Julio Munoz expects to double last year's Festimad attendance of 100,000.

"We hope to add other big foreign names, and we already have some of the top Spanish indie groups lined up, such as Los Enemigos and Los Planetas," says Munoz. "But Festimad has developed into an annual entertainment-industry fair and not just one macro-concert."

Another important innovation is Festimad Poetika, in which dozens of world figures in poetry and lyric writing have been invited to deliver recitals that can be supported by audiovisual performances. "The challenge is to mix poetry with a music genre, such as beat, punk, rap, rock, and so on," says Munoz.

"Culture is also an industry, and Festimad is the showcase of its freshest and most outstanding elements," he adds. "This year will be the consolidation of Festimad at both national and international levels."

Esparrago Rock started as a local festival in a tiny asparagus-growing town near Granada but moved into a city trade-fair hall three years ago. It is organized by Munster Touring Pro-

ducciones. Munster spokeswoman Almudena De Maeztu says, "We expect a capacity 18,000 audience for the 12-hour concert, but there are several parallel events also."

The concert has four stages, for young flamenco, dance, alternative rock, and Spanish indie music. Foreign acts include the Rollins Band from the U.S., Brazil's Raimundos, and two U.K. ska/reggae and rap acts, Maroon Town and Credit To The Nation. The dance stage will feature British band Salt-tank.

Leading Spanish groups already

booked include Basque radicals Negu Gorriak, flamenco-rocker Raimundo Amador, indie favorite Australian Blonde, and hardcore Amphetamine Discharge. Parallel events include debates on copyright law, drugs and music, and music fusion and solidarity.

Organizers of both festivals agree that as long as Spanish indie bands are unable to emulate the success of U.K. bands, such as Blur and Oasis, or U.S. bands, such as Pearl Jam and Green Day, Spanish indie festivals are likely to become fixed and important events on the European calendar.

EMI France Divides Into Four Units To Build Talent

■ BY EMMANUEL LEGRAND

PARIS—EMI France is splitting its repertoire sources into four autonomous labels: EMI, Chrysalis, Odeon Label Group, and EMI Classics & Jazz.

EMI France president Gilbert Ohayon says this restructuring reflects an aggressive strategy to strengthen the company by adding new talent resources. "The days of overmarketing are gone," he says. "Our industry has reached the bottom. We are now reduced to [putting together] compilations. The only real value is artists and their music and our capacity to develop them."



"My feeling is that by multiplying our artistic sources, we increase our capacity to attract new artists, develop new projects, and reach a greater level of efficiency in the results." His aim, he adds, is a simple one: "To break more acts and to sell bigger."

Each label will have its own A&R, promotion, and marketing staff and will share such support services as administration, sales, distribution, logistics, and international development.

The structure and role of the labels will be as follows:

- **EMI:** Managed by Michael Lieberman, this will be the flagship of the company, with repertoire coming from EMI U.K./Europe, Apple, Parlophone, DLA, Positiva, as well as French indie labels Human Data, CH2, Label Printemps, Georges Mary Productions. The main local acts on EMI are Michael Jonasz, Jacques Higelin, Gerard Marousse, Guillaume Payen, David Koven, Michel Fugain, Soon E-MC, and Alpha Blondy. Ohayon says that EMI will pursue attracting major acts and new talent.

- **Chrysalis:** It was already a stand-alone label, but now its size will be increased. International repertoire comes from Chrysalis U.K. and the U.S., Cooltempo, SBK, Capitol, and EMI U.S. These last three were previously under the EMI banner. Launched three years ago and managed by Olivier Chanut, the label is more geared toward artist development, with a small local roster including Charlelie Couture, De Palmas, Kat Onoma, Sherpas, and Blonde Amer.

- **Odeon Label Group:** This brand-new department will regroup all back-catalog activity, with the budget and midprice lines, but will also pursue niche marketing, signing acts and labels covering specific markets, and crossover projects. No manager has yet been appointed. The new structure reflects Ohayon's strategy to be present in all markets. "There are many niche markets that we have not well addressed, and that leaves room for expansion. I want to put more emphasis on soundtracks, for example. We plan to open new specialized imprints within this structure, covering world music or country music," he says.

- **EMI Classics & Jazz:** Under the guidance of Alain Lanceron, this division—which already has had significant autonomy—will be in charge of classical development, with its own signing and recording policy. Labels linked to this division are EMI Classics, Blue Note Labels, Angel, Virgin Classics, Owl, and La Voix de son Maître. Ohayon says, "In classics and jazz we have a very active catalog, with our own repertoire and a strong branding. What we'll actively look for is [how] to spread these genres out from the ghetto they are usually confined to."

Ohayon, who recently renewed his contract with EMI after six years at the reins of the French company, says EMI is now France's third-largest record company, following PolyGram and Sony. He agrees that splitting repertoire sources is a gamble, but that it is necessary for growth.

Ohayon says, "Considering the difficult market situation, 1995 was a good year—in line with our target. We enjoyed a substantial growth in our results. Our market share has grown, especially our local rosters' share, which is a good way to prove that investing in local acts is rewarding. With our international and local catalogs, [including] the new generation of acts like Blur, Radiohead, Foo Fighters, Soon E-MC, De Palmas, and Payen, we have never had so many artists and exciting music."

PolyGram Creates Affiliate In Thailand

LONDON—The diminishing piracy problem in Thailand has persuaded PolyGram to acquire its licensee there, Bangkok Enterprises Ltd.

The company, which has held PolyGram's license for the past 10 years, will be renamed PolyGram Thailand. It will continue to be run by managing director Jerry Sim, who reports to Norman Cheng, president of PolyGram Far East.

PolyGram says it has been reluctant

to commit to the Thai market because of high levels of piracy, but, says a company representative, "the problem has been substantially reduced over the last two years following action by international labels body IFPI and the Thai government, including a comprehensive new copyright law."

PolyGram Thailand is the international group's 10th subsidiary in Asia.

JEFF CLARK-MEADS

Cleary Leaves Edel U.K. For 'Political Reasons'

■ BY ADAM WHITE

LONDON—Andrew Cleary has left his post as managing director of Edel U.K. Records Ltd., the 1-year-old British subsidiary of prominent German-based indie edel co.

In a prepared statement, edel CEO Michael Haentjes said that Cleary's exit, which took effect March 2, was "for political reasons and due to differences of opinion" over the U.K. operation's future development. It is thought that he had a three-year contract with the label. Cleary declines to discuss details of the separation.

Haentjes was not available for comment, but edel co. managing director Jörn Meyer says that the company remains committed to the British unit, which is part of a network of European subsidiaries it has been building. "We have no intention of pulling out of the U.K. market," he says.

Daniel Lycett assumes responsibility for day-to-day operations, acting as GM and working with business affairs director Thomas Warkentin. Edel's current releases include an EP by its first U.K. signing, Carl Cox, "2 Paintings And A Drum," which entered the top 40 last week.

Last month, the British Phonographic Industry imposed a \$46,000 fine on Edel U.K. amid charges that the label had attempted to hype sales charts on behalf of "The Good Life," a single by the New Power Generation (Billboard, Feb. 24).

The BPI established a committee last December to investigate "irregular sales patterns" of specific records. After taking information from the Chart Information Network and a private investigator, the committee reported Feb. 8 that there was evidence of chart-hyping of

releases by Edel, Castle Communications, and Love This Records, and "that the companies had been involved in the buying-in operation."

The BPI subsequently imposed \$46,000 fines on Edel and Castle, which are both members of the trade association. On Feb. 14, Andrew Cleary released a statement denying Edel's involvement in the buying-in activity and calling the BPI's action offensive and the amount of the fine "quite extraordinary." Cleary also



resigned his position as chairman of the BPI's public-relations committee.

Cleary reportedly was opposed to paying the fine. However, Haentjes is said by industry sources to have settled the amount last Friday in London—the day Cleary was relieved of his Edel post. BPI spokesman Charles Stewart-Smith confirms that the fine was paid; he says that as of March 5, the Castle amount was still outstanding.

Cleary joined Edel U.K. as managing director last March, after seven years with the British subsidiary of Profile Records. The company has been building a roster of local artists since then, in addition to releasing product from elsewhere, including the New Power Generation from the U.S. and Scooter from Germany. Acts on the U.K. roster include Monorail, Luce Drayton, and the Retreat, who are all expected to deliver albums this year.

"Michael Haentjes has confirmed that all of my signings will remain worldwide priorities with the company," Cleary said in a statement. "I feel like I am leaving it in great shape, with some wonderful staff who I am sure will lead the company to the success it deserves."

JAPAN'S LABELS FIGHT FOR PRICE CONTROLS

(Continued from preceding page)

One glaring inconsistency caused by RPM is the large price gap between imported versions of albums by foreign artists (which are exempt from RPM) and domestic versions. While the Japanese pressing of a foreign-repertoire album goes for 2,500 yen, such chains as Tower, Virgin, and HMV price the import versions for around 1,500 yen (\$14.28). Some deep discounters set the price even lower, depending on the current value of the yen.

This has led Japanese labels to include "for Japan" bonus tracks on made-in-Japan foreign product, in addition to the standard Japanese album notes and translations of lyrics. But there is no doubt that many of Japan's increasingly price-conscious consumers are opting for cheaper imports.

According to the RIAJ, CD imports (which almost entirely comprise albums) in 1994 (the latest period for which data is available) totaled 55.77 million units, up 43% over 1993, for a wholesale value of 36.55 billion yen (at that time, \$415 million), an increase of 42%. Some Japanese record companies

have introduced low-priced lines of catalog product. In 1990, for example, Sony introduced its Nice Price line of foreign catalog material priced at 1,500 yen (\$14.28) and a domestic catalog line with product priced at 1,800 yen (\$17.14).

In November 1992, the record industry, bowing to public pressure, modified RPM so that retail prices were set for only two years from release. After that, retailers are theoretically able to charge whatever the market will bear.

The FTC subcommittee's interim report notes, however, that manufacturers sometimes do not lower the invoice price of CDs for which the time-limited RPM contract terms have expired, meaning that retail stores cannot sell them at a discount.

In a market that is overwhelmingly new-release-oriented, especially for domestic repertoire, the abolition of RPM on product that is more than two years old has not had a big impact. Most Japanese record stores simply do not have the space to stock deep catalog.

Canada's Pascal: Pure Theater

Singer/Songwriter Shows Promise On Demo

■ BY LARRY LeBLANC

TORONTO—Based on the strength of an impressive demo, 26-year-old singer/songwriter/actress Blaise Pascal has a promising alternative pop music career ahead of her:

"What makes Blaise so special is that there is an innocence to her approach to singing and to her approach to the [music] business," says Rob Laidlaw, Pascal's co-producer and co-writer.

Last fall, the unsigned Pascal gained interest from radio and A&R executives at several Canadian record companies after the composition "Kings & Queens," co-written with Laidlaw, engineer/producer Everett Ravestein, and poet/artist Matt Chapman, beat out 800 entries to win the 1995 Standard Radio National Songwriting Competition.

"We played 'Kings & Queens' for 16 weeks, and we had a lot of listeners phoning to ask where they could buy it," says Wayne Webster, music director of AC radio station CKFM Toronto. "The song, ironically, was the last one picked to be among the finalists. Then 20 judges picked it."

"The song had the most personality of any of the finalists," says Steve Jordan, A&R representative with Warner Music Canada. "It's a great cruising song."

While Pascal says that "most of the major labels" got in touch with her after hearing "Kings & Queens" on CKFM, she put off contact with them until completing her polished seven-song demo last October. The demo features original songs highlighting Pascal's unusual vocal mannerisms and thick texture of guitars and keyboards. She says labels are waiting to see her showcase at the Hard Rock Cafe in Toronto March 7, and if no recording offers are forthcoming soon, she'll release an album independently.

"I hope an album will be out for the summer," says Pascal, who notes that the demo is not the full album. "We didn't want to send [A&R executives] all of our songs. We thought we'd save some in our back pocket, and we've kept writing. Twelve songs were done for the album. Since then, we've written another 20 songs."

Montreal-born Pascal, who moved to Markham, Ontario (on the outskirts of Toronto), at age 6, pursued a promising career as a classical ballet dancer.

At 14, she made her professional debut as a dancer with the Toronto modern dance group Ruah Dance Company in 1984. As part of the Young Actors Performance Troup of Toronto, she played the lead role in the stage production of "Jake Danger" in 1986, when she was 16. At 17, she trained at the prestigious Chautauqua (N.Y.) Theatre School.

However, the following year, Pascal was in a serious car accident. With severe whiplash and knee injuries, she could not dance for three years. "The accident forced me to stop and to re-evaluate what I was going to be," Pascal says. "At the time, I had been sort of coming to the end of dancing, because I was so disillusioned about a dance career. Three years later, I tried going back to dance as a modern dancer [with the Motus O Dance Theatre in Toronto], but, by then, I had a lot of theatrical experience and had discovered my love and passion of singing."

After the car accident, Pascal began



BLAISE PASCAL

working as a production assistant at Windborne Productions, a Toronto-based TV production company (where she currently works as an associate producer), and acted in several Canadian TV films. In 1992, she made her directorial debut with the play "Thunder At Dawn" at the Markham Theatre.

"When I stopped dancing, it seemed like a natural thing to go into theater," Pascals says. "I flirted with the idea of being in a rock band, but I had no clue of how to do that. I was attracted to music because it allows you to bring in all the dimensions of different art forms."

A musician friend heard Pascal sing and coaxed her to do backup with his band. Pascal quickly agreed, but the group broke up soon afterward. Instead of joining another band or forming her own, Pascal decided to hone her promising songwriting skills.

An insurance settlement from the auto accident eventually brought Pascal \$24,000 Canadian, which paid for the recording of several demos.

"I really did [songwriting] by instinct," Pascal says. "I broke all the rules, because I didn't know what the rules were. I didn't really know how to approach a song, so I used it sort of like a monolog. I'd take it on almost as a character and then figure it out. There's something exciting about creating original music. You're really in control. You're not an actor or a dancer for someone else's use."

Pascal worked on demos of her completed songs at the 24-track Chalet Studio in Claremont, Ontario. However, the sessions fizzled out, due to her studio inexperience and her inability to explain her musical concepts to others.

"It was a brutal experience," Pascal says. "I discovered that you think you've got the same vision for the project, but unless you're really sure about it, and everybody's on the same wavelength, it's not going to work out. I found that the [producer] had no sense of understanding what my voice was to the music."

During the Chalet sessions, Pascal so impressed Chalet engineer Ravestein and bassist Laidlaw, a former sideman with Canadian artists Lee Aaron, Kim Mitchell, and Alannah Myles, that they offered to work with her to develop her music.

From November 1994 to August 1995, the three reworked the compositions Pascal had written earlier, wrote new songs together, and recorded them at Ravestein's Adat-equipped home studio. One of the first songs they wrote together was "Kings & Queens," says Pascal.

"We came up with this real funky groove in the studio, but I didn't have

any lyrics coming to me at all that day," she says. "I knew what I wanted to write but couldn't do it. I wanted a pseudo-'Reality Bites' song. The next day, Matt [Chapman] and I took off and spent a couple of hours at the Fairview Mall, which we thought would be good inspiration. I think we were eating Taco Bell when we wrote [the lyrics to] 'Kings & Queens.'"

Pascal credits Laidlaw and Ravestein for helping her to define herself. "Rob, Ev, and I were on the same wavelength, musically," she says.

"She had a fair amount of stage experience but not much as a lead vocalist," says Laidlaw. "In the past six months, she has hit her stride, and her singing has changed immensely. When we started working with her, her high range tended to get very singy. It sounded as if we were writing more for cats than for radio. We lowered her key in certain songs, which allowed her the dynamic range to go to the higher register in a more dramatic way."

He adds, "In terms of her lyric writing and finding her niche as a vocalist, Blaise really has come into her own."

"A lot of the songs we've written more recently, I've stretched out and taken more risks," says Pascal.

Pascal admits that as her reputation builds, her lack of management is becoming a problem. "A lot of people have been pursuing me for management, but I've held off in getting a manager so I could learn the business myself," she says. "However, I've found that just trying to keep a band together is a feat in itself. I've gone through four different lineup changes since we started performing in November. I looking forward to having a manager coming on board."

MAPLE BRIEFS

THE 100-MEMBER Retail Music Assn. of Canada has reached an agreement with SoundScan to provide chart tracking of Canadian retail music sales. Additionally, RMAC members have agreed that Sensormatic electronic anti-theft systems will be designated as the Canadian music retail standard for loss prevention. RMAC will test source tagging in a group of stores in the Toronto area in April.

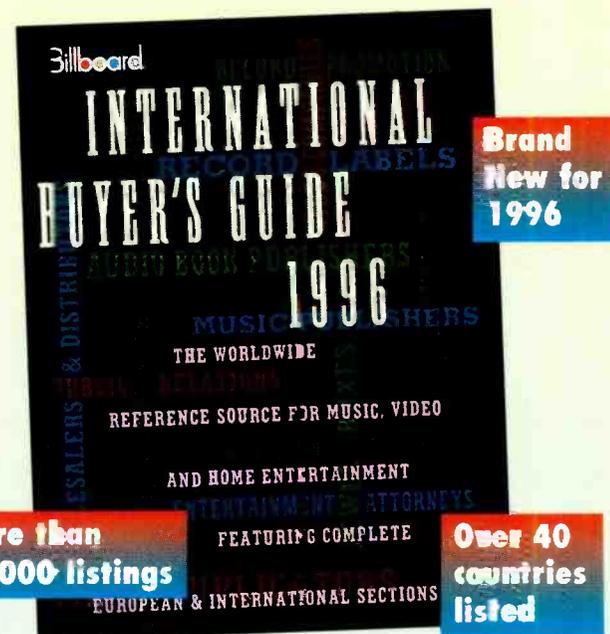
WARNER MUSIC CANADA will now distribute and market Seattle-based Sup Pop Records in Canada. Also, Virgin Music Canada has made a North American licensing deal with the Windsor, Ontario-based label Plus 8.

AT MERCURY/POLYDOR, Donna Lidster has been appointed manager, central region promotion, and Livia Tortella has been named senior product manager. At BMG Music Canada, Cam Carpenter has been named director of national press and artist relations.

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HITS OF THE



WORLD

JAPAN (Dempa Publications Inc.)

THIS WEEK	LAST WEEK	SINGLES
1	1	NAMONAKI UTA MR.CHILDREN TOY'S FACTORY
2	NEW	DAHLIA X-JAPAN EASTWEST
3	NEW	AH MAKI OHGURO B-GRAM
4	3	SORAMO TOBERUHAZU SPITZ POLYDOR
5	6	MIDNIGHT SHUFFLE MASAHIKO KONDAH SONY
6	2	SOBAKASU JUDY & MARY EPIC
7	NEW	JAM YELLOW MONKEY COLUMBIA
8	9	FOREVER MAYO OKAMOTO TOKUMA JAPAN
9	5	DEPARTURES GLOBE AVEV TRAX
10	NEW	SEXY HITOMI AVEV TRAX
ALBUMS		
1	NEW	TOMOYASU HOTEL KING & QUEEN TOSHIBA/EMI
2	NEW	SHOGO HAMADA ROAD OUT "TRACKS" SONY
3	7	CARPENTERS I NEED TO BE IN LOVE—THE BEST OF THE CARPENTERS POLYDOR
4	NEW	SMAP SMAP 008 TACOMAX VICTOR
5	2	ULFULS BANZAI TOSHIBA/EMI
6	NEW	HELLOWEEN THE TIME OF THE OATH VICTOR
7	NEW	STING MERCURY FALLING POLYDOR
8	3	KAZUMASA ODA LOOKING BACK FUN HOUSE
9	1	TRF THE LIVE 3 AVEV TRAX
10	NEW	DENKI GROOVE ORANGE K/00N/SONY

NETHERLANDS (Stichting Mega Top 50)

THIS WEEK	LAST WEEK	SINGLES
1	9	PER SPOOR GUUS MEEUWIS & VAGANT XPLO/CNR
2	1	15 MILJOEN MENSEN FLUITSMA & VAN TIJN DINO
3	2	HAVE YOU EVER BEEN MELLOW PARTY ANIMALS EDEL
4	4	CHILDREN ROBERT MILES BMG
5	5	ZONDER JOU SIMONE KLEINSMA & PAUL DE LEEUW SONY
6	3	SPACEMAN BABYLON ZOO EMI
7	7	FATHER AND SON BOYZONE POLYDOR
8	8	JUMP FOR JOY 2 UNLIMITED BYTE
9	6	ADEMNOOD LINDA ROOS & JESSICA DINO
10	NEW	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA
ALBUMS		
1	1	HELMUT LOTTI GOES CLASSIC BMG
2	2	AD VISSER AD VISSER'S BRAINSESSIONS ARCADE
3	3	MARCO BORSATO ALS GEEN ANDER POLYDOR
4	4	ENYA THE MEMORY OF TREES WARNER
5	5	CELINE DION D'EUX COLUMBIA
6	7	ANDRE RIEU WIENER MELANGE MERCURY
7	8	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
8	6	TORI AMOS BOYS FOR PELE WARNER
9	9	COOLIO GANGSTA'S PARADISE PIAS
10	NEW	MARIAH CAREY DAYDREAM SONY

AUSTRALIA (Australian Record Industry Assn.)

THIS WEEK	LAST WEEK	SINGLES
1	5	ONE OF US JOAN OSBORNE MERCURY
2	1	BOOMBASTIC SHAGGY VIRGIN
3	2	WONDERWALL OASIS CREATION/SONY
4	9	MISSING EVERYTHING BUT THE GIRL WEA
5	3	BREAKFAST AT TIFFANY'S DEEP BLUE SOME-THING EASTWEST
6	8	DIGGIN' ON YOU TLC BMG
7	4	BE MY LOVER LA BOUCHE BMG
8	10	GET DOWN ON IT PETER ANDRE FESTIVAL
9	15	SPACEMAN BABYLON ZOO EMI
10	12	TELL ME GROOVE THEORY EPIC
11	11	HEY LOVER L.L. COOL J MERCURY
12	6	IT'S OH SO QUIET BJORK POLYDOR
13	7	GIVE ME ONE REASON TRACY CHAPMAN WEA
14	13	DON'T TAKE IT PERSONAL MONICA BMG
15	14	POWER OF A WOMAN ETERNAL EMI
16	17	'TIL YOU DO ME RIGHT AFTER 7 VIRGIN
17	NEW	HOW BIZARRE O.M.C. HUH/POLYGRAM
18	20	1979 SMASHING PUMPKINS VIRGIN
19	NEW	FALLING INTO YOU CELINE DION EPIC
20	16	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
ALBUMS		
1	4	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
2	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION/SONY
3	NEW	SEPULTURA ROOTS SHOCK
4	5	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
5	7	TLC CRAZYSEXYCOOL BMG
6	3	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
7	2	LIVE THROWING COPPER RADIOACTIVE/MCA
8	8	TOMMY EMMANUEL CLASSICAL GAS COLUMBIA
9	6	NEIL DIAMOND TENNESSEE MOON COLUMBIA
10	10	TRACY CHAPMAN NEW BEGINNING WEA
11	9	BJORK POST POLYDOR
12	13	MARIAH CAREY DAYDREAM COLUMBIA
13	11	SHAGGY BOOMBASTIC VIRGIN
14	16	GREEN DAY INSOMNIAC WEA
15	18	ENYA THE MEMORY OF TREES WEA
16	NEW	DEF LEPPARD VAULT—GREATEST HITS 1980-1995 MERCURY
17	15	NICK CAVE & THE BAD SEEDS MURDER BALLADS LIBERATION/FESTIVAL
18	17	DWIGHT YOAKAM GONE WEA
19	19	TORI AMOS BOYS FOR PELE EASTWEST
20	NEW	JOAN OSBORNE RELISH MERCURY

CANADA (The Record)

THIS WEEK	LAST WEEK	SINGLES
1	1	STAYIN' ALIVE N-TRANCE QUALITY
2	4	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON ARISTA
3	5	DANGER BLAHZAY BLAHZAY POLYDOR
4	2	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
5	6	BEAUTIFUL LIFE ACE OF BASE ARISTA
6	3	FANTASY MARIAH CAREY COLUMBIA
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	12	SET U FREE PLANET SOUL QUALITY
11	10	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
12	11	BULLET WITH BUTTERFLY WINGS SMASHING PUMPKINS VIRGIN
13	13	BACK FOR GOOD TAKE THAT RCA
14	NEW	JESUS TO A CHILD GEORGE MICHAEL DREAMWORKS
15	20	1979 SMASHING PUMPKINS VIRGIN
16	14	HEY LOVER L.L. COOL J DEF JAM
17	NEW	EVERYBODY BE SOMEBODY RUFFNECK QUALITY
18	NEW	MERKINBALL PEARL JAM EPIC
19	16	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN RCA
20	17	YOU'LL SEE MADONNA MAVERICK
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
2	2	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
3	4	VARIOUS ARTISTS OH WHAT A FEELING MCA
4	3	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
5	5	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
6	9	JOAN OSBORNE RELISH MERCURY
7	7	MARIAH CAREY DAYDREAM COLUMBIA
8	6	ASHLEY MACISAAC HI HOW ARE YOU A&M
9	8	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC
10	11	BUSH SIXTEEN STONE INTERSCOPE
11	NEW	VARIOUS ARTISTS 1996 GRAMMY NOMINEES COLUMBIA
12	12	SHANIA TWAIN THE WOMAN IN ME MERCURY
13	14	2PAC ALL EYEZ ON ME ISLAND
14	10	TORI AMOS BOYS FOR PELE EASTWEST
15	17	VARIOUS ARTISTS DANCE MIX 95 QUALITY
16	18	VARIOUS ARTISTS MASSIVE DANCE HITS WEA
17	15	GIN BLOSSOMS CONGRATULATIONS I'M SORRY A&M
18	19	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC
19	13	MADONNA SOMETHING TO REMEMBER MAVERICK
20	16	SOUNDTRACK WAITING TO EXHALE ARISTA

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	NEW	HOW DEEP IS YOUR LOVE TAKE THAT RCA
2	1	DON'T LOOK BACK IN ANGER OASIS CREATION
3	2	CHILDREN ROBERT MILES DECONSTRUCTION
4	NEW	COMING HOME NOW BOYZONE POLYDOR
5	NEW	GOING OUT SUPERGRASS PARLOPHONE
6	NEW	PASSION GAT DECOR WAY OF LIFE
7	3	ANYTHING 3T MJJ/EPIC
8	NEW	GOOD THING ETERNAL 1ST AVENUE/EMI
9	6	I WANNA BE A HIPPIY TECHNOHEAD MOKUM
10	7	I GOT 5 ON IT LUNIZ NEO TRYBE/VIRGIN
11	10	FALLING INTO YOU CELINE DION EPIC
12	NEW	THESE DAYS BON JOVI MERCURY
13	8	LIFTED LIGHTHOUSE FAMILY WILD CARD/POLYDOR
14	4	SPACEMAN BABYLON ZOO EMI
15	14	GIVE ME A LITTLE MORE TIME GABRIELLE GO BEAT
16	NEW	OUT OF THE SINKING PAUL WELLER GO DISCS
17	NEW	BE AS ONE SASHA & MARIA 7PM/DECONSTRUCTION
18	NEW	TOO MUCH LOVE WILL KILL YOU QUEEN PARLOPHONE
19	9	DISCO'S REVENGE GUSTO MANIFESTO/MERCURY
20	NEW	READY OR NOT LIGHTNING SEEDS EPIC
21	5	PERSEVERANCE TERRORVISION TOTAL VEGAS/EMI
22	NEW	LADYKILLERS LUSH 4AD
23	11	ONE OF US JOAN OSBORNE BLUE GORILLA/MERCURY
24	NEW	TWO PAINTINGS AND A DRUM CARL COX EDEL
25	12	HALLO SPACEBOY DAVID BOWIE RCA
26	18	COUNT ON ME WHITNEY HOUSTON & CECE WINANS ARISTA
27	13	STEREOTYPES BLUR FOOD/PARLOPHONE
28	NEW	REACH LIL MO' YIN YANG MULTIPLY
29	16	EARTH SONG MICHAEL JACKSON EPIC
30	17	I JUST WANT TO MAKE LOVE TO YOU ETTA JAMES CHESS/MCA
31	15	LET YOUR SOUL BE YOUR PILOT STING A&M
32	NEW	TIMELESS DANIEL O'DONNELL & MARY DUFF RITZ
33	25	BE MY LOVER (REMIX) LA BOUCHE ARISTA
34	19	SMOKE GETS IN YOUR EYES JOHN ALFORD LOVE THIS
35	20	DARK THERAPY ECHOBELLY FAUVE/RHYTHM KING
36	NEW	HENRY LEE NICK CAVE & PJ HARVEY MUTE
37	21	SLIGHT RETURN THE BLUETONES SUPERIOR
38	NEW	THE SOUND X-PRESS 2 JUNIOR BOYS OWN
39	27	OPEN ARMS MARIAH CAREY COLUMBIA
40	22	DO U STILL? EAST 17 LONDON

GERMANY (Media Control)

THIS WEEK	LAST WEEK	SINGLES
1	1	LEMON TREE FOOL'S GARDEN INTERCORD
2	2	SPACEMAN BABYLON ZOO EMI
3	3	ICH FIND DICH SCHEISSE TIC TAC TOE RCA
4	10	CHILDREN ROBERT MILES MOM
5	4	HERZ AN HERZ BLUMCHEN EDEL
6	6	KNOCKIN' DOUBLE VISION ZYX
7	5	MISSING EVERYTHING BUT THE GIRL WEA
8	NEW	HOW DEEP IS YOUR LOVE TAKE THAT RCA
9	7	CAPTAIN JACK CAPTAIN JACK EMI
10	9	MAGIC CARPET RIDE MIGHTY DUB KATS WEA
11	NEW	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ARIOLA
12	8	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ARIOLA
13	17	LOVE MESSAGE LOVE MESSAGE POLYGRAM
14	18	ANYTHING 3T EPIC
15	12	RAINBOW TO THE STARS DUNE VIRGIN
16	13	LOVE IS THE PRICE D.J. BOBO EASTWEST
17	11	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
18	15	EARTH SONG MICHAEL JACKSON EPIC
19	14	LAND OF DREAMING MASTERBOY POLYGRAM
20	20	WONDERWALL OASIS SONY
ALBUMS		
1	2	FOOL'S GARDEN DISH OF THE DAY INTERCORD
2	1	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
3	NEW	RODELHEIM HARTREIM PROJEK ZURUCK NACH RODELHEIM MCA
4	3	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
5	7	ENYA THE MEMORY OF TREES WEA
6	4	PUR ABENTUEERLAND INTERCORD
7	6	MADONNA SOMETHING TO REMEMBER WEA
8	8	QUEEN MADE IN HEAVEN EMI
9	9	SEPULTURA ROOTS INTERCORD
10	14	SCHLUMPF MEGAPARTY VOL. 2 EMI
11	NEW	BAD RELIGION THE GRAY RACE SONY
12	11	ACE OF BASE THE BRIDGE METRONOME
13	5	NICK CAVE & THE BAD SEEDS MURDER BALLADS INTERCORD
14	13	KELLY FAMILY OVER THE HUMP EMI
15	15	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
16	12	MARIAH CAREY DAYDREAM COLUMBIA
17	10	SCHURZENJAGER TRAUME SIND STARKER ARIOLA
18	NEW	BABYLON ZOO THE BOY WITH THE X-RAY EYES EMI
19	NEW	2PAC ALL EYEZ ON ME MERCURY
20	NEW	JOAN OSBORNE RELISH MERCURY

FRANCE (SNEP/IFOP/Tite-Live)

THIS WEEK	LAST WEEK	SINGLES
1	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	4	CARUSO FLORENT PAGNY MERCURY
3	1	DIEU M'A DONNE LA FOI OPHELIE WINTER EASTWEST
4	3	MISSING EVERYTHING BUT THE GIRL WEA
5	9	SOIREE DISCO BORIS SONY
6	12	BALANCE TOI RECIPROK SONY
7	5	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
8	13	I GOT 5 ON IT LUNIZ VIRGIN
9	11	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
10	7	L'INSTANT X MYLENE FARMER POLYDOR
11	NEW	FALLING INTO YOU CELINE DION COLUMBIA
12	6	GOLDENEY TINA TURNER EMI
13	8	EARTH SONG MICHAEL JACKSON EPIC
14	15	FATHER AND SON BOYZONE POLYDOR
15	17	BUMP BUMP 740 BOYS SONY
16	10	BEAUTIFUL LIFE ACE OF BASE BARCLAY
17	18	VOYAGE EN ITALIE LILICUB REMARK
18	NEW	I DON'T WANNA BE A STAR CORONA POLYGRAM
19	20	CREEP RADIOHEAD EMI
20	16	TOO HOT COOLIO TOMMY BOY
ALBUMS		
1	1	CELINE DION D'EUX COLUMBIA
2	15	BIG SOUL BIG SOUL SONY
3	2	MARIAH CAREY DAYDREAM COLUMBIA
4	12	SEPULTURA ROOTS ROADRUNNER
5	5	QUEEN MADE IN HEAVEN EMI
6	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
7	7	ACE OF BASE THE BRIDGE BARCLAY
8	3	MYLENE FARMER ANAMORPHOSEE POLYDOR
9	11	JANE BIRKIN VERSIONS JANE MERCURY
10	6	CRANBERRIES NO NEED TO ARGUE ISLAND
11	9	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
12	19	VERONIQUE SANSON SANSON, COMME ILS L'IMAGINENT... WEA
13	8	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
14	14	POW WOW POW WOW REMARK
15	10	PIERRE PERRET CHANSONS EROTICOQUINES UNE MUSIQUE
16	13	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
17	NEW	LOU REED SET THE TWILIGHT REELING WEA
18	NEW	DANIEL BALAVOINE & DIANE DUFRESNE STAR-MANIA WEA
19	NEW	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
20	NEW	COOLIO GANGSTA'S PARADISE TOMMY BOY

ITALY (Musica e Dischi/FIMI)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES DBX
2	2	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
3	4	SPACEMAN BABYLON ZOO EMI
4	5	SO IN LOVE WITH YOU DUKE FLYING
5	3	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
6	10	MYSTIC MOTION DELURA/BILLIE RAY MARTIN FLYING
7	NEW	TOO HOT COOLIO TOMMY BOY
8	6	IT HURTS TI-PI-CAL FLYING
9	NEW	DEEP IN YOU TANYA LOUISE FLYING
10	7	X-FILES D.J. DADO SUBWAY
ALBUMS		
1	NEW	BRUCE SPRINGSTEEN THE GHOST OF TOM JOAD COLUMBIA
2	1	ZUCCHERO SPIRITODIVINO POLYDOR
3	NEW	GIORGIA STRANO IL MIO DESTINO LA COCCINELLA
4	2	VASCO ROSSI NESSUN PERICOLO... PER TE EMI
5	NEW	SEPULTURA ROOTS EDEL
6	4	ENYA THE MEMORY OF TREES WEA
7	NEW	SPAGNA LUPU SOLITARI EPIC
8	NEW	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
9	NEW	MINGHI AMEDEO CANTARE E D'AMORE EMI
10	NEW	NERI PER CASO STRUMENTI EASY

SPAIN (TVE/AFYVE)

THIS WEEK	LAST WEEK	SINGLES
1	8	CHILDREN ROBERT MILES GINGER
2	NEW	BIE REISE FRANKAL T 2 MAX
3	2	LIFT U UP 2 FABIOLA GINGER
4	NEW	JUMP FOR JOY 2 UNLIMITED BLANCO Y NEGRO
5	4	D-SIGNAL D-SIGNAL GINGER
6	5	NUNCA SIN TI ZAR MAX
7	7	SEX BUMP TWIST MO-DO MAX
8	1	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
9	6	DOCTOR BEAT FREE!! MAX
10	9	EX-P-CIAL EX-3 GINGER
ALBUMS		
1	1	GLORIA ESTEFAN ABIRIENDO PUERTAS EPIC
2	2	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION/SONY
3	6	KETAMA DE AKI A KETAMA MERCURY
4	4	SOUNDTRACK MENTES PELIGROSAS MCA
5	7	ENRIQUE IGLESIAS ENRIQUE IGLESIAS BAT DISCOS
6	3	NINO BRAVO 50 ANIVERSARIO POLYDOR
7	8	ENYA THE MEMORY OF TREES WARNER
8	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
9	NEW	PACO DE LUCIA ANTOLOGIA MERCURY
10	5	LUZ COMO LA FLOR PROMETIDA HISPAVOX

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100			MUSIC & MEDIA	IRELAND (IFPI Ireland)		
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES
1	1	SPACEMAN BABYLON ZOO EMI		1	NEW	HOW DEEP IS YOUR LOVE TAKE THAT RCA
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA		2	NEW	COMING HOME NOW BOYZONE POLYDOR
3	4	CHILDREN ROBERT MILES DBX		3	2	CHILDREN ROBERT MILES DECDNSTRUCTION
4	3	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO		4	1	DON'T LOOK BACK IN ANGER OASIS CREATION
5	5	JESUS TO A CHILD GEORGE MICHAEL VIRGIN		5	5	WANNA BE A HIPPIY TECHNOHEAD DEEP BLUE
6	6	I GOT 5 ON IT LUNIZ VIRGIN		6	3	ANYTHING 3T EPIC
7	7	EARTH SONG MICHAEL JACKSON EPIC		7	4	SPACEMAN BABYLON ZOO EMI
8	10	DON'T LOOK BACK IN ANGER OASIS CREATION		8	6	I GOT 5 ON IT LUNIZ VIRGIN
9	NEW	LEMON TREE FOOL'S GARDEN TOWN MUSIC/INTERCORD		9	9	ONE OF US JOAN OSBORNE BLUE GORILLA/MERCURY
10	8	WONDERWALL OASIS CREATION		10	NEW	I CAN'T GIVE YOU ANYTHING BUT MY LOVE OVER THE TOP EPIC
ALBUMS				ALBUMS		
1	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION		1	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
2	2	ENYA THE MEMORY OF TREES WEA		2	2	CORRS FORGIVEN, NOT FORGOTTEN LAVA/ATLANTIC
3	4	NICK CAVE & THE BAD SEEDS MURDER BALLADS MUTE		3	6	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
4	3	MADONNA SOMETHING TO REMEMBER MAVERICK/SIRE		4	4	RADIOHEAD THE BENDS PARLOPHONE
5	6	QUEEN MADE IN HEAVEN PARLOPHONE		5	NEW	SEPULTURA ROOTS ROADRUNNER
6	7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC		6	3	OASIS DEFINITELY MAYBE CREATION
7	9	MARIAH CAREY DAYDREAM COLUMBIA		7	8	BOYZONE SAID AND DONE POLYDOR
8	8	CELINE DION D'EUX EPIC/COLUMBIA		8	5	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS HUT/VIRGIN
9	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/SIRE		9	NEW	VARIOUS ARTISTS DANCE TIP 4 GLOBAL TELEVISION
10	5	ELTON JOHN LOVE SONGS ROCKET/MERCURY		10	10	SAW DOCTORS SAME OL' TOWN SHAMTOWN/MCA

BELGIUM			AUSTRIA (Austrian IFPI/Austrian Top 30)		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	3	SPACEMAN BABYLON ZOO EMI	1	1	SPACEMAN BABYLON ZOO EMI
2	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	2	10	LEMON TREE FOOL'S GARDEN EMI
3	2	JESUS TO A CHILD GEORGE MICHAEL VIRGIN	3	6	WE'VE GOT IT GOIN' ON BACKSTREET BOYS BMG
4	4	MISSING EVERYTHING BUT THE GIRL WARNER	4	8	MACARENA LOS DEL RIO BMG
5	9	DIEU M'A DONNE LA FOI OPHELIE WINTER WARNER	5	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
6	NEW	CHILDREN ROBERT MILES BMG/ARIOLA	6	7	MISSING EVERYTHING BUT THE GIRL WARNER
7	5	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE	7	NEW	CAPTAIN JACK CAPTAIN JACK EMI
8	7	WONDERWALL OASIS SONY	8	3	EARTH SONG MICHAEL JACKSON SONY
9	6	POCAHONTAS—UNE LEGENDE INDIENNE NATIVE SONY	9	5	ALLRIGHT DOUBLE VISION ECHO-ZYX
10	8	GOLDENEYE TINA TURNER EMI	10	4	KNOCKIN' DOUBLE VISION ECHO-ZYX
ALBUMS			ALBUMS		
1	1	FLORENT PAGNY BIENVENUE CHEZ MOI MERCURY	1	2	NICK CAVE & THE BAD SEEDS MURDER BALLADS ECHO-ZYX
2	2	CELINE DION D'EUX COLUMBIA	2	NEW	SEPULTURA ROOTS SONY
3	4	DANIEL BALAVOINE BALAVOINE BARCLAY	3	5	DIE TOTEN HOSEN OPIUM FURS VOLK WARNER
4	3	MYLENE FARMER ANAMORPHOSEE POLYDOR	4	3	VANESSA-MAE THE VIOLIN PLAYER EMI
5	6	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY	5	6	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
6	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	6	1	SOUNDTRACK DANGEROUS MINDS MCA
7	10	MARIAH CAREY DAYDREAM COLUMBIA	7	NEW	ZILLERTALER SCHURZENJAGER TRAUME SIND STARKER TYROLIS
8	NEW	PIERRE PERRET CHANSONS EROTICOQUINES UNE MUSIQUE	8	9	WIENER PHILHARMONIKER NEUJAHRS KONZERT 1996 BMG
9	NEW	PATRICK BRUEL ON SETAIT DIT—LIVE 96 RCA	9	10	TORI AMOS BOYS FOR PELE WARNER
10	6	SANDRA 18 GREATEST HITS VIRGIN	10	NEW	COOLIO GANGSTA'S PARADISE WARNER

DENMARK (IFPI/Nielsen Marketing Research)			NORWAY (Verdens Gang Norway)		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	SPACEMAN BABYLON ZOO EMI	1	1	SPACEMAN BABYLON ZOO EMI
2	3	MISSING EVERYTHING BUT THE GIRL WARNER	2	2	VELVET SAVOY WARNER
3	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	3	3	I GOT 5 ON IT LUNIZ VIRGIN
4	4	JESUS TO A CHILD GEORGE MICHAEL EMI	4	4	I WISH SKEE-LO MEGA
5	6	I GOT 5 ON IT LUNIZ VIRGIN	5	6	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
6	5	DO YOU REALLY WANT ME (SHOW RESPECT) ROBYN BMG	6	5	MISSING EVERYTHING BUT THE GIRL WARNER
7	8	EARTH SONG MICHAEL JACKSON SONY	7	8	WONDERWALL OASIS SONY
8	7	BABY BOY ME & MY EMI	8	9	FATHER AND SON BOYZONE POLYGRAM
9	10	WONDERWALL OASIS SONY	9	7	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
10	9	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN SONY	10	10	DET VACKRASTE CECILIA VENNERSTEN ARCADE
ALBUMS			ALBUMS		
1	1	TV*2 RYS BRUDEN EMI	1	NEW	SAVOY MARY IS COMING WARNER
2	9	SAVAGE ROSE BLACK ANGEL MEGA	2	1	NICK CAVE & THE BAD SEEDS MURDER BALLADS MD
3	4	CAROLINE HENDERSON CINEMATAZIC BMG	3	NEW	MOTORPSYCHO BLISSARD SONY
4	7	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY	4	NEW	VOMMOL SPELLEMANNSLAG VOMMOLMUSIKKEN SONET
5	2	ME & MY ME & MY EMI	5	2	PELTZ COMA BMG
6	3	ENYA THE MEMORY OF TREES WARNER	6	5	FREE THE SPIRIT PAN PIPE MOODS TWO POLYGRAM
7	8	SMOLFERNE SMOLPEHITS VOL.1 EMI	7	4	ENYA THE MEMORY OF TREES WARNER
8	NEW	MARIAH CAREY DAYDREAM SONY	8	3	JORN HOEL SOULSVILLE WARNER
9	10	OSTKYST HUSTLERS VERDENS LENGSTE RAP PLADecomPAGNIET	9	8	CECILIA VENNERSTEN CECILIA VENNERSTEN ARCADE
10	6	MOONJAM MOONJAM'S GREATEST REPLAY	10	6	MADONNA SOMETHING TO REMEMBER WARNER

PORTUGAL			HONG KONG (IFPI Hong Kong Group)		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	DELFIN O CAMINHO DA FELICIDADE ARIOLA	1	1	ANDY HUI MOST PAINFUL FOR A MAN CAPITAL ARTISTS
2	2	ENRIQUE IGLESIAS ENRIQUE IGLESIAS HOME/BAT	2	NEW	BEYOND MARVELOUS ROCK
3	3	NICK CAVE & THE BAD SEEDS MURDER BALLADS MUTE	3	NEW	PRISCILLA CHAN FULLY SATISFIED POLYGRAM
4	5	XUTOS & PONTAPES XUTOS AO VIVO ANTENA 3 POLYDOR	4	NEW	VARIOUS ARTISTS EMI NO. 1 HITS VOL. 2 EMI
5	NEW	YANNI LIVE AT THE ACROPOLIS PRIVATE	5	NEW	JEFF CHENG DEEPLY IN LOVE EMI
6	4	MADONNA SOMETHING TO REMEMBER ARNER	6	NEW	ALAN TAM ONE AND ONLY POLYGRAM
7	8	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI	7	4	TRACY SU FALL IN LOVE WITH YOU NATURALLY ROCK
8	NEW	SEPULTURA ROOTS ROADRUNNER	8	NEW	VARIOUS ARTISTS COMING OF THE QUEEN POLYGRAM
9	NEW	IRIS VAO DAR BANHO CAO VIDISCO	9	3	SOUNDTRACK YOUNG & DANGEROUS BMG
10	6	ELTON JOHN LOVE SONGS MERCURY	10	6	AMANDA LEE I LIVE FOR MYSELF ROCK

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAPAN: Earthy passion and a gutsy delivery are not qualities usually associated with female vocalists from this country. Cuteness, not technical skill, is often what counts. But every so often, a Japanese chanteuse who invalidates that stereotype appears on the scene. Billed as the "queen of nu R&B," Harumi Tsuyuzaki, 21, recently made a stunning debut on the Tokuma Japan Communications label with simultaneous releases of English- and Japanese-language versions of a four-song CD titled "Time." Unlike many Japanese artists, Tsuyuzaki has a self-assured command of English that sounds entirely natural. "Time" and her self-titled debut album were recorded in Los Angeles and Tokyo with both American and Japanese musicians. Besides being a powerful singer, whether on uptempo numbers or ballads, Tsuyuzaki plays piano, drums, and saxophone and is also a songwriter and arranger. She is due to make her live debut at the end of April at Tokyo's Club Quattro. Meanwhile, there is talk of shopping her music in the U.S. in an effort to land a licensing deal there. **STEVE McCLURE**

SOUTH KOREA: If this country is really opening up to outside musical influences, it seems that local artists rather than multinational companies are helping to force the issue. Four years ago, 25-year-old Lee Sang Eun took an extended sabbatical from a successful recording career to travel and widen her musical perspectives. She spent time in the U.S. and Japan, where her latest release, "Gongmudohaga," was recorded for PolyGram Far East. The album is an introspective reflection on her foreign experiences, blending jazz, blues, ambient rock, and traditional Korean music into a mix that Lee hopes will encourage other local artists to make their own personal explorations. **MIKE LEVIN**

U.K.: There has been a quiet but persistent excitement building around singer/songwriter Charlie Dore since her return to active duty with her first album in 13 years, "Things Change" (Black Ink Records), which was supported by a series of live dates in January. She is set to release, on April 22, a rerecorded version of "Pilot Of The Airwaves," the delightful country-pop song that first reached the lower rungs of the U.K. singles chart in 1979. Although the original version of the song earned accolades across the board, success eluded her in the '80s, and she has resisted the temptation to return to the tune, until now. "I've finally found the distance I needed to be able to treat the song with a degree of irreverence," she says. "I've turned it upside down and pulled the wiring out, had a good tinker with it, and generally approached it as if I were covering someone else's song." More live dates are planned, including a return to London's Borderline May 9. Dore's hourlong set at this intimate venue in January, with a six-piece band that included her co-writer, guitarist, and keyboard player Julian Littman, demonstrated the depth, variety, and humor of a soft-rock style that deserves more attention the second time around. **KWAKU**

SINGAPORE: Despite the continuing dominance of international record companies, some independent labels clearly believe the Asian music industry is still open to competition. Taiwan's Rock Records has struck an important indie deal in Singapore with Japanese dance label Avex Trax to distribute Avex's Japanese product, expanding on a deal that also encompasses Taiwan and Indonesia. Rock Records now releases such Avex acts as trf, Hiromi and MC At, along with its top-selling compilation "Dance Matrix 1995." **PHILIP CHEAH**



RUSSIA: The unplugged bandwagon has reached Russia, with pop, rock, and even heavy metal acts all lining up to play acoustic sets in small clubs. The most noteworthy event, so far, was by legendary Russian rock group Voskresenie, which recently sold out three shows at the prestigious Rossia concert hall in Moscow. The band showcased material from its live album, "We Love You," which has already sold 5,000 copies. It is the first release on the SilencePro label, a company better known for its work in the design, construction, and leasing of public address and lighting systems and as an occasional concert promoter. "Sometimes it is easier to do everything yourself—posters, tickets, T-shirts, etc.—than to just lease your stage lights and sound to somebody," says Michail Kapnik of SilencePro. Besides "We Love You," Voskresenie has simultaneously released a self-titled album on PolyGram Russia, with whom the band has inked a long-term contract. **ERKIN TOUZMOHAMED**

NETHERLANDS: "Bringing it all back home" seems to be the motto for country-rock band Thunderin' Hearts (VAN Records/BMG). The Den Bosch-based group will get the chance fully to assimilate its American country-rock influences (mixed with elements of Celtic folk) when it performs at Austin, Texas' prestigious South by Southwest festival in mid-March. The band is booked to play an acoustic set at the Austin Convention Center on Thursday (14), followed by a fully plugged-in performance at Maggie Mae's on Friday (15). Having toured in the Netherlands with musical soulmates the Brandos from New York, Thunderin' Hearts won both critical acclaim and national airplay. In the band's Dutch press clippings, Bruce Springsteen and John Mellencamp figure prominently as musical reference points, and Creedence Clearwater Revival should also be added. The Texas visit will kick off with a welcome concert at Austin Airport, followed by other promotional activities. Alternative rock, album rock, and college radio will be the obvious targets in the U.S. for Thunderin' Hearts' new single, "Blue Sky." The song is taken from the band's self-titled debut album, produced by American veteran Steve Mendell, who has worked with Neil Young, Bob Dylan, and Stevie Ray Vaughan. Thunderin' Hearts is not the first Dutch band to be featured at South by Southwest. Last year, Hallo Venray, another of the acts on VAN's ever-expanding roster, performed along with the Prodigal Sons (Munich Records). **ROBERT TILLI**

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German Showcase '96

A BILLBOARD ECHO AWARDS EXPANDED SECTION

ECHO CLOSEUP

FETTES BROT

Echo Award: Best national newcomer

Album: "Auf einem Auge bloed"

Label/Distributor: Intercord

Manager: Jens Herrndorf

Publisher: Freibank Musikver-
age

Booking Agent: MZEE Book-
ing



Echo Awards' Profile Climbs

Morissette, Turner, Meat Loaf Perform

■ BY WOLFGANG SPAHR
and ADAM WHITE

HAMBURG—Five days before her Grammy sweep, North America's hottest new star was rocking out in a hall here.

The fact that Alanis Morissette fit Germany's 1996 Echo Awards, held Feb. 23, into her exploding work schedule is the clearest evidence yet of how important the event has become in this, its fifth year.

Just one worldwide star (another Canadian, Bryan Adams) showed up at the '95 ceremonies in Munich; this year, Morissette, Tina Turner, and Meat Loaf came to play.

"The Echo baby," says German Phono Academy president Gerd Gebhardt, "has grown up." The academy organizes the annual event; Gebhardt is also managing director of WEA Records Germany.

While the turnout of international names tripled at the '96 Echo Awards, the size of the audience quadrupled. For the first time, the audience included members of the public alongside music professionals. Fans made their presence felt with tambourines, banners, cheers, and a hum of excitement that counterbalanced the cool demeanor of the industry crowd.

Last year, the Echo audience was approximately 700 in a Bavarian TV studio; this year, it numbered around 3,000 (half from the public)

in Hamburg's more convivial Congress Center.

When Morissette cranked out her current German single, "You Oughta Know," the hall was electrified. When Meat Loaf sang "Not A Dry Eye In The House," the house responded with cheers. And when Turner came onstage in an eye-popping black dress to perform her newest single, "Whatever You Want," the audience gave her one of the night's two standing ovations.

Morissette won a 1996 Echo as best international newcomer. Honors were also given to Madonna (best international female rock/pop artist) and Vangelis (best international male rock/pop artist), although neither could attend.

But the Echo Awards are, first and foremost, a celebration of German talent, and the new wave of national stars showed up in force to claim their 1996 accolades (Billboard, March 9). That was apparent when the up-and-coming hip-hop duo the Rodelheim Hartreim Project, tuxedo-clad, opened the show with a string-backed rap. They then presented the night's first Echo to Schwester S., whose equally urban music earned her the prize for best female rock/pop artist.

Rap and hip-hop stylings took center stage again when Echo winners Fettes Brot and Die Fantastischen Vier performed. "We're pleased to get another Echo," said

the latter group's Thomas D., "because we broke the last one when we got home."

Young dance music star Mark' Oh, "pure" German rockers Pur, and jazz-funksters Jazzkantine were also among honorees, as was producer Annette Humpe, lauded for her work with such '90s German stars as Die Prinzen, Sin With Sebastian, and Luciletric.

The current comedy boom in Germany was reflected in the Echo presented to Die Doofen, whose name translates to "the stupid," for best comedy production. The pair also performed during the awards ceremony. Last year, their Sing Sing/BMG Ariola album, "Lieder die die Welt Nicht Braucht" was a top 5, platinum-certified success.

Such fresh faces as La Bouche, Real McCoy, and Scatman John triumphed in other Echo categories, and all three were recognized for their sales achievements outside Germany. During his acceptance remarks, John thanked "all the people in the world who stutter," while members of La Bouche and Real McCoy offered American-style acceptance comments, thanking God and Arista's Clive Davis, respectively, for helping them achieve career goals. Thomas Stein, president of BMG GSA, was also cited several times during the Echos for

(Continued on next page)



REAL McCOY

Echo Award: Most successful production abroad

Album: "Another Night"

Label/Distributor: Hansa/BMG Ariola

Manager: David Brunner

Publisher: Various

Booking Agent: David Brunner

SCATMAN JOHN

Echo Award: Best national rock/pop single

Album: "Scatman's World"

Label/Distributor: RCA/BMG Ariola Hamburg

Manager: Manfred Sehringer

Publisher: EMI Music Publishing, BMG UFA

Booking Agent: Joint Venture Concerts



German Acts Show Promise, Variety

Majors, Indies Stocking Repertoire With Domestic Talent

■ BY WOLFGANG SPAHR
and ELLIE WEINERT

German record companies aim to boost the share of domestic repertoire in the national charts with a wealth of new national releases over the next few months.

There has arguably never been such a variety of new albums as those planned for 1996. Here's a sample of the acts cited as priorities by German companies for the first half of this year.

• **The Leningrad Cowboys** are the most promising act this year for BMG Ariola Munich, reports Matthias Immel, product coordinator for the markets of Germany, Switzerland, and Austria. "Leningrad Cowboys Go Space" will be released March 25.

"We expect this album to do well because it is an excellent rock'n'roll production," says Immel. "The band has achieved international cult status, which was documented by its performance with the Red Army Choir at the U.S. MTV Awards in September 1994. We're certain the

upcoming album will boost their enormous popularity and become a top seller."

• The debut album from Tic Tac Toe has raised great expectations at BMG Ariola Hamburg, says Eckhart Gundel, head of A&R. The band comes from Germany and offers what Gundel describes as "an entirely new style" of rap-oriented pop music.

He predicts that the album—titled "Ruhrpottniggaz" and due in late March—will immediately sell more than 100,000 units. Says Gundel, "The album is superb and completely different from anything we've ever had before. The group raps in a language without any precedent in the German music market."

• **DJ Bobo** is the flagship act on the EAMS label and will remain the label's No. 1 artist for 1996, reports Helmut Oswald, head of A&R. The single "Love Is The Price," released in January, broke into the top 20 on the German singles chart, while additional singles are expected from the 1995 album, "Just For You." A

new album, "Victory," is due in October.

EAMS is determined to break DJ Bobo in the Anglo-American territories this year. Says Oswald, "Great songs, positive charisma, and exceptional live performance provide a good basis for upcoming productions to reach even broader acceptance."

• "Passion," the new album from tenor José Carreras on the classical Erato label, is benefitting from an unusual marketing campaign by EastWest Records in Germany that is expected to fuel sales of the album in Germany and other European markets. Boxing champion Henry Maske invited Carreras to perform the song "Amore Perduto" prior to the world championship fight in Dortmund on Feb. 17, an event viewed by an estimated television audience of 12 million. "Event marketing—music combined with popular sports—is the best way to reach millions of people and the top of the European charts," says Juergen Otterstein, GM of EastWest

(Continued on page 72)

ECHO CLOSEUP

LA BOUCHE

Echo Award: Best national dance single

Album: "Sweet Dreams"

Label/Distributor:

Hansa/BMG Ariola

Manager: Lois Chisoom

Publisher: Various

Booking Agent: Armin Rahn



PUR

Echo Award: Best national group

Album: "Abenteuerland"

Label/Distributor: Intercord

Manager: Life Act Music

Publisher: Kick, BMG UFA

Booking Agent: Life Act Music



ECHO CLOSEUP

SCHWESTER S.

Echo Award: Best national female artist
Album: "S ist soweit"
Label/Distributor: MCA/BMG Ariola
Manager: Dr. Udo Kornmeier
Publisher: PolyGram Songs
Booking Agent: Marek Lieberberg



HOWARD CARPENDALE

Echo Award: Best male schlager/volksmusic artist
Album: "'95"
Label/Distributor: Polydor/PolyGram
Manager: Dieter Weidenfeld
Publisher: Warner/Chappell Music
Booking Agent: Funke



DIE DOOFEN

Echo Award: Best national comedy act
Album: "Lieder, die die Welt nicht braucht"
Label/Distributor: Sing Sing Records/BMG Ariola
Manager: Sing Sing Records
Publisher: George Glueck Musik
Booking Agent: Sing Sing Records



ECHO AWARDS' PROFILE CLIMBS

(Continued from preceding page)

his role in boosting German talent to the rest of the world.

One leading German newspaper, Bild, called the awards show "a triumph of young stars," reinforcing the night's neophyte flavor. "[They] stole the show from the established artists," it added, noting that established names, such as Herbert Groenemeyer, Marius-Mueller-Westernhagen, and Peter Maffay, "went home empty-handed." One veteran winner was Howard Carpendale, who took an Echo in one of the folk music/German pop music categories; he was not present.

Such absences drew comment from industry professionals. "I can understand that some international stars can't make it," says Michael Kudritzki, managing director of music publisher Edition Intro, "but there really is no excuse for artists like Carpendale and the Kelly Family."

The no-show of most of the Kelly Family's nine members disappointed others in the audience, including the hundreds of young music fans who jammed the inside and outside of the Congress Center. The Irish-born, German-based group is one of the top sellers in the GSA markets, and it won this year's Echo for best international rock/pop act. The Family had a conflicting engagement at Italy's Sanremo Song Festival and sent members Jimmy and Patricia to perform at the Echos.

One artist who was present was 25-year music veteran Klaus Doldinger, who was honored for his lifetime's work. He appeared completely taken aback at the presen-

tation and was almost at a loss for words. The Congress Center audience, nonetheless, gave him the night's second standing ovation as Doldinger's onetime drummer Udo Lindenberg awarded him the Echo.

"This year's event was great," says Wolf-Dieter Gramatke, president of PolyGram Germany, echoing the views of others polled by Billboard. Gramatke says the decision to allow the public into the show was clearly the right one, and he commends master of ceremonies Thomas Ohrner, a German radio personality, for strong, cohesive hosting.

The PolyGram executive says that some of the Echo categories need improved definitions, however. "The Kelly Family isn't really an international group," he says. Nor is the folk music/schlager category correctly defined, in Gramatke's opinion.

However, Edition Intro's Kudritzki says, "A lot has clearly been learned from past experience," adding that this year's show was "very good and well-organized, especially the performances by Tina Turner and Die Doofen."

EMI Electrola's Birgit Kurth adds, "The awards get better and more professional with every passing year." One goal for future shows, she says, should be the presence of more international acts, which "would give the event greater publicity and make the awards more prestigious."

Even now, the Echos reverberate resoundingly. The Phono Academy's Gebhardt drew much applause from the audience as he opened the show

by noting, "Last year was probably the German music market's most successful year to date. National productions accounted for 35% of the album charts and as much as 50% of the singles charts. At certain times, as many as seven German productions were in the top 10 albums."

Gebhardt said that 61 million albums and 20 million singles were sold in Germany in 1995, "meaning that every second single and every third album finding a buyer in Germany came from our creative kitchen." And, he stressed, "never before have the ears of the rest of the world been so receptive to German music than today."

The Echo Awards were broadcast live by Radio Hamburg and were due to be nationally televised in prime time March 7 by ZDF. Gebhardt estimated at press time that the show would attract an audience of 4 million viewers.

Next year, the awards show—which was held in Cologne in 1992, Berlin in '93, and Frankfurt in '94—is expected to move south. Gebhardt told Billboard, however, that he favors an eventual permanent site for the event, envisioning a situation where one city would offer incentives to become home of Germany's most important music industry event.

The 1997 Echo Awards will also maintain the new voting procedure introduced this year, whereby honorees are chosen not only on the basis of the previous year's chart performance (as measured by Media Control) but also by the votes

(Continued on page 76)

WHO D.J. BoBo WHAT A Story of Success WHY

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STUDIO 242

1993

ECHO AWARD "BEST FEMALE INTERNATIONAL ARTIST"

CHER

1994

ECHO AWARD "BEST NEWCOMER ARTIST LOCAL"

ILLEGAL 2001

1995

VIVA COMET AWARD

SCHWESTER S.

1996

ECHO AWARD
"MOST SUCCESSFUL LOCAL FEMALE ARTIST ROCK/POP"

SCHWESTER S.

HERE ARE OUR LOCAL COMPETITORS FOR 1997:

RÖDELHEIM
HARTREIM PROJEKT

STEPHAN REMMLER

ILLEGAL 2001

SCHWESTER S.

STEFAN GWILDIS

NOBLE SAVAGES

LISA

SURRENDER DOROTHY

CHRISTIAN
VON RICHTHOFEN

MCA
WE LOVE TO WIN

German Showcase '96

A BILLBOARD ECHO AWARDS EXPANDED SECTION

GERMAN MAJORS, INDIES STOCKING REPERTOIRE WITH DOMESTIC TALENT

(Continued from page 69)

Germany.

• Jorg Hacker, head of A&R at edel, is placing great store in Scooter's new album, "Back In The U.K.," to be released in March. Hacker is confident that the dance CD will quickly go gold in Germany [250,000 units] and hopes for worldwide sales exceeding 500,000 units.

Says Hacker, "All five singles released so far have reached gold status in Germany." Beyond the GSA region, Scooter has had great success in Ireland, England, the Benelux region, France, Spain, Italy, Australia, and Japan. The first single from the album, the title track, has already entered the German top 10.

The album has been renamed "Back To Ireland" for the Irish market, where three of Scooter's five singles have hit No. 1.

• In early April, EMI Electrola in Cologne will be giving all it has to push Tina Turner and her "Wildest Dream" album. Turner, who formerly resided in Cologne and now lives in Switzerland, has strong ties to the GSA.

"We think that this release is going to do extremely well, as Tina enjoys such prestige, and it has been a long time since her last studio album," says product manager Marco Quirini.

"Goldeneye," the first Turner single to chart in Germany since "We

Don't Need Another Hero" 10 years ago, has already gone gold. Quirini says that EMI Electrola is aiming for sales of more than 800,000 units in Germany, where Turner will stage a stadium tour this summer.



LENINGRAD COWBOYS

• Intercord Records received a Christmas present when both the single and album from the newly signed Fool's Garden charted in Germany on Dec. 25. The release of "Lemon Tree," a melodic pop single with Beatlesque charm, turned out to be a monster airplay hit, fueling top five chart action for the group's debut album, "Dish Of The Day." Intercord hopes to break the act this year in the U.K. and other markets.

• Koch International reports that its top priority for early 1996 is the six-piece German-language act Die

Paldauer, whose current album, "Unendlich Glücklich" (Endless Happiness) has cracked the top 40 on the German album chart.

"In 1995, we were able to sell 150,000 copies of their debut album," says Franz Selb, head of national A&R. "We believe we can surpass this success with our marketing and advertising campaign—and the fact that the group is among the best that the German schlager music has to offer."

• Sandra Molzahn of the highly successful, Berlin-based dance label Low Spirit will be releasing the "Mayday X" compilation at the end of March, with a techno party planned to promote the project four weeks later at the Wesfalahalle in Dortmund.

Based on Low Spirit's strong reputation in the dance genre, Molzahn projects sales of more than 200,000 units for "Mayday X." The lineup of acts is still to be confirmed.

In addition to the GSA, "Mayday X" will be released in the Benelux, Finland, and Sweden.

• The opening performers at this year's Echo Awards, the Rodelheim Hartreim Project (RHP), are a major priority for MCA Music Entertainment. The German hip-hop pair's second studio album, "Zurück Nach Rodelheim" (Back To Rodelheim), shipped Feb. 26. The label is expecting sales of about a quarter

million units.

The debut release by RHP's Moses Pelham and Thomas Hoffman, "Direkt Aus Rodelheim" (Direct From Rodelheim), sold more than 120,000 copies, according to



DJ BOBO

MCA Music Entertainment Germany A&R chief Uwe Meyer-Durkop. "This album is stronger than the first," he says, "and I'm sure it will reach a bigger target audience."

RHP's live performance skills are an important part of their appeal. Last year, they went on tour with a five-man band, not a DAT playback machine.

• The new head of A&R and marketing at Mercury, Boris Loehe, will be placing his bets in the new few weeks on K.O. Featuring Michael

Buffer. The single "Let's Get Ready To Rumble" has gotten a strong response from retail, setting up the album due in April.

The distinctive voice of Buffer, the famed boxing announcer who gained acclaim with his "Let's Get Ready To Rumble" calls at world boxing championships, is overlaid with a beat and a female soul voice by producers Tony Catania and Ingo Kays, the team behind Seatman.

Buffer attended the world championships with title-holder Maske to promote the single in Germany. Says Loehe, "Everything is possible, from platinum to double-platinum [domestically], as we already have release guarantees for all of Europe. The Americans are also interested."

• Metronome's key new release is the album "Heul Doch" from the newly signed group Maria Perzil, which shipped Feb. 20.

The act has been acclaimed by German media as an alternative rock sensation. "Maria Perzil is a breath of fresh air to our music industry," wrote Soundcheck magazine. The album comprises German, French, and English lyrics in a style that straddles pop, rock, funk, folk, and jazz. The group is made up of Markus Kruger (bass, vocals), Thomas Bornemann (drums), and

(Continued on page 76)

Congratulations!!!
 Congratulations!!!
 Congratulations!!! Echo
 1996

BMG Entertainment congratulates the winners of
 "Echo - Deutscher Schallplattenpreis 1996" (German Record Award 1996)



REAL McCOY

The most successful national act outside Germany in 1995



LA BOUCHE

The most successful national dance single in 1995

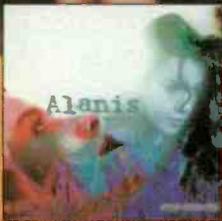
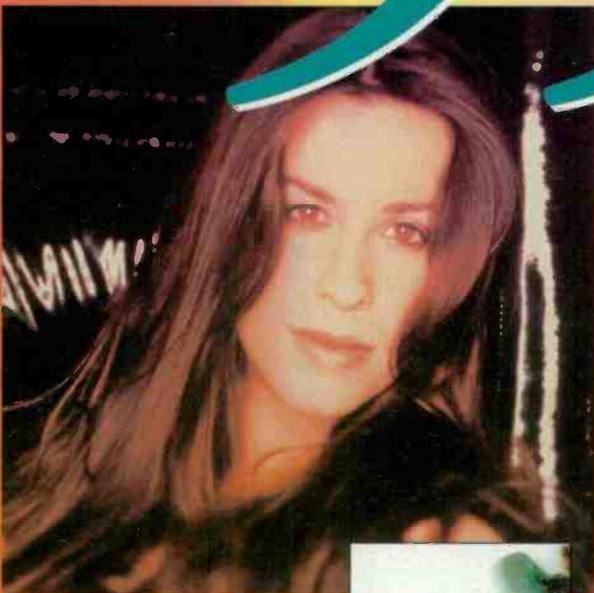
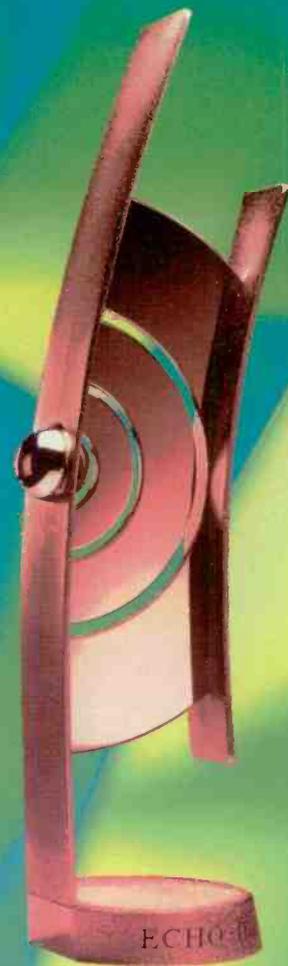


SCATMAN JOHN

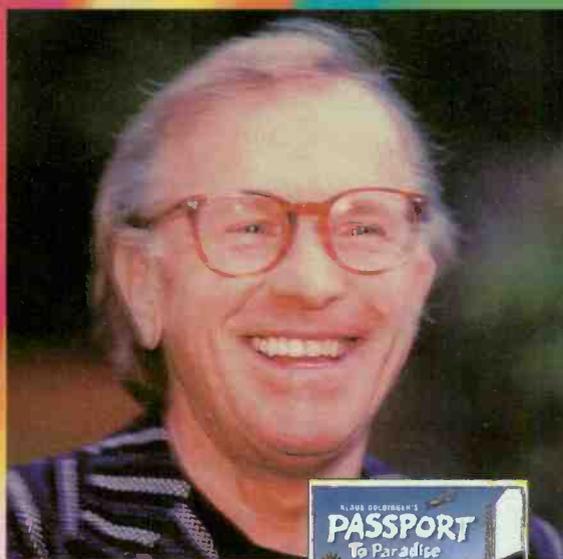
The most successful national rock-pop-single in 1995



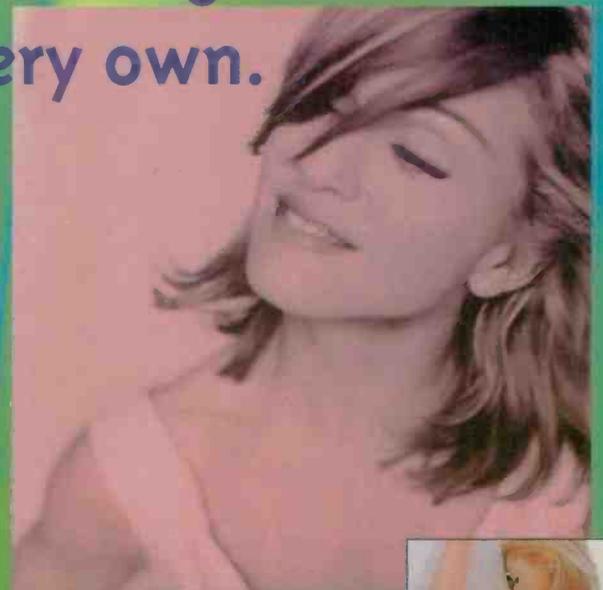
ECHO



ALANIS MORISSETTE -
International newcomer of the Year.
Congratulations! Her album „Jagged Little Pill“ is still climbing the german charts!



KLAUS DOLDINGER -
Lifetime achievement award.
Congratulations! His forthcoming album „Passport To Paradise“ will be released in April.



MADONNA -
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Echo 1996

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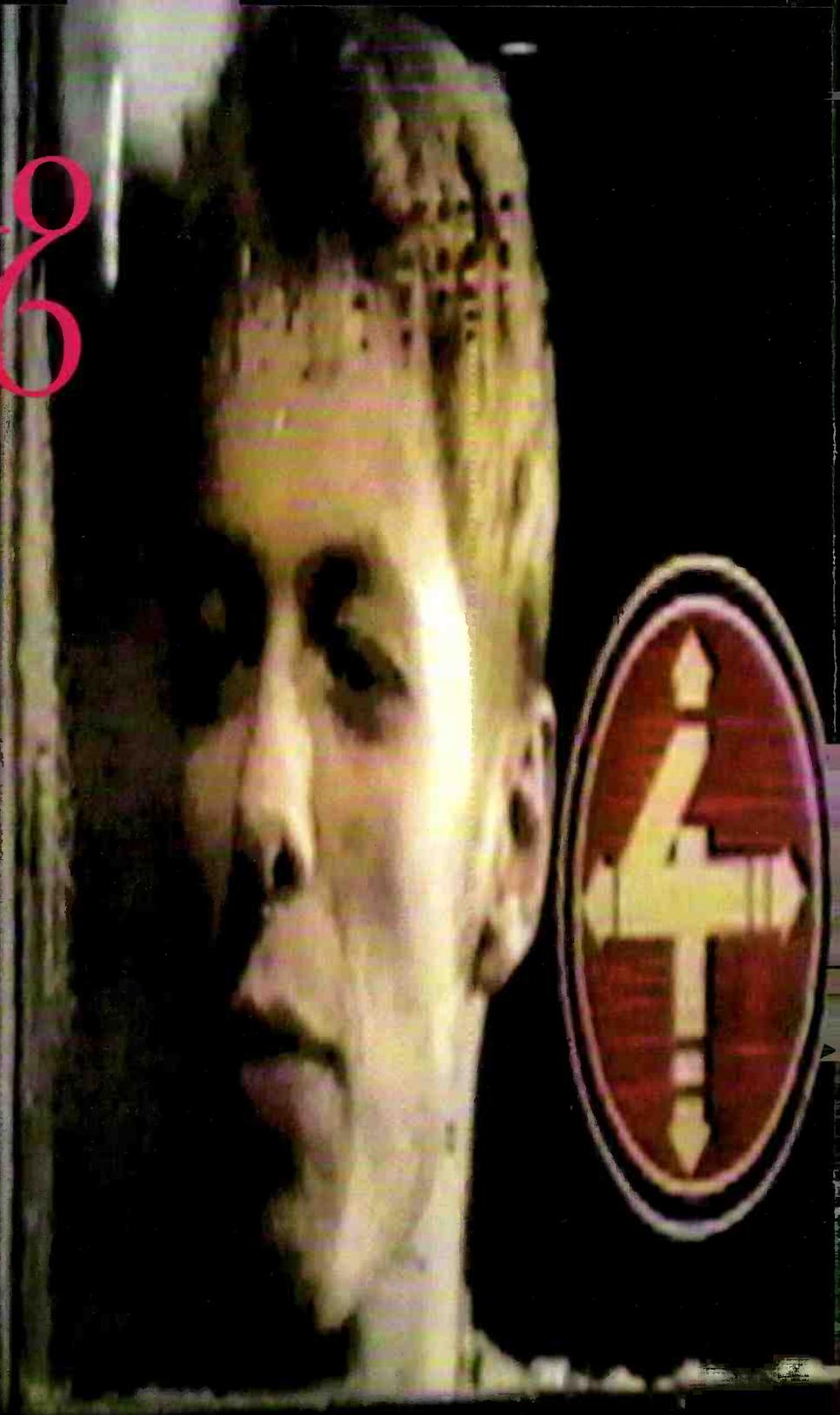


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Hippy-metal's finest expression



Sony Music Germany

The language is German - the music universal



Best local video

Die Fantastischen Vier "Sie ist weg", the number one single from the platinum hiphop album



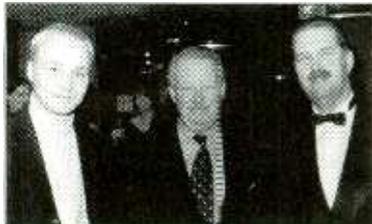
epic
COLUMBIA



Publishers Norbert Masch, left, and Juergen Grunwald bump heads, but not professionally: They are co-managing directors of Warner/Chappell Music Germany.



EMI Music Europe president Rupert Perry, left, socializes with BMG Entertainment International president Rudi Gassner.



Producers Juergen Backes, left, and Holger Mueller, center, talk shop with Warner Music Europe president Manfred Zumkeller.

Echos '96 A Resounding Success

HAMBURG—The Echo Awards this year were bigger in size and stature than ever before. The site of the '96 awards show, the Congress Center here, accommodates 3,000 people (compared to the 700-seat venue in Munich last year), and the show featured performances by Tina Turner, Meat Loaf,

and Alanis Morissette, as well as such top German acts as Pur, Die Fantastischen Vier, Fettes Brot, Scatman John, La Bouche, Die Doofen, and RHP. The after-party saw hundreds of German industry professionals toast the success of the event—now in its fifth year—and the artists.



Warner Music Europe president Manfred Zumkeller and WEA Germany managing director Gerd Gebhardt and marketing director Bernd Dopp mingle with the Warner artists who attended the '96 Echos. Pictured in the front, from left, are Dopp, Klaus Doldinger, Floy, Alanis Morissette, Penelope Houston, and Max Sharam. In back, from left, are Achim Reichel, Zumkeller, four members of Bed & Breakfast, Marius-Mueller Westernhagen, and Gebhardt.



Taking a camera break, from left, are Heinz Canibol, managing director of MCA Music Entertainment Germany; Helmut Fest, president of EMI GSA; Gerd Gebhardt, Phono Academy president and managing director of WEA Records Germany; and Wolf-Dieter Gramatke, president of PolyGram Germany.



Members of the Rodelheim Hartreim Project enjoy the after-show celebrations.



Michael Stark, managing director of MSM Songs, left, relaxes with BMG GSA president Thomas Stein.



Klaus Doldinger and his wife, Inge, celebrate the musician's lifetime-achievement award, presented during the '96 Echo Awards.



Juergen Otterstein, left, managing director of EastWest Records Germany, is greeted by producer/artist (U96) Alex Christensen.

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"DANCE SINGLE NATIONAL"

"COMPUTERLIEBE" **GOLD!**

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BESTSELLING GERMAN SINGLE 1995

ECHO NOMINATION
"FEMALE ARTIST INTERNATIONAL"

BJÖRK

CURRENT SINGLE "IT'S OH SO QUIET"
(ONE LITTLE INDIAN/POLYGRAM)
CURRENT ALBUM "POST"

MADONNA

CURRENT SINGLE "YOU'LL SEE" (SIRE/WEA)
CURRENT ALBUM "SOMETHING TO REMEMBER"
GOLD!
ALSO INCLUDING "ONE MORE CHANCE"



peermusic
we make music happen
HAMBURG

GERMAN MAJORS, INDIES STOCKING REPERTOIRE WITH DOMESTIC TALENT

(Continued from page 72)

Johannes Schelp (guitar, vocals).

• For Motor Music, the new album "She" by Philip Boa & the Voodoo Club is the key release of early '96. After the previous success of the albums "Boaphenia" and "God," Petra Husemann of Motor Music is confident that "She," released this month, will push Boa even higher up the charts.

Husemann considers Boa to be the greatest German-language alternative artist and projects sales of more than 150,000 CDs. The single "Bells Of Sweetness," a mix by Scatman Producers Catania and Kays, was released in mid-February. The Boa album will also be sold in Holland. The act calls its music "voodoo trance," a combination of house and other types of current dance music.



FOOL'S GARDEN

• Karin Heinrich, head of A&R/marketing at Polydor, is expecting great things for Howard Carpendale's new album, "Kein Typ Fur Eine Nacht." With 20 years of suc-

cess behind him, Carpendale is a top-selling German pop artist.

"This CD was self-produced by Carpendale and, in terms of the songs and production, is his best offering on the Polydor label to date," says Heinrich. "The extremely favorable media response bears out our confidence."

Released this month, the album will be available throughout the GSA. His last albums have each sold more than 150,000 units in Germany.

• George Glueck, owner of the Sing Sing label in Berlin, will be concentrating on Luciletric, whose single "Liebe Macht Dumm" provides a first taste of her new album, scheduled for April release.

With songs such as "Maedchen," Luiletric's German-language pop has long since reached gold status.

Says Glueck, "I expect the new album to outstrip the last production, which sold a total of more than 650,000 copies in Germany." Glueck also projects excellent sales in the Benelux countries.

• A German-language rock band that bears the name of its lead singer, Gagu, has Sony Music Frankfurt in high gear. The band members, with an average age of 25, are already recording and performing veterans. Their self-titled debut album is due in April, with a national tour set for the summer and fall.

Sony is committed to the band "merely because Gagu will turn you on," says Oliver Richter, senior product manager. "Their lyrics and music go well together, and the band and Sony are an ideal combination. They will make their way." Sony aims to break the band in the GSA before turning to other key markets.

• Virgin Records has signed a direct deal with the Walkabouts of Seattle, who previously recorded for Subpop. "Devil's Road," the group's debut album for Virgin Germany, was recorded in Cologne with opulent, melancholy string arrangements cut with the Philharmonic Orchestra of Warsaw.

"The Walkabouts have all the makings of a successful band: great song material, musicianship, stage expe-

rience, and unique vocal parts," says Udo Lange, Virgin Germany managing director. "With this album, the Walkabouts will certainly advance from insider tip to internationally successful act."

• With "Richterskala," the new album by singer/songwriter Heinz Rudolf Kunze, WEA has one of the most interesting releases of the year, says managing director Gerd Gebhardt. Released in February, the German rock musician's new album, with its thought-provoking lyrics and what Gebhardt describes as "grittier" musical style, will be welcomed by his fans.

Kunze will undertake an extended tour of Germany this year. His previous albums have sold more than 150,000 units each. Gebhardt says that Kunze has become a cult figure in the German-language market.

• At ZYX, the new album "Forever Friends" from the dance pop group Caught In The Act will get top priority over the next few months. Cited as the most popular group of its kind by fan magazine Bravo, the act's previous release, "Caught In The Act Of Love," has gone gold in Germany (250,000 units), and the single "Live And Private" is a platinum-seller (500,000 units). Outside the GSA, ZYX predicts strong sales for the group in Holland.

ECHO AWARDS' PROFILE CLIMBS

(Continued from page 70)

of the 200-plus members of the Phono Academy.

Another Echo-concurrent event was a charity fund-raising dinner held in Hamburg Feb. 22 for the Nordoff-Robbins Foundation. During the awards show, Dr. Konrad

Schilly, president of the University of Wittenberg (site of the foundation-supported music therapy clinic), accepted a check for \$70,000 from Gebhardt and Phono Academy managing director Professor Werner Hey.

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on the
future



In 1996, POPKOMM. begins as early as January. That's because this time we want to generate a discussion about the future of pop music and entertainment. We want your opinion, your experience, your assessment. Be it criticism, inquiry, contemplation or utopian concept – we are dying to receive your contribution. Please write to us, by fax or e-mail – your idea will become an active element in the discussion about

the future of pop music and entertainment. All of the messages we receive will go on POPKOMM.'s pinboard in the Internet online service. This will generate an interactive exchange of views – with new additions daily and non-stop up to August 15; that's when the future will become the present for four days.

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ECHO CLOSEUP

JAZZKANTINE

Echo Award: Best jazz production
Album: "Heiss & fettig"
Label/Distributor: RCA/BMG Ariola Hamburg
Manager: Matthias Lanzer
Publisher: EMI Music Publishing
Booking Agent: ASS



DIE FANTASTISCHEN VIER

Echo Award: Best national videoclip
Album: "Lauschgift"
Label/Distributor: Columbia/Sony Music
Manager: Baer Music Factory
Publisher: EMI Music Publishing
Booking Agent: Energy Musikverlag



Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Software Companies Get Direct Discounts Offered For Buying From Firms

■ BY BRETT ATWOOD

LOS ANGELES—Computer and video game software companies are rewarding loyal customers with special offers and discounts on new and catalog software titles by direct mail. In some cases, these offers are aggressively priced to encourage consumers to bypass retail and order directly from the software publisher.

For example, Sierra recently offered a \$20 discount on the price of most of its titles to consumers who ordered the "MasterCook Deluxe" multimedia cookbook directly from the company. The \$44.95 mail-order price of "MasterCook" is also discounted, promoted as "20% off the suggested retail price" in the direct mailing.

Electronic Arts plans to mail offers for about \$20 off the price of the new flight-simulation game "Jinx" to customers who have purchased similar software titles from the game company, according to product manager Lisa Higgins. In addition, the company is

offering those customers a discount on the pricey Thrustmaster joystick, from \$200 to approximately \$140.

"This isn't meant to bypass retail," says Higgins. "These mailings make customers aware that these same products exist at retail."

However, Higgins acknowledges that "sometimes we'll offer a premium or discount to our best customers."

Electronic Arts has about 2 million consumers in its direct-mail database, according to Higgins.

The software companies build their proprietary databases when consumers fill out and return their product-registration cards, which are in the product package at purchase.

Many companies are throwing in exclusive freebies to lure consumers into a direct-mail purchase. For example, LucasArts is offering a free baseball cap to "Rebel Assault" consumers who purchase "Rebel Assault II" directly from the company. The 3DO Co. has made similar premium offers to costumers who buy titles through its 3DO Direct.

Predictably, many retailers are unhappy about direct-mail discounts and deals.

"As a retailer, I want that sale to be made in our stores," says Jon Viscott, product manager of interactive media for the Virgin Retail Group, which operates five Virgin Megastore retail stores in the U.S. "We often do the groundwork for sales to consumers by explaining the product and giving them the chance to see a working demo, so we don't appreciate being kept out of the loop."

However, some software publishers say that they will continue to go directly to the consumer, since competition for retail shelf space is growing.

"Our initial incentive is to drive consumers to retail, but if they cannot find our product there, then it only makes sense to sell on a direct basis," says Jon Leach, VP of sales and marketing for American Laser Games.

Last year, the software company

targeted consumers who bought its laser-gun-shooting titles for a direct-mail discount offer that reduced the purchase price of such titles as "Mad Dog McCree" and "Drug Wars" to \$11.99. At retail, these titles sell for as much as \$49.

ALG's Her Interactive division, which produces software specifically for young girls, is developing a database of potential customers through strategically placed ads in such magazines as Seventeen and Teen. The ads offer a free CD-ROM sampler to all computer-owning teens who respond. Her Interactive plans to use the data it collects from the promotion to solicit future titles by mail.

"The deals will be aggressive," says Leach.

Russell Kelban, VP of marketing for Virgin Interactive Entertainment, says that his company also has "been pretty aggressive in that area."

Virgin mailed consumers who had registered their purchase of the top-selling "The 7th Guest" a \$5 rebate offer for its sequel, "The 11th Hour." Although the rebate is applicable to purchases made directly from Virgin or at retail, the software publisher included a bonus game hint book to consumers who opted to buy directly from Virgin.

About 2,000 consumers have responded to the promotion, says Kelban.

"We don't want to be perceived as circumventing our key customers at retail," says Kelban. "These sorts of offers are mutually beneficial to both the consumer and the retailer. They help to educate the consumer that a product is available for sale."

In December, ReadySoft sent out CD-ROM samplers and \$5 rebate coupons for its game "Braindead 13" to game players who registered their previous purchases with the company, according to spokeswoman June Brown.

"We want to try to do that with every
(Continued on page 84)

Strawberries, Tweeter Join In A Unique Relationship

■ BY DON KAPLAN

BURLINGTON, Mass.—In one of the hottest retail corridors in suburban Massachusetts, a unique partnership between two stores that share space in a sleek, new building may be making a dent in the competition.



HALL

For Strawberries, the Boston-based record-store chain, a symbiotic relationship with Tweeter, Etc., a New England home electronics chain, has un-

locked unlimited merchandising possibilities and, in the long run, will probably save the retailers megabucks, as both can easily be cross-promoted. Both stores moved from older locations in the surrounding area.

The 19,000-square-foot, L-shaped building—sporting eye-catching, shiny green glass—is easily noticeable and accessible from the off-ramp of highway 128, about 30 minutes from Boston. The two stores, which opened in mid-February, have separate entrances outside, but inside are separated only by anti-theft sensors on the border between the selling floors.

Besides the mall-like atmosphere of the shared space, the most noticeable features of the 8,100-square-foot Strawberries are the slickly designed fixtures, the numerous listening stations, and the detailed classical/jazz room, which takes up about 15% of the store.

"I think we did a nice job of not making it seem like a separate room when you're outside it, but once you go inside, it's a whole different envi-

ronment," says Ivan Lipton, president of the 160-unit Strawberries chain, which also runs stores under the Waxie Maxie nameplate. "A lot of customers who shop for jazz or classical products are put off by the louder, more active environment of a rock'n'roll store. The new room certainly provides a different environ-



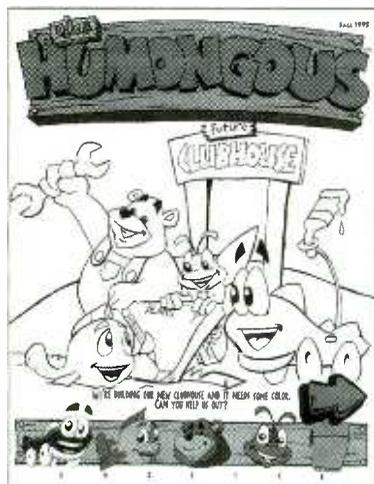
ment that's going to be a little less manic."

Lipton says that due to the demographics of the region and the heavy retail action, Burlington is one of the best places in the area to have a store. "The [nearby] Burlington Mall is one of the largest and busiest regional malls in the suburbs of Boston. And obviously, it has attracted a lot of retail around the mall, but the suburbs around Burlington are all towns that have grown amazingly

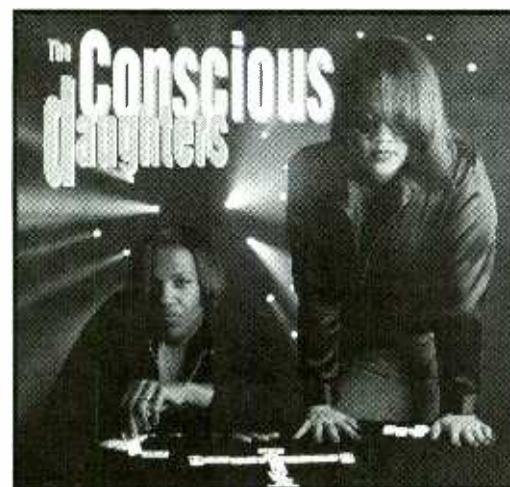
in the last 10 or 20 years. The whole area is sort of the heart of the hi-tech business in the region, so it has attracted good population growth and good demographics."

Strawberries has already benefited from that growth via its store in the Middlesex Mall, a small, enclosed structure across the highway from the Burlington Mall. But since Strawberries mainly locates in strip and free-standing sites, the company decided to look for a location outside the enclosed mall.

According to Lipton, after 15 years with a unit in the area, it was easy for Strawberries to skew its merchandise mix to fit the population. "We have an excellent idea of what the customer base looks like
(Continued on page 79)



Children's software publisher Humongous Entertainment is using direct-mail efforts, like Club Humongous, to establish a stronger brand identity with its consumers.



The New Album

G A M E R S

In Stores Now

features the debut single "GAMERS"

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GU NAIRD

'Triple-Play' Contest Promotes Z Music, Word Distribution Titles

BY PATRICIA BATES

NASHVILLE—A national sweepstakes promotion between Word Distribution and Christian cable network Z Music Television is designed to spread the word about 17 Christian music and video titles and to get Z Music into more cable-TV homes. As many as 1,000 Christian retailers in the U.S. are expected to participate in the promotion.

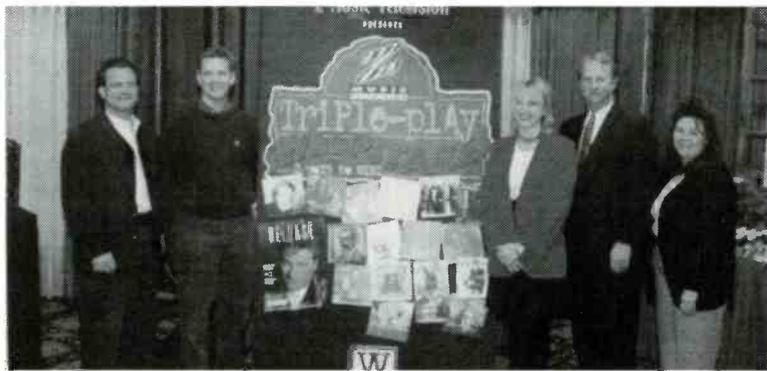
The seven-week contest begins four days after the April 25 Gospel Music Assn. Dove Awards show and ends June 6, in time for consumers to buy gifts for high school graduations, Mother's and Father's days, and weddings.

The Z Music Television Triple-Play Sweepstakes will have three components: instant-win \$1-\$4 discounts and certificates from Christian music stores in various regions, and two national drawings for grand and runner-up prizes of an automobile, large-screen TVs, portable CD players, Word CDs and cassettes, and Release magazine subscriptions.

Through the promotion, Word Distribution will introduce seven of its first-quarter releases: Gary Chapman, "Shelter"; Mark Lowry, "Remotely Controlled" (video only); Greg Long, "Days Of Grace"; Christafari, "Valley Of Decision"; Brent Lamb, "No Excuses, No Regrets"; the Gotee Bros., "Erace"; and Promise Keepers, "Break Down The Walls."

Most of the acts will have spring concert tours; itineraries aren't finalized. "We will target several of Z Music Television's priority markets, where we will do in-store appearances if we can work out all the details," says Suzanne Holtermann, manager of marketing for the Nashville-based, 24-hour Christian music network. "This means more exposure for them through the cable operators, Christian retailers, promoters, and the media."

The sweepstakes will also include Word Distribution catalog product, including Acappella, "Beyond A Doubt"; Anointed, "The Call"; Ray



Present at an announcement of the Z Music Triple-Play Sweepstakes promotion from Z Music Television and Word Distribution, from left, are Mark Funderberg, VP/GM, Word; Rob Marrero, president, Marrero Grafx; Suzanne Holtermann, manager of marketing, Z Music; Roland Lundy, president, Word; and Linda Klosterman, VP of marketing, Word.

Boltz, "Concert Of A Lifetime"; Clay Crosse, "Time To Believe"; Petra, "No Doubt"; Point Of Grace, "The Whole Truth"; and Michael W. Smith, "I'll Lead You Home."

Smith recently began an association with Z Music Television's sister company, Opryland Music Group. Both are owned by Gaylord Entertainment Co., Nashville. Smith now has an exclusive song publishing deal with Milene Music of OMG; it includes his compositions on "I'll Lead You Home" and tunes from O'Ryan Music and Whitney Katherine Music.

Word's various-artists compilation "My Utmost For His Highest" and its accompanying book will be offered through the sweepstakes, as will three videotapes from Word Distribution: "Live" from traditional gospel singer Shirley Caesar; "Rack, Shack, And Bennie" from kids video series Veggie-Tales; and comedian Lowry's "Remotely Controlled."

Z Music Television wants to "increase awareness through the popularity of Christian music" in its core audience, 14- to 40-year-olds. Now seen in an estimated 27 million broadcast and cable households, Z Music Television is seeking inclusion in more subscriber packages. To do that, the cable

network has to be requested locally, and it says that customers of Christian stores have begun to do so.

The effort by Z Music started with a "Z-ing Is Believing" summer blitz with Benson Music Group June 1-Aug. 31, 1995, which exceeded projections, the company says. Fans at nearly 1,000 stores chose any two of 12 Benson titles and got one free. More than 100,000 audio samplers and 60,000 longform videos were distributed, along with 200,000 units of featured titles.

Prizes for the Z Music sweepstakes are valued at \$225,000, says Linda Klosterman, VP of marketing for Word Distribution, Nashville. All entry forms must be postmarked by June 14; winners will be selected July 1-3, with notification between July 8 and 31.

The retail sales cycle begins Feb. 26, and participants will be charged up-front fees for materials. Retailers will can call a "help" phone number for merchandising, and they will receive point-of-purchase materials, including floor or endcap displays, posters, and game books.

Z Music Television will begin on-air announcements of the sweepstakes April 22. "The stores will get the full benefit of the Z Music commercials, since they can co-op. It's inexpensive—they can tag the spots with their name, and we'll do the production," says Klosterman. A video loop from Z Music Television can be aired on store monitors; it will include tie-ins with sponsors other than Word Distribution.

Marrero Grafx of Nashville designed the campaign, which was announced Jan. 24 at the 1996 Christian Booksellers Assn. Expo '96 at the Opryland Hotel here.

The Z Music Triple-Play Sweepstakes will be advertised in Release and CCM magazines and in catalogs. There will also be local co-op through radio stations and promo cassettes for background in-store or telephone music systems.

Z Music Television went on the air in 1993, but it has been operated by Gaylord since May 1994. Word Records & Music was founded in 1950 and is owned by Thomas Nelson Publishers, Nashville. The Word Distribution roster now has more than 60 acts, such as Amy Grant and Bryan Duncan, on labels such as Reunion Music Group, Acappella Co., and Gotee Records.

Calif., names Alden H.W. Andersen senior VP of operations and Kristine M. Ross VP of licensing. They were, respectively, VP of operations for Sony Computer Entertainment and director of licensing at Paramount Pictures.

Donna Cardellino is named president of nu.millennia records in Nashville. She headed her own company, DC Management.



TATULLI



TUCKER

EXECUTIVE TURNTABLE

DISTRIBUTION: Lou Tatulli is promoted to national director of sales at RED Distribution in New York. He was Northeast regional sales manager.

Shari Abel-Saunders is promoted to director, business affairs, for BMG Distribution. She was associate director, business affairs, BMG Classics.

HOME VIDEO: Pearce B. Tucker is promoted to divisional VP for Blockbuster Video in Dallas. He was VP of the Western region.

ENTER*ACTIVE: Allyne Mills is appointed VP, communications, for GT Interactive Software in New York. She was director of public relations for Acclaim Entertainment.

Spectrum HoloByte in Alameda,

newsline...

SPEC'S MUSIC reports that in its second fiscal quarter, sales from stores open at least one year plunged 15% from the same period the year before, reflecting the intense competitive pricing pressures in the retailer's Florida markets. Total revenues for the three months that ended Jan. 31 dropped 6% to \$24.9 million from \$26.5 million in the same period the year before. Net profit declined 71% to \$424,000 from \$1.47 million the year before. For the six months ending Jan. 31, Miami-based Spec's reports a net profit of \$581,000 on revenues of \$42.9 million, compared with earnings of \$1.42 million on revenues of \$43.8 million in the same period the year before. The company operates 55 stores in Florida and Puerto Rico.

RECOTON, the manufacturer of consumer electronics accessories for retail sale, reports strong increases in revenues and profits for 1995. For the 12 months that ended Dec. 31, Lake Mary, Fla.-based Recoton posts a 30% increase in net sales to \$212.6 million from \$163.9 million the year before. Net profit rose 28% to \$15 million from \$11.8 million in 1994. The company says the increases were the result of

"increased market penetration" by its 3,500-product line and recent acquisitions. During the year, Recoton purchased Interact/STD, which manufactures multimedia accessories. For the fourth quarter, Recoton reports net income of \$6.3 million on \$77.4 million in net sales, compared with earnings of \$4.5 million on sales of \$54.5 million in the same period the year before.

BORDERS GROUP reports that it will write down the value of assets in its struggling Waldenbooks mall bookstores and Planet Music superstores divisions. The write-down is a noncash charge taken for accounting purposes that will affect Borders' earnings but not its financial position. The company says its Borders Books & Music superstores have been performing well, with sales from stores open at least one year rising 9.6% last year. Consolidated revenues for the Ann Arbor, Mich.-based company were \$1.75 billion last year, 16% higher than in the previous year.

ORION HOME VIDEO says it has reached an agreement with Devin Entertainment to distribute five Devin films. The first video to be released under the deal is "Listen," starring Brooke Langton. Devin, based in Century City, Calif., was founded by Greg Sims. Orion is a subsidiary of Metromedia International Group, which recently reported a net loss of \$412.9 million on revenues of \$138.8 million for 1995.

TOPNOTCH MUSIC & RECORDS, a Sanibel Island, Fla.-based independent label, has signed an exclusive continental U.S. distribution deal with indie M.S. Distributing of Hanover Park, Ill. The label released its first album, "Breakin' Through," in December; it features the acts Lyndal's Burning, Natalia & the Lingerie, and Brian Fox. The company, which was started last year, plans to release albums by Lyndal's Burning in March and Natalia & the Lingerie in April.

HOME SHOPPING NETWORK, the cable-TV merchandising channel, says it has completed an offering of \$100 million worth of convertible subordinated debentures, due in 2006. The company will use the proceeds to repay borrowings under its revolving credit facility, leaving \$90 million available for borrowing.

THE MOTION PICTURE ASSN. OF AMERICA reports that a nationwide ring of pirated video distribution was broken when 36,532 unauthorized copies of movie videocassettes were seized from three locations on West 125th Street in Manhattan by New York police. Many of the titles, including "City Hall," "The Juror," and "Waiting To Exhale," are not yet available on home video.

QSOUND LABS, an audio technology company specializing in 3D sound for video games, computers, and recording studios, reports a loss of \$4.8 million (Canadian) on revenues of \$2.9 million in 1995, compared to a loss of \$3.4 million on sales of \$2.9 million the year before. The Calgary, Alberta-based company says 1995 results were affected by litigation expenses related to a patent infringement suit and by "significant development and product repositioning expenses."

STRAWBERRIES, TWEETER JOIN IN A UNIQUE RELATIONSHIP

(Continued from page 77)

here, and so the merchandise assortment is tailored accordingly. As a result, this store will have more jazz and classical than other locations."

The building itself is a hot property. According to a source in the local real-estate community, the new stores each stand to generate annual sales of between \$3 million and \$5 million. "Sales per square foot can probably get up to around \$400 or \$500," he says. "There's a ton of competition on that strip: Circuit City is right across the street, and Tower Records is just over a hill down the road next to the Burlington Mall." He adds, "Both Strawberries and Tweeter have a lot of competition, but both also have a special following in New England. A lot of people here grew up knowing only Strawberries, not Circuit City."

The unit is large for a Strawberries, which generally run about 5,000 square feet. According to Lipton, the size of the new store is part of the company's overall expansion plans. "Our strategy for several years has been to have our core stores be in the 4,500- to 5,000-square-foot range, but then there are some key market places where we felt that if there was an available opportunity, we would open a store as large as 12,000 square feet."

The store also boasts about 35 listening stations in all shapes and sizes, ranging from comfortable sit-down units to upright systems built right into the sides of the display fixtures. "One of the best things about this store is the amount of listening stations and the variety of music available for customers to listen to on them," says store manager Robert Hall, relaxing comfortably in a large leather chair located next to one of the stations in the classical/jazz room.

"We're capable of putting up to 228 discs on our listening stations," says Hall, a longtime Strawberries/Waxie Maxie employee. "So customers really have a major selection of music to listen to here."

According to Hall, the store's listening stations are situated strategically to promote the unit's best sellers, as well as albums that have shown sluggish sales. Located on the endcaps of angled merchandise fixtures and also as free-standing units, roughly 10 listening stations are set up close to the store's entrances and offer the top 30 albums of the week. "Those stations

have whole albums from artists like Alanis Morissette and Smashing Pumpkins," Hall says. "Aside from those stations [featuring] the top 30, I can put pretty much whatever I want onto the other listening stations."

"What I usually do is pick out albums that are new releases or stuff that I think people might not have heard that might sell a little better if they do," he adds. The merchant uses the most recent Lenny Kravitz set, "Circus," as an example. "Even though it came out way before Christmas, it has sold much better since we put it onto a listening station."

Hall says that he often contacts record companies to get ideas as to what albums might fit into the store's program. "There are several groups that we've put in there, like Dog's Eye View . . . that probably would not have sold as well if it were not on the listening station."

The merchant says that listening stations are part of what makes this Strawberries location unique. "The old Strawberries store here in Burlington didn't have any listening stations whatsoever," Hall notes, "and although a lot of the other stores in the chain have some listening stations, we're one of the few stores with this many, so it's definitely something that we can feature here."

Currently, CDs in the store sell for \$14.99-\$16.99, with some specials at \$11.99. Lipton notes that, overall, the store boasts about 75,000 SKUs.

The unique relationship between Tweeter and Strawberries has opened up opportunities for cross-promoting merchandise in both stores. Noah Herochman, VP of marketing for Tweeter, Etc., says, "It's a natural combination: If you look at the way the mass market is going, it has become common to sell both music and hardware under one roof."

Herochman points out that when a person buys a CD player, one of the first things he or she buys next is some CDs. "Having Strawberries right there really adds color to what inherently was a sea of black boxes," he says.

While there is potential for the relationship between the two merchants to produce more stores, Lipton notes that the Burlington store is still in the test stages. In the meantime, the companies are working on perfecting their partnership

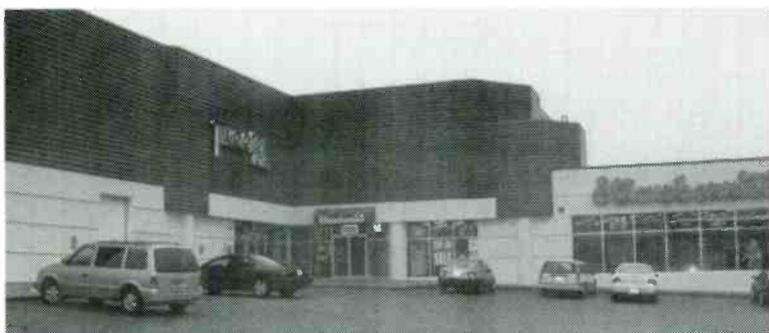
there, particularly in terms of marketing.

Both Lipton and Hall say that dual selling strategies are in the works. "There are still some things that haven't been put into place yet that will incorporate cross-marketing aspects with Tweeter," Lipton says. "We hope to get some representation of each other's products in each other's stores."

Hall takes the notion one step further. "We had a lot of grand-opening events together," he says, "but we may also have some ongoing things, like featuring some of their equipment in our store to play music while they feature our CDs for their merchandise demos."



In order to take advantage of Tweeter's upscale customer base, Strawberries installed a separate room for classical and jazz music. (Photo: Don Kaplan)



Strawberries and Tweeter share an L-shaped building in a site that provides good visibility and accessibility to shoppers cruising the highway that goes through one of the hottest retail corridors in Massachusetts. (Photo: Don Kaplan)

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Music Retail? No, Thanks; Columbia Road Show A Hit

HOW FAR IS DOWN: Last week, Blockbuster Music executives were sweating over how a published report that the chain is up for sale would affect the performance of its employees, as well as its relationship with its suppliers. Blockbuster and Viacom executives denied the report. But even if they hadn't, let me assure the company's employees and vendors that they have nothing to worry about. Simply put, with the exception of National Record Mart, there doesn't appear to be anyone in the world interested in acquiring music retail right now.

As for National Record Mart, it has placed a bid on Warehouse Entertainment. That bid has already been rejected, but industry insiders are still wondering whether NRM has the resources to make such an acquisition. NRM management insists that it has a well-known financial company as a backer.

By now, some readers are asking themselves what NRM's financial clout has to do with Blockbuster Music. The answer is nothing—at the moment, but if NRM's claim that it has a financial backer is true, the planned acquisition represents a strategy that eventually hits every troubled industry sector. Sooner or later, the vultures start circling, looking for opportunity.

Although it seems that every firm on Wall Street has gotten out of music retail or is trying to find the door, at some point, music retail will be perceived as a bargain, which will open a floodgate of new investors and start another round of consolidation. As one financial executive commented to Retail Track last week, "Cripes, the \$400 million that Investcorp paid to acquire Camelot today would be able to buy about 25% of the industry's market share."

Until the vultures come, the music chains will continue the fight begun in 1990 to determine which companies will survive consolidation.

TAKING IT TO THE STREETS: Music merchants and wholesalers are giving a rousing thumbs-up to Columbia's first-quarter road show, which brought a blend of live showcases by developing artists and well-placed videoclips to 10 Sony Music Distribution branch markets.

Along with accounts, Columbia invited radio and video programmers to the events, which were staged in theaters and nightclubs. The three-week tour began Jan. 18, hitting Toronto, Cleveland, Chicago, New York, San Francisco, Los Angeles, Dallas, Boston, Atlanta, and Washington, D.C.

Columbia Label Group chairman **Don Ienner** led each of the sessions with prepared remarks that reflected on the traumatic year the music industry endured in 1995 and pledged that his company's commitment to artist development would establish a brighter tone in 1996.

Each of the Columbia presentations, which were based on the theme "The Road Ahead," featured performances

by four to six acts. Some performed live to track; several were entirely live.

The live roster included Ruffhouse's **the Fugees**, whose new album last week registered a handsome No. 12 debut on The Billboard 200. Others who played were the **Philosopher Kings**, **Kenny Lattimore**, **Maxwell**, **Stabbing Westward**, **Howlin' Maggic**, **Kino**, **dog's eye view**, **Expanding Man**, **Dag**, and **Work's Puff Johnson**.

Among the account executives who enjoyed the Columbia road show were **Bill Teitelbaum**, president of NRM, and **Howard Appelbaum**, president of Kemp Mill Music.

A gaggle of top Columbia brass—black-music division executive VP **Michael Maudlin**, senior VP of national promotion **Jerry Blair**, VP of sales **Tom Donnarumma**, and VP of marketing **Jay Krugma**—made the trek with Ienner and took turns introducing acts.



Those introductions and the video portions of "The Road Ahead," which focused on both established and developing acts, targeted such specific as Broadcast Data Systems' statistics, SoundScan momentum, touring plans, broadcast media exposure, and critical acclaim.

And for once (hallelujah!), a label telescoped the videos down to the cream of the hooks rather than playing the songs all the way through. One can only hope that when other labels use video in their presentations they will follow Columbia's example.

WATCHING THE PLANTS GROW: Cema Distribution is gearing up to open a state-of-the-art distribution facility in Camarillo, Calif., which will replace the one the company currently operates in Glendale, Calif.

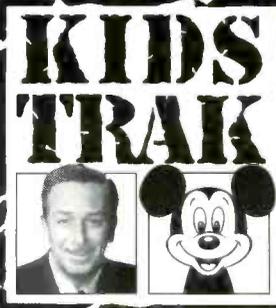
As part of the move, Cema is centralizing its credit department in the new facility, while its order-entry operation, with staff in each of the three Cema warehouses, will now be consolidated in its Jacksonville, Ill., facility. As part of that shift, some staffers have lost jobs, sources say.

MAKING TRACKS: Jason Whittington has been named head of sales at Geffen, replacing **Jayne Simon**, who went to MCA to become senior VP of sales and marketing... **Jim Saliby**, formerly head of sales at Roadrunner, has left the label to become the Midwest regional sales representative at Mercury Records... **Bruce Halverson**, formerly an assistant manager/product manager with Sam Goody, has joined the soon-to-be-opened Virgin Megastore as independent rock buyer.

Jeff Abrams, who will leave Best Buy at the end of the month, will join Smith & Alster as executive VP... **Yigael Toubes**, merchandise manager of video, games, and accessories, has left Trans World Entertainment and is seeking opportunities. He can be reached at 310-441-2921.

Assistance in preparing this column was provided by **Geoff Mayfield**.

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Multimedia Kids' Fare Takes Off For Innovative Retailers

BY STEVE TRAIMAN

NEW YORK—Aggressive and innovative retailers are targeting kids with audio, video, and multimedia CD-ROM titles that go well beyond games, in order to attract parents to their stores.

David Pulda, senior buyer for Blockbuster Entertainment—which has more than 3,000 Blockbuster Video and 520 Blockbuster Music locations in the U.S.—says, “With some two dozen direct-to-sell-through movies last year, some 65% to 70% were kids/family titles. Rental is still our key business, but we highlighted this family product in all our fourth-quarter advertising, with sales going beyond expectations.”

Blockbuster focuses mainly on children's and family video. “While children's audiocassettes, read-along audiobooks, CDs, and sell-through videos are available at Blockbuster Music, it's not a large segment of business, and we don't see that changing significantly in the near future,” says Mike Caruso, corporate communications director.

“A primary reason is our demographic. We don't have many mall locations where families with kids typically shop. In our ongoing test of CD-ROMs at 50 Blockbuster Video and Music stores in eight markets, there's a fair number of kids' titles: 125-150 SKUs per location. With more children's CD-ROM product coming in '96, we expect to see more in our stores. Future plans depend on customer demand, and we expect to be there with the right product mix for all age levels.”

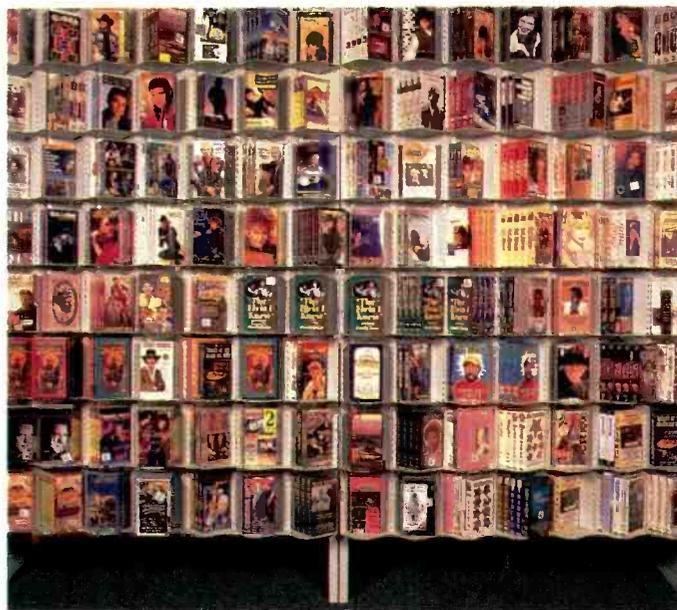
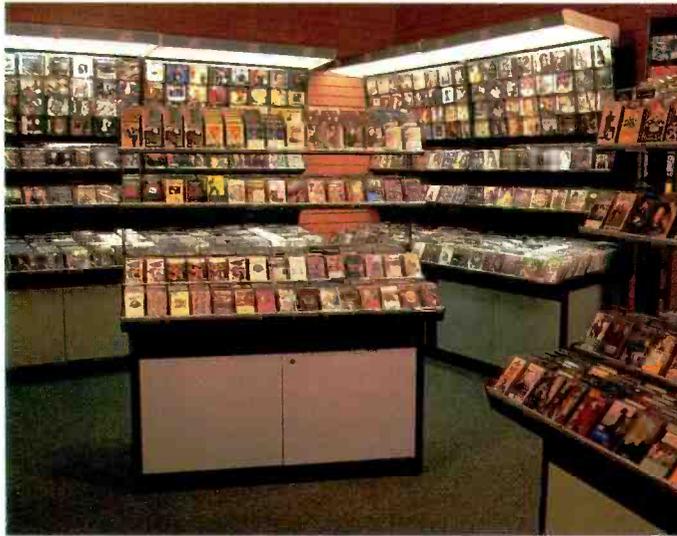
Pulda notes Blockbuster's tie-ins with merchandise, including plush toys, board games, T-shirts, hats, and books. He sees a strong year ahead, with sell-through excitement already building for upcoming video titles “Pocahontas” from Disney and “Babe” from MCA, as well as future blockbusters such as Disney's holiday hit “Toy Story” and MCA/Universal's release of “Flipper” in the spring.

John Thrasher, video purchasing and marketing VP for the 88 Tower Records & Video locations and the Tower Books stores, says, “We want to be recognized as a full entertainment retailer, but where it makes sense for us.” He notes that while a top-selling soundtrack, such as “The Lion King,” has more than just kid appeal, the children's audio business has shrunk with the shift to expanding video and CD-ROM products.

“I don't see a Raffi in the next generation,” he says, “but audiobooks for kids are getting more attention at Tower Books.” In terms of video, Tower had a record year for sell-through of such top titles as “Power Rangers” and “Free Willy 2.” Thrasher also notes a huge boom in low-price “family” titles, such as the Disney Value Line, with price points at \$5.99, \$7.99, and \$9.99. “We expect to see a lot more this year from all the majors, as well as the traditional budget labels,” he says.

While the chain sold off the last of its 16-bit game cartridges last fall, it is now focusing on PC and Macintosh game titles. “Beyond games, there's an awful lot of good kids' CD-ROMs out there,” Thrasher notes. “[Broderbund's] ‘Carmen Sandiego,’ a big franchise with its PBS exposure, is just one example. More families are investing in multimedia PCs, and we're continually expanding our departments and cross-merchandising where we can. Our first WOW! joint ven-

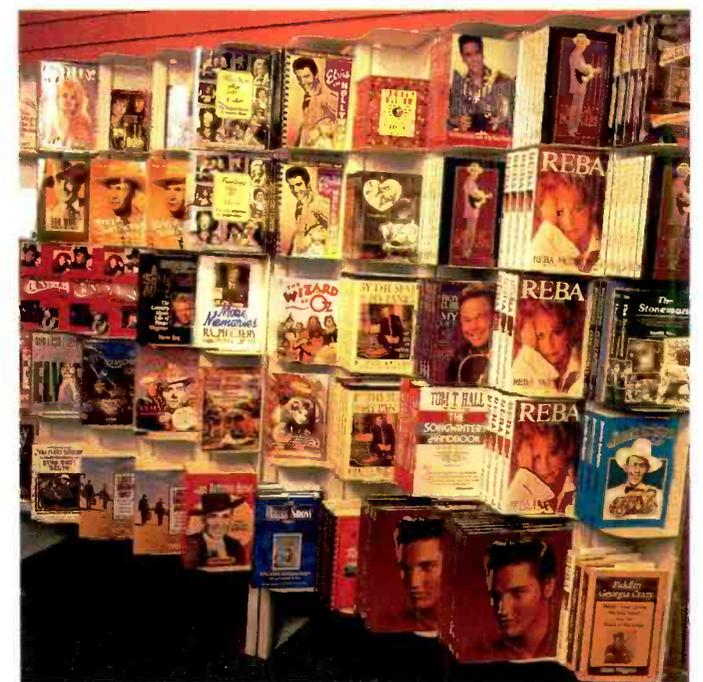
(Continued on next page)



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		★ ★ NO. 1 ★ ★		
1	1	BEASTIE BOYS ▲ MCA 5633* (7.98/11.98)	LICENSED TO ILL 16 weeks at No. 1	169
2	2	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	224
3	5	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	238
4	6	SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	15
5	8	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	126
6	3	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	68
7	4	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	245
8	9	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	249
9	7	CAROLE KING ▲ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	64
10	15	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	252
11	11	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	247
12	10	ENYA ▲ REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	30
13	12	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEE ROAD	95
14	13	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	37
15	14	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	129
16	21	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	241
17	17	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	9
18	16	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	41
19	19	THE BEATLES ▲ CAPITOL 97039* (15.98/31.98)	1967-1970	61
20	18	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	151
21	39	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	27
22	20	BOYZ II MEN ▲ MOTOWN 530231 (10.98/16.98)	COOLEYHIGHHARMONY	66
23	25	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	232
24	22	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	234
25	23	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	241
26	31	THE BEATLES ▲ CAPITOL 97036* (15.98/31.98)	1962-1966	48
27	32	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	139
28	28	BETTE MIDLER ● ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	8
29	30	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	196
30	24	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	244
31	29	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	46
32	33	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	43
33	26	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	231
34	35	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	245
35	34	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	2
36	27	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	232
37	36	THE BEATLES ▲ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	18
38	48	SHANIA TWAIN ▲ MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	4
39	37	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	81
40	38	MEAT LOAF ▲ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	213
41	40	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	108
42	—	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	40
43	44	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	220
44	—	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	25
45	—	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	18
46	46	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	203
47	—	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	11
48	45	U2 ▲ ISLAND 842298* (10.98/17.98)	THE JOSHUA TREE	198
49	42	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	217
50	49	SOUNDTRACK ▲ POLYDOR/A&M 825389/POLYDOR (12.98/17.98)	SATURDAY NIGHT FEVER	4

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

Why Knot Listening Stations Give Kids Selection At Retail

■ BY STEVE TRAIMAN

NEW YORK—The Why Knot Listening Station designed for kids will let them interactively select and sample 30- to 40-second soundbites that range from educational and entertainment selections to sing-alongs of award-winning children's music.

Photos of the prototype, developed by St. Paul, Minn.-based Why Knot Records, were shown by builder Mark Videen at the booth of the Children's Entertainment Assn. at the American International Toy Fair Feb. 16-19 in Manhattan, N.Y.

The all-wood construction unit is 5 feet high on a 3-foot-square "toy box" base. It incorporates a high-quality sound system with a compilation CD of the soundbites. Selections will be changed on a regular basis, with the discs compiled at Audio Magic, the studio that also produced the label's "Why Knot Play By The Rules," "Mother Goose," and "Story Tell Lib" albums.

The demo CD features children's recording artists Tia, Anna Moo, Blake Row, Dana, Yellow Dino, World Patrol Kids, Fritzie, and the Why Knot Singers. With these performers, Why Knot has put together a series of programs for kids on topics ranging from safety to the environment, "so they get a message with the

music," says Dee Geisness of Martlee Inc., the company's promotion firm. She reports that the unit has been shown to Target Stores and other retail record and mass-merchant accounts, with production units expected later this spring.



The prototype of the Why Knot children's listening station for retail.

MULTIMEDIA KIDS' FARE TAKES OFF

(Continued from preceding page)

ture in Las Vegas with the Good Guys is a great place to test the new software, and we expect several more [stores] to open later this year or early '97."

One of the nonretail chains that sells multimedia goods for kids is Noodle Kidoodle, based in Farmingdale, N.Y. The chain had five stores in '94, added 14 last year, and will open 20 more by year's end, according to marketing director Henry Lee. The typical software mix is 500-600 audiobooks, 600 CD-ROMs, 550 videocassettes, and 600 CDs and audiocassettes—about 2,400 total SKUs.

There is a computer kiosk in each location, with at least two IBM-compatible and two Macintosh PCs for kids and their parents to "try before they buy," Lee notes. A key promotion is an ongoing series of Software Expos, featuring all the major software firms.

"We probably carry the largest selection of children's software under one roof," Lee observes, "with parents more comfortable shopping in a 'toy store' rather than a computer superstore. CD-ROM product, maybe 25% for the '94 holidays, was as high as 90% this year; and that's what they're looking for."

J&R Music World/Computer World in lower Manhattan now a square-block, eight-store complex with more than 100,000 square feet of retail space, had its humble start 25 years ago as an electronics retailer with about 300 square feet, recalls Sue Vovsi, GM, music and video. "Children's product is a very important part of our software mix, with more sell-through titles in video and a broader selection of CD-ROMs. We merchandise our audio product together, adding more audiocassette/book sets, like 'How The Grinch Stole Christmas,' and kids' audiobooks, but music does best. We had a big early-December weekend promotion, bringing in Santa with a selection of kids' audiotapes, audiobooks, CDs,

and My First Sony electronics."

Vovsi reports that video sell-through for kids' and family product is steady though the year; although the fourth quarter is the strongest. "What I like most about videos is the constant flow of kids' titles, which gives parents a reason to keep coming back to the store," she observes. "We feature 'aggressive' pricing—close to [minimum advertised price]—and also discount our catalog."

Movie Gallery in Birmingham, Ala., had about 100 stores when it launched its initial public offering in August 1994. It now has more than 680 locations, notes marketing VP Chris Korotky. "While movie rentals and sell-through are obviously our priority, we've been testing a wide variety of CD-ROMs in about a dozen key stores," he says. "Ingram Entertainment has been helping with the 'package,' which includes a number of kids' 'edutainment' titles in the mix. Sell-through has been good if prices come under \$30, and we're encouraged by more releases at this level from Disney Interactive, among others."

Bo Loyd, purchasing and product management VP at Movie Gallery, says the key is capitalizing on low-cost rental titles, with a tiered sell-off for an aggressive "previously viewed" program. "We have event sell-offs about five times a year," he notes. He observes that "Casper" was in the top tier of sales from its October street date through the holidays, helped by MCA's post-release TV ads. "We also have a program based on sales for 'Casper' and five other in-store point-of-purchase display titles," he says, "with dollars per unit going to each store's combined staff, building teamwork. It was the best fourth quarter ever, with a new title every week building excitement—10 floor displays by Christmas. With 'Babe' and 'Pocahontas' coming up, it should be another big year for kiddie sell-through."



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What A Grammy Night For The Independents

GRAMMY FIESTA: As this is being written, Declarations of Independents is recovering from a severe case of Grammy burn.

Following the Feb. 28 ceremony at the Shrine Auditorium in Los Angeles, we made the rounds at a couple of post-show parties. At Warner Music's lavish spread at the old Ambassador Hotel, we bumped into Tommy Boy Records' **Tom Silverman**. The first words out of his mouth were, "What a night for the independents! You've gotta write something about it."

Of course, Silverman had a right to be busting his buttons: His label accounted for two of the most prominent indie winners of the evening: **Coolio** (whose best rap solo performance, "Gangsta's Paradise," is featured on both his like-titled album and the MCA soundtrack to "Dangerous Minds") and **Naughty By Nature** (honored for best rap album).

But indie artists prevailed in more than a dozen diverse categories, and the indie community's profile on the nationally televised Grammy show was high. Among the biggest winners of the night was Rounder Records bluegrass artist **Alison Krauss**, who took a solo award for "Baby, Now That I've Found You" and shared a tiny Victrola with **Shenandoah** for their collaboration on the Capitol Nashville album "In The Vicinity Of The Heart." No doubt, this two-pronged victory should provide additional life to Krauss' album "Now That I've Found You: A Collection," which is approaching double platinum.

The indies also ruled in a variety of other categories, from jazz to historical albums. Among the most heartening wins was that of living



by Chris Morris

folk legend **Ramblin' Jack Elliott**, whose Red House Records album "South Coast" was his first release in almost three decades. And members of **Jonathan Winters'** fan club here at Billboard applauded his victory in the comedy album category for his typically kooky Audio Select set "Crank Calls." Polka perennial **Jimmy Sturr** scored his seventh trophy for a Rounder set, while the **Nashville Bluegrass Band** snagged one for Sugar Hill Records.

Diversity and quality—they're both indie traditions. Our congratulations to all.

ADDENDUM: In the interest of fairness, we should report that we received a call from **Ralph Kaffel**, one of the principals of Fantasy Inc. in Berkeley, Calif., who disputed an item here on March 2 about the possible purchase of Fantasy by Alliance Entertainment Corp.

Kaffel called the story "totally false" and maintained that "we've not talked to Alliance about any kind of a sale."

That said, Declarations of Independents stands by the item.

ARTFUL ASSOCIATION: World Domination Records in L.A. and Sedona, Ariz.-based Independent Project Records are embarking on a

new relationship. IPR is the brainchild of **Bruce Licher**, former member of art-noise band **Savage Republic** and now the leader of the instrumental unit **Scenic**. Since the early '80s, Licher has specialized in the crafting of lovely and distinctive handmade LPs and CDs for IPR. World Domination is the eclectic indie headed up by former **Gang Of Four** member **Dave Allen**.

Under the terms of the agreement, World Domination will distribute IPR product and will have access to Licher's handsome art and packaging. The first joint venture between the companies will be **Scenic's** new album, due this summer. It is anticipated that IPR acts **Alisons, Halos, Half String, For Against**, and **Tone** will also benefit from the association.

The best news in all this is that a wider audience will be exposed to Licher's eye-dazzling packages, which have had an obvious influence on recent handmade releases by such bands as **June Of '44** and **Rachel's** (Declarations of Independents, July 15, 1995).

FLAG WAVING: Some people are just a little out of sync with the times. When the band **Wednesday Week** hit the Los Angeles scene in the late '80s, the post-punk pop scene, which had brought fame and fortune to such latter-day girl groups as the **Go-Go's** and the **Bangles**, had peaked. The band released one fine **Don Dixon**-produced album on Enigma in 1987.

Today, though, the quartet **Lucky**—which features Wednesday Week's vocalist/guitarist **Kristi Callan**, her sister **Kelly** on drums, and guitarist/keyboardist **David Nolte**, plus former **Mad Parade** member **Mike Lawrence** on bass—is finding that the time is right for its rockin' pop sound. The band recently played a show during Poptopia, the weeklong L.A. power pop festival.

"I don't know if we fit quite exactly," Kristi Callan says. "We're not quite as pure as some of the [power pop] people who are out there... We were either after our time or before our time."

Still, **Lucky** flexes a mature pop-rock style on its debut album, "Live A Little," released by Santa Monica, Calif.-based **Temple Bar**. Especially impressive are Kristi's lead vocals, which may recall a less insolent-sounding **Chrissie Hynde**; the crisp production of veteran **Earle Mankey** (best known for his work with **Concrete Blonde**); and a raft of fine material, including the top-flight originals "I'll Bet" and "I'll Get You Back" and a cover of the **Jayhawks'** "Settled Down Like Rain."

Members of another notable punk-skewed pop act appear as background vocalists on "Live A Little": **Nolte's** brothers **Joe** and **Mike**, who played with David in the memorable late '70s unit **the Last**. "It was just perfect," Kristi says. "We had a four-part harmony group together, and we already have a great blend between the four of us."

While **Lucky's** sound is familiar, the group's songs are written from a rueful, wised-up perspective that was

probably beyond the **Callans** (who co-authored the material with **Nolte**) as teenage members of **Wednesday Week**.

"When we first started, we were so sheltered," Kristi says. "Now we have so many more resources to draw on."

Lucky will be hitting the road for

shows through the summer, as breaks in **Nolte's** touring schedule with **David Gray's** band allow. Expect to see the group in the Southwest beginning in mid-April, with appearances in the Northwest and on the East Coast to follow.

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MERCHANTS & MARKETING

Bargain Internet-Access Units To Hit E3

BY BRETT ATWOOD

LOS ANGELES—The first wave of set-top Internet units, which provide inexpensive access to the Internet's World Wide Web through TV sets, will be unveiled at the Electronic Entertainment Expo, which will be held May 16-18 in Los Angeles.

Apple, Philips, Sega, and Oracle have all announced plans to bring low-cost Internet-access devices to the masses by the end of 1996.

Although most of these bare-boned Internet-access devices will be considerably cheaper than a typical home computer, their low cost comes at a price to the consumer.

Text on the Internet is not as legible on a TV set as it is on a computer screen. In fact, Internet text often appears blurry and can be difficult to read on a TV.

"The issue of legibility is not insignificant," says Francine Sommer, a general partner in Rye, N.Y.-based Gabelli Multimedia Partners. "And there's no storage capability for most of these devices. Where is the computer user supposed to store something that they download?"

Price is another concern, according to

Sommer.

"They need to get it closer to \$200, not \$500," she says. "If it's much more than that, then the consumer would be better off getting a low-end or used PC. A set-top Net box is just a dumb terminal, and consumers are likely to want way more than that... I don't think that these will do extremely well at that price."

Sommer says any devices that crack the \$250 price barrier would be "an exciting" development.

"That's four times less than someone would pay to get a computer, which is a significant breakthrough," says Sommer.

Apple's Pippin format aims to bring multimedia and Internet applications to the TV set in the coming months. Bandai Digital Entertainment Corp., which will market the new hardware in Japan under the name Atmark, will sell the unit for the U.S. equivalent of about \$600 before the end of 1996. Although the date of U.S. availability has not yet been announced, it is expected to hit retail here by the end of 1996 at an even lower price. Specific announcements are expected at E3.

"It's not exactly a video game system, and it's not exactly a home computer,"

says Steve Franzese, Apple senior director of business development for new media. "We are positioning the Pippin in a whole new space that lies somewhere in between... It is a media playback machine with enhanced communication abilities. We see it as having a broad appeal to people who want access to a great deal of content but don't want to pay several thousand dollars for a computer. There are significant opportunities for business, education, and home use."

Since much of the operating system of Pippin is based on the same technology as the Power Macintosh, Franzese says, all Pippin software titles will be playable on both platforms.

However, Internet surfers who want to download and save files will find that the Pippin has no internal hard drive on which to save their data. An add-on storage device may be available in the future, says Franzese.

Franzese adds that Pippin contains "anti-aliasing" technology, which helps correct some of the problem of text readability.

"The font remains fairly legible up to about a 6-foot distance," says Franzese,



Design prototype of Oracle's the Network Computer.

who adds that by 2002, as much interactive media will be accessed via TV as by computer.

Philips is already test-marketing a set-top Internet access add-on for its CD-i machine in the U.K. Last October, Philips began limited sales of its CD-Online package, which comprises a CD-i browser disc, cable, and modem, for the equivalent of \$150. When the price of this package is added to the price of the basic CD-i unit with the Digital Video Cartridge, a consumer could go online for less than \$500.

Wider distribution in the U.K. is expected in the coming months, according to a Philips spokesman. Despite the shrinking availability of CD-i units in the U.S., a domestic version of the Internet add-on package is expected here by the end of 1996. Further announcements are expected from Philips at E3.

In April, Sega will ship an Internet add-on device for its Saturn game system owners in Japan. The device, which will retail for approximately \$450, is expected to debut in the U.S. by the end of 1996.

Saturn owners who purchase the Internet upgrade will receive a 14.4-baud modem, browser, Internet start-up kit, and SegaSoft game bundle. When the price of this package is added to the \$299 basic Sega Saturn system, a user would have to pay about \$750 to get online.

Oracle recently demonstrated a prototype of its Network Computer device, which is expected to sell for \$500 when it streets in September. The computers will allow consumers to exchange E-mail, engage in word processing, and access the Internet. The computer will use the TV for its display, but a lap-top model is expected to be available later in 1996.

Some industry insiders speculate that Nintendo is working on an Internet-access add-on for its forthcoming Nintendo 64 game system. However, a spokesman for Nintendo declined to confirm that such a device was in the works.

FOR THE RECORD

In the March 9 article headlined "Digital Hollywood Confab Explores Cyber Strategies," a quote about understanding the differences between CD-ROM, enhanced CD, and CD Plus was incorrectly attributed to Donna Cohen, senior multimedia producer for Warner Music Group.

Virtual Streets Of Rocktropolis

ROCKTROPOLIS REVAMPED: Rocktropolis Interactive has considerably upgraded its music site on the Internet's World Wide Web at <http://www.rocktropolis.com>. The site, which requires the Netscape 2.0 browser, utilizes RealAudio, Shockwave, Xing's Streamworks, and Java.

The site is divided into three virtual areas: downtown, midtown, and uptown. The content to be found within those areas includes the online music station Pirate Radio, the pop-culture tabloid In Spite, an online version of Details magazine, the E-zine OZone, and links to such artists as Soundgarden, Sky Cries Mary, and ♪.

Celebrities to be found in the virtual streets of Rocktropolis include Daryl Hannah and Bobcat Goldthwait.

In the future, the site will add a "Battle Of The Bands" competition and a "Love Parlor" personal ad service, according to Rocktropolis Interactive president Nick Turner.

REALAUDIO RAMONE: Punk rock pioneer Joey Ramone recently began his own Internet talk show on the E-zine Addicted to Noise (<http://www.addict.com/ATN>).

The debut episode of the biweekly RealAudio-delivered program, "Joey Ramone's Radio Coup," includes rock tracks by such acts as MC5, Pearl Jam, and Motorhead.

In addition, Addicted to Noise recently launched Radio ATN, an Internet radio supplement to its editorial content. Among the early offerings at the site are "The Bonnie Simmons Show," which features the former KSAN San Francisco executive, and audio interviews with Smashing Pumpkins and Neil Young.

ENGINE.RDA BOWS: New York-based ad agency RDA International has formed Engine.RDA, an interactive division that will provide original Internet and CD-ROM editorial content for third-party clients, including Maverick Records (<http://www.maverick.com>).

Regina Joseph, who helped create the CD-ROM magazine Blender and the Atlantic enhanced CD "Spew+," has joined the venture as managing director. Joseph says there are many music-themed projects on tap, including a possible screen saver for the Stone Temple Pilots and a dedicated Web site for Alanis Morissette.

THE GREAT GAME: Activision is aggressively promoting its action spy game "Spycraft: The Great Game" with a sweepstakes that will reward five grand-prize winners with a customized espionage excursion in the Bahamas. Winners will be trained by spy-activity experts in surveillance, self-defense, night vision, and jet-ski operation. Contestants can enter at Activision's Web site (<http://www.activision.com>) or by filling out an entry form at participating retailers.

"It's a very ambitious promotion," says Activision VP of marketing Eric Johnson. "We spent \$3 million developing the title, and we don't want to leave anything to chance."

The company is supplying computer software retailers with promotional videocassettes that contain movie-like trailers for the game, which features former director of the CIA William Colby and former major general of the KGB Oleg Kalugin as themselves.

SOFTWARE COMPANIES GET DIRECT

(Continued from page 77)

product we release," says Brown. "It helps us stand out from the pack of titles out there at retail."

Some publishers are using direct mailings to clear out old titles that are likely no longer to be stocked at retail.

Interplay is selling older titles that originally sold for \$49-\$29 for about \$18 via mail, according to Darrel Kammeyer, director of direct marketing at Interplay.

"We promote these titles as great 'stocking stuffers,'" says Kammeyer.

"Inventory clearance is a big part of the direct-mail business," says Sierra's John Williams, who is editor of the company's direct-mail magazine, InterAction. "If there are 5,000 titles left in the warehouse and they are at the end of their retail life, then it only makes sense to try other ways to sell them. We can't get them into most retailers anymore, and it doesn't make sense to throw them away. The options are to sell them to a cut-out inventory retailer or to take them direct to the consumer at a significant discount."

Sierra's catalog titles sell by mail for as little as \$11.99, according to Williams.

Sierra is among those software companies that hope to use their databases to develop a strong brand recognition with their customers.

Sierra's quarterly InterAction magazine, which is distributed free to about 800,000 consumers, contains information on current and upcoming releases, as well as special offers on its products.

"It is a big effort," says Williams of the 8-year-old magazine. "But, with a product line as big as ours, we could spend a fortune in outside advertising to tell our story, or we can go directly to our customers. We have about 40 new titles coming out this year, and there is no way any other magazine is going to have room to preview all of those titles. This is a chance for us to talk about ourselves without anyone else butting in."

Williams says that because of cost, creating and distributing the magazine would not be possible if it did not include direct-mail-purchase opportunities, which are about 10% of the magazine's content.

"The revenue it generates pretty much pays for the magazine," says Williams.

Children's software developer Humongous Entertainment has created Club Humongous, a quarterly newsletter that features its children's characters, such as Fatty Bear and Freddy Fish. The newsletter, which has a circulation of approximately 90,000, contains activities like coloring and connect-the-dots, as well as direct-purchase offers geared to parents.

"It helps establish an ongoing dialog with our consumers," says Shelley Day, president/CEO of Humongous Entertainment.

Not all companies are aiming to take a bite out of traditional retail. Some companies are using direct-mail efforts to persuade customers to make purchases at their local retailer.

In late 1994, Nintendo launched the costliest direct-mail campaign in video-game history to promote its top-selling "Donkey Kong Country." The company spent about \$4 million to mail 2 million videocassettes to promote the Super Nintendo game cartridge.

"We felt that a conventional 30-second commercial could not fully convey everything that we wanted to show about the product to the consumer," says George Harrison, VP of marketing and corporate communications for Nintendo.

Harrison says that Nintendo will use its existing database of Super Nintendo owners to target potential consumers for its next-generation Nintendo 64 game system, due in late 1996.

However, Interplay's Kammeyer says that as more software companies

compete for less shelf space, direct-mail offers are a vital way for software companies to maintain an edge with their consumers.

"We do not want to market our titles in the same way as movies, where the release comes out and then crashes after a few weeks," says Kammeyer. "Direct mail is more like the Procter & Gamble approach, where we reward customer loyalty and encourage brand awareness."

However, Kammeyer says that Interplay is particularly sensitive to retailers' concerns about competitive pricing.

"We don't want to take away from the retailers," says Kammeyer. "But direct correspondence allows us the possibility of partnering with our customers in a way that is not available through the retail channels. We can keep our eyes on the pulse of what the consumer likes or dislikes about our products through direct correspondence via E-mail or otherwise."

Interplay is among the software companies that hope to eventually ditch paper pitches in favor of electronic correspondence with registered consumers.

As more computer owners acquire modems, some software companies are urging consumers to register their purchases electronically as they install their new software. As a result, software companies can instantly learn what type of computer a consumer owns and, perhaps more importantly, they are able to secure his or her E-mail address for future direct-purchase solicitations.

"The Internet is a great way to reach your consumer without spending money on expensive mailings," says Eric Johnson, VP of marketing for Activision. "It just seems like a more cost-effective way to do these sorts of offers in the future."

Home Video

MERCHANTS & MARKETING



Let The Games Be Seen . . . and be cross-promoted. Turner Home Entertainment has blue-ribbon partners Hanes and Panasonic to help sell "100 Years Of Olympic Glory" and "America's Greatest Olympians." At bottom, from left, are Robert Scott, Hanes marketing director; Judiann Chevance, Hanes marketing manager; and Jack Pluckhahn, Panasonic VP. At top, from left, are Turner executives Steve Langston, Craig Van Gorp, Richard Pinson, and Bob Prudhomme.

U.K. Video Biz Enjoys Turnaround Rental Gains For First Time In Six Years

■ BY PETER DEAN

LONDON—The latest figures from the British Video Assn. reveal that the U.K. industry has managed to reverse a six-year downward spiral in rentals, joining with sell-through to bring total revenues for 1995 to a record 1.25 billion pounds (\$1.88 billion).

Rental's 4% growth to 457 million pounds (\$685.5 million) was a pleasant surprise to the trade, which had hunkered down to weather the competitive blasts from cable and satellite delivery services. Meanwhile, sell-through—considered the more reliable indicator

of home video's health—jumped 13% last year to 789 million pounds (\$1.18 billion). It should continue doing well, even after the late-'96 arrival of another sell-through format, DVD.

Cassette sales have been largely immune to the depredations of cable and satellite. The growing subscriber base of these services has spurred a shortened release window between pay-per-view and video, and forced the closure of numerous specialty stores that couldn't survive without the lost revenues. But an unusually strong slate of rental releases in 1995 combined with a rise in overnight fees turned things around, at least temporarily.

"This is good news for the rental market, which many have thought to be in decline," says BVA director general Lavinia Carey. "It will be interesting to see how this develops during

1996 with all the attention focused on developments in the television area of home entertainment."

The number of rental transactions in the market remained unchanged from 1994 at 194 million. Not surprisingly, major chains with the deeper pockets needed to survive the new media have filled the hole created by the missing independents. And these chains took advantage of their stranglehold on the market, boosting rental fees 3% to 2.10 pounds (\$3.15), according to the BVA.

Nevertheless, the shrinking account base, from 13,000 in 1989 to 5,000 last year, is a cause for concern among such suppliers as Warner Home Video. Warner managed to retain its No. 1 position in the rental market with a 19.8% share.

But, Warner managing director Mike Heap says, "my major worry for
(Continued on page 88)

Studios Change Owners, Coasts, And Still Enjoy (Relatively) Stable Mgmt.

CAST CHANGES: The departure of Bruce Pfander as senior marketing VP of 20th Century Home Entertainment underscores the relative stability of studios' senior home video management, including CEO and sales and marketing positions. Top execs forming the triumvirate stay put for long periods of time, even when parents are bought and sold.

Seagram's purchase of Universal from Matsushita didn't cause a ripple at MCA/Universal Home Video, under the direction of Louis Feola, promoted to the presidency after the death of Robert Blattner. Time Inc. merged with Warner, but nothing changed at Warner Home Video. Warren Lieberfarb, Jim Cardwell, and John Quinn are running the show as they have for the past decade or so.

Indeed, Lieberfarb has been head man since Warner Bros. transplanted WHV from New York to L.A., and then-president Mort Fink decided not to make the move. That was 15 years ago.

You would think the call of "Westward, ho!" for Manhattan-based home video arms of the studios would have shaken loose more executives than it has. Most New Yorkers, though, have learned to live with freeways and the three-hour time difference. FoxVideo's top trio—Pfander, Bob DeLellis, and Mike Dunn—stayed a team for several years following the move. Dunn recently shifted to Home Entertainment International, and Pfander will leave in May to become CEO of a start-up new-media venture in San Francisco called MNI, which has developed a CD-ROM system to allow consumers to sample music online.

But longevity doesn't mean forever. Over the past couple of years, turnover has accelerated, and hi-tech media (compared to VHS, anyway) are often to blame. Thus, president Pat Campbell left Columbia TriStar to run Ameritech's video-on-demand operation, and marketing VP Bill Perreault went to Compton's NewMedia. Sales VP David Pierce didn't stray from the corporate fold; he came East to Sony Music in New York. Paul Culberg, meanwhile, remains as executive VP, now reporting to Campbell's replacement, Ben Feingold.

Paramount Home Video broke up its long-running act just a few months ago, when marketing VP Alan Perper left. Still holding the fort, as they have for more than 10 years, are Eric Doctorow, Jack Kanne, and Hollace Brown. (We're not including Mel Harris and Bob Klingensmith, who went from Home Video to other Paramount assignments before departing.)

With the exception of MGM/UA Home Entertainment, Disney has undergone the most changes at the top—a surprise if you equate continuity with market strength. Four

or five years after entering the business, Disney shed Jim Jimirro, who left to start J2 Communications, and Ben Tenn, last seen with Activation. Their successors, primarily Bill Mechanic and Richard Cohen, stayed long enough to build home video's first billion-dollar baby and then sprinted for greener pastures. Ann Daly earned her presidency the old-fashioned way, promotion.

Mechanic went on to head Fox's studio operations, and his continuing interest in home video and emphasis on sell-through may account for the musical chairs at Fox Home Entertainment, according to trade speculation. After leaving Disney, Cohen took a break from Hollywood, returning to rebuild MGM/UA Home Entertainment, which suffered mightily when the studio stopped making movies. One of Cohen's first achievements was hiring LIVE Home Video president David Bishop.

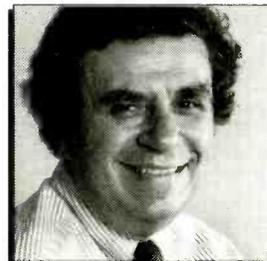
Acorns don't fall too far from the tree. Bishop had been the No. 3 man at the old MGM/UA Home Entertainment under Bud O'Shea and Herb Fischer (but not the old, old MGM/UA, which got its start in New York under Cy Leslie, Bill Gallagher, Herb Mendelsohn, and Saul Melnick). Lately, O'Shea has been formulating DVD software plans for Sony. Fischer shifted from marketing cassettes to manufacturing them as president of Mediacopy, formerly West Coast Video Duplicating.

READY, OR NOT: Sony has provided further evidence that its DVD introduction remains on an ever-receding horizon. During a Feb. 27 press junket to view its newest gadgetry, Sony issued a statement meant to chill expectations of a market introduction in 1996 and perhaps beyond. Not even Toshiba's first public demonstration of its prototype player in New Orleans last month changed Sony's mind (Billboard, March 9).

Toshiba and Thomson Consumer Electronics have vowed fourth-quarter debuts, but "we believe it is premature to commit our final launch dates and plans at this time," Sony said. It wants copyright-protection legislation and regional coding, providing consumers and retailers "with a high comfort level that their investment in a playback-only device will be totally supported throughout the software community."

Before anticopying legislation is passed, there must be a technical reference standard that dictates how protection will be achieved. That is nowhere in sight, says Macrovision president Bill Krepick, who needs the manual to issue job specs to chip manufacturers. Macrovision expects to provide one—perhaps the only—anticopying system.

PICTURE THIS



by Seth Goldstein

MGM/UA Hopes For Knockout With Bargain 'Rocky' Videos

■ BY EILEEN FITZPATRICK

LOS ANGELES—Twenty years ago, boxing underdog Rocky Balboa ran up the steps of Philadelphia's city hall, gave champ Apollo Creed a run for his title, and walked away with the 1976 Academy Award for best picture.

Four sequels later, MGM/UA Home Video is commemorating Sylvester Stallone's rags-to-riches "Rocky" saga with a price reduction it hopes will deliver a knockout punch at retail.

Beginning April 16, "Rocky" and follow-ups "Rocky II" through "Rocky V" will be priced at \$9.98 each, or \$39.92 for the five-title

collection. Each title features new packaging, and there is a limited-edition boxed set.

Normally selling for \$14.98 each, the bargain-priced Rocky series will be available only through the end of this year. Following the promotion, the studio plans to take the boxed set off the market and return the individual titles to their previous prices.

MGM/UA will offer retailers 24-, 48-, and 60-unit displays for maximum in-store exposure. "Rocky" is an American icon," says senior VP of marketing Blake Thomas. "This is the first time we're making a gift set avail-
(Continued on page 88)

TOP O' THE CHARTS.



Year in, year out, for St. Patrick's Day and every day, Playboy Home Videos are ridin' high atop the charts. 'Tis the season to stock up on the sensational best-sellers sure to keep you in the green all year long!



PLAYBOY HOME VIDEO
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Paramount Web Site To The Rescue; George's Expands

INTERNET EDUCATION: Paramount Home Video is the latest supplier to park product on the Internet. Its World Wide Web site, which debuted March 4, was developed by the studio's in-house Internet department.

The home page will launch with information on approximately 100 catalog titles, complete with clips, photos, and production information. Also included is "The Great Video Rescue" mystery game and a retail locator service.

"We're on a learning curve, but we wanted to be a part of the Internet," says executive VP of sales and marketing Jack Kanne. "We want to see how consumers will react to this."

The game features two students trapped into watching a bad movie over and over again unless the Web site visitor helps them escape by answering questions about Paramount titles. If the students are freed, the player is awarded a \$75 prize package, including T-shirts and hats from "Wayne's World" and "Days Of Thunder."

Two other trivia contests involving current Paramount movies can be found on the Web site, which has a "store search" feature that guides visitors to outlets selling Paramount cassettes. Visitors' ZIP codes are matched to those of local retailers.

At launch, the store search will have a database of 4,000 outlets nationwide, including Musicland, Tower Video, and Blockbuster Video. The three retailers will be hyperlinked to the studio site.

Paramount is offering the service in a mailing to 20,000 dealers that was distributed during launch week. To participate, retailers must complete a form and provide the studio with their logo on a computer disc. Stores will then be able to enter a private area to receive trade information about new releases. Members of the press can gain access as well.

Kanne says the supplier won't be selling product on the site. "We really thought about whether or not the site should be a profit center," he says. "And the answer is that we don't know what the potential is yet."

He adds that Internet commerce isn't a top priority. "That's what retail does, and we want them to continue to do what they do best." Updated information, as well as more listings, will be added monthly.

The Paramount site can be accessed at <http://www.paramount.com.homevideo>.

FINDING ITS NICHE: Although consumers can buy videos just about anywhere, getting

beyond the hits can be like finding a needle in a haystack—unless the haystack is George's Music Room.

Located on Chicago's West Side, the independent store added video to its mix of hard-to-find R&B music titles last year. The video section has proved to be so popular that GM Dennis Marvel plans to expand.

Like its music product, George's video selection specializes in African-American genre titles. Although it currently stocks just

60 titles, Marvel says, the video section will soon double in size and will include monitors. He stocks about five units of

each title.

"Our customers started asking for video, and we've found there's a demand for films from the '70s," says Marvel. "And recently, we've become more aggressive in the category."

George's carries "Shaft," "Superfly," "Foxy Brown," "Cooley High," and other genre hits of the '70s. Marvel says that Bruce Lee titles are a favorite with his customers, as are more recent releases, such as "Deep Cover" and "Boyz N The Hood." He plans a big order for "Waiting To Exhale."

Prices range for \$14.99 to \$32.99. As part of the store's expansion, Marvel plans to carry movies featuring music and dance performances by black artists from the '20s and '30s. "We used to have an Erol's video store here, which used to carry a lot of these type of videos," says Marvel. "But since Blockbuster bought the chain, they don't carry them anymore."

In fact, George's is the only video outlet in its neighborhood. The nearest Blockbuster is some distance away, Marvel says. "We're not trying to satisfy a lot of different markets. We specialize in oldies music, and now we're including video in the mix, because most other stores don't."

SE HABLA ESPAÑOL: With the April 24 release of "The Aristocats," Disney will, for the first time, make Spanish and English versions of an animated classic available simultaneously. The Spanish edition of "The Aristocats" will be released only in U.S. and Canadian markets. The title has been available in Mexico, as well as most foreign territories, since May 1995. It's priced at \$26.99, with \$10 in rebates from Disney and General Mills.

SWISH: "The Official 1996 NCAA Championship Video" will be released April 26, just 25 days after the final game. CBS Video will price the tape of basketball highlights at \$19.98.



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	2	4	STAR TREK GENERATIONS	Paramount Home Video 32988	Patrick Stewart William Shatner	1994	PG	14.95
2	1	7	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
3	4	152	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
4	3	14	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
5	6	6	STREET FIGHTER II: THE ANIMATED MOVIE	Renegade Home Video Sony Music Video 49861	Animated	1995	PG-13	14.98
6	5	14	APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
7	11	10	THE LAND BEFORE TIME III ◊	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
8	7	2	THE AMAZING PANDA ADVENTURE	Warner Family Entertainment Warner Home Video 16300	Ryan Slater	1995	PG	19.98
9	15	2	MARIAH CAREY: LIVE AT MADISON SQUARE GARDEN	Columbia Music Video Sony Music Video 50134	Mariah Carey	1996	NR	19.98
10	16	36	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
11	8	4	THE BIG GREEN	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo	1995	PG	19.99
12	12	52	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
13	9	4	ABSOLUTELY FABULOUS SERIES 3, PART 1	BBC Video FoxVideo 8331	Jennifer Saunders Joanna Lumley	1996	NR	19.98
14	10	16	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
15	13	3	ABSOLUTELY FABULOUS SERIES 3, PART 2	BBC Video FoxVideo 8332	Jennifer Saunders Joanna Lumley	1996	NR	19.98
16	NEW		POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
17	14	18	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
18	19	38	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
19	18	16	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
20	NEW		PLAYBOY'S GIRLS OF THE INTERNET	Playboy Home Video Uni Dist. Corp. PBV0784	Various Artists	1996	NR	19.95
21	24	4	PENTHOUSE ON CAMPUS	Penthouse Video WarnerVision Entertainment 50791-3	Various Artists	1996	NR	19.95
22	17	21	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
23	NEW		FARINELLI	Columbia TriStar Home Video 10623	Stefano Dionisi Enrico Loverso	1994	R	19.95
24	22	4	A KID IN KING ARTHUR'S COURT	Walt Disney Home Video Buena Vista Home Video 5938	Thomas Ian Nicholas	1995	PG	19.99
25	NEW		PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
26	NEW		PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
27	RE-ENTRY		THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	12.98
28	RE-ENTRY		FRENCH KISS	FoxVideo 8823	Meg Ryan Kevin Kline	1995	PG-13	19.98
29	29	8	THE GRIND WORKOUT: FITNESS WITH FLAVA	MTV Home Video Sony Music Video 49796	Eric Nies	1995	NR	12.98
30	27	17	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
31	RE-ENTRY		A GREAT DAY IN HARLEM	ABC Video Paramount Home Video 3254	Various Artists	1995	NR	19.95
32	26	15	LIVE FROM AUSTIN, TEXAS ●	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
33	31	15	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99
34	32	8	JERRY GARCIA: GRATEFUL TO GARCIA	Channel One 39733	Various Artists	1995	NR	9.95
35	RE-ENTRY		THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT ◆	PolyGram Video 8006337133	Terence Stamp Hugo Weaving	1994	R	19.95
36	28	76	RESERVOIR DOGS	Live Home Video-68993	Harvey Keitel Tim Roth	1992	R	14.98
37	39	2	BABYMUGS!	MVP Home Entertainment 14001	Various Artists	1995	NR	9.95
38	21	15	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
39	30	7	LIKE WATER FOR CHOCOLATE	Touchstone Home Video Buena Vista Home Video 2111	Lumi Cavazos Marco Leonardi	1993	R	14.99
40	33	14	MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch	1995	PG	22.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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NED BEATTY
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& DIANA OSSANA DIRECTED BY JOSEPH SARGENT
DE PASSE ENTERTAINMENT AND LARRY LEVINSON PRODUCTIONS
IN ASSOCIATION WITH RHI ENTERTAINMENT, INC.

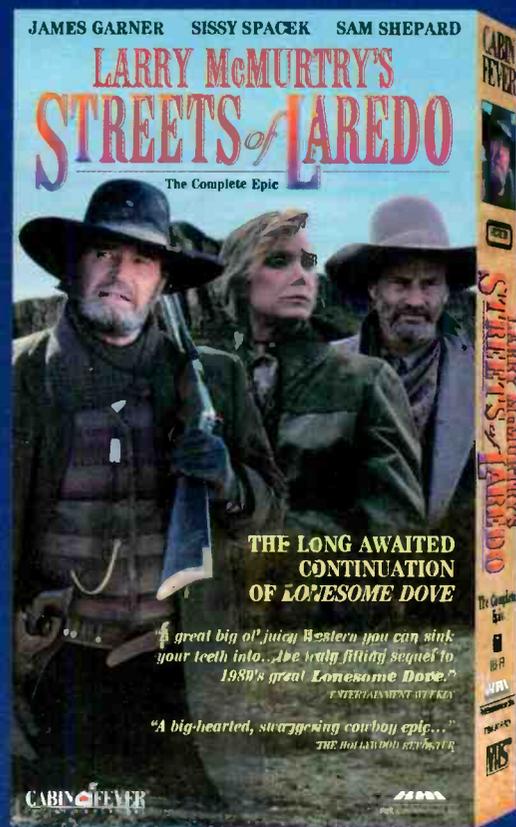
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(SP Mode
2 tapes/1 sleeve)
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ENTERTAINMENT WEEKLY

"A big-hearted, swarazing cowboy epic..."
THE HOLLYWOOD REPORTER

U.K. VIDEO BIZ ENJOYS TURNAROUND

(Continued from page 85)

1996 is the continual decline of the retail base in video rental, which will result in a further turning off from rental. Video rental is a neighborhood business, and I am very concerned to see the further decrease in the number of stores."

Heap believes that 1995's upbeat rental figures could be a "blip" created by a small number of very strong titles, such as "Four Weddings And A Funeral," a major box-office and video hit in Great Britain.

"It should be noted that the marketplace in '95 has been driven by the exceptional performance of several key titles released in the cinemas in 1994," he adds. "If business had been down in rental in '95 based on such excellent product, it would have been a disaster."

The video trade is all too aware of the fact that in 1997 digital TV will be launched on its home soil, giving TV viewers an even greater selection of channels and the promise of better picture and sound. Next year will also see the launch of Channel 5, a new terrestrial network. Heap believes that the combination of digital TV and Channel 5 could be a "black spot" for video rental that could have a "devastating, catastrophic effect."

Renewed rental health requires everything the industry has been unable to provide in recent years, which further underscores the success of sell-through. "Basically, we need more retail outlets renting video,

greater copy depth, and advertising to stop rental from going into terminal decline," Heap says.

Sell-through has been aided by an increase in the number of outlets stocking product. The newcomers helped drive up unit volume 11% to 73 million tapes, while prices rose a modest 2%. The combination created a record year.

Movies, now 36% of the market, as always fueled demand. "Four Weddings And A Funeral," "Batman Forever," the "Star Wars Trilogy," and "Pulp Fiction" were big hits. On a lesser scale, so were TV titles, especially those with additional footage or specials, such as WarnerVision's "Coronation Street," an edition especially created for home video.

Off-network shows, competing with movies for the viewer's time when they are new to TV, now make up 15% of the cassette market.

Children's titles, at 21.9%, were second to movies, as expected. Disney's "The Lion King," which topped the genre, was the biggest-selling title of 1995 and now holds second place on the all-time best-sellers U.K. list.

The studio remains the driving force in sell-through. It had the next four most popular releases, "The Aristocats," "The Fox And The Hound," "Pinocchio," and "The Return Of Jafar." As evidence of its power, "Fox And The Hound" was a rerelease and "Jafar" was a direct-to-video title.

Returning from the retail grave is music video, which many thought had perished years ago. The genre showed unexpected life in 1995 by jumping 25% to a 10% market share, compared to 7.5% in 1994.

Music video was aided by the spectacular performance of VCI's "Riverdance," the best-selling non-Disney video of all time. (It's scheduled for U.S. release next month by Columbia TriStar.) BMG's "Robson And Jerome" took second spot in 1995.

Sports and fitness videos, down to a 7% share, were headed by Torvill and Dean's skating swan song, "Let's Face The Music," now the sell-through champ in the genre. VCI's "Rosemary Conley's Flat Stomach Program" led fitness. All of the top special-interest titles were comedy, holding a 9% share.

MCA/UA

(Continued from page 85)

able, and we think we'll get quite a bit of action with the series."

Thomas compares the "Rocky" franchise to the supplier's James Bond series, which, since its price reduction last fall, has sold "several million" units. "In each case, both of these series had been underpromoted," he says.

The "Rocky" movies had a cumulative box-office take of more than \$500 million and have been popular on tape.

The "Rocky" price reduction is part of MGM/UA's aggressive attack on the budget market, which began earlier this year with the launch of the Movietime line (Billboard, Feb. 17). Titles in that line include "The French Lieutenant's Woman," "The Russia House," and "The Burglar."

According to Thomas, the five "Rocky" cassettes will be sold to retailers with Movietime, but because of the series' limited price availability, it won't be part of the budget line. "The consumer views 'Rocky' differently than the Movietime titles," he says, "because Movietime titles are geared more toward women buyers."

MGM/UA is also promoting rental, via a cross-marketing campaign with its distributor Warner Home Video.

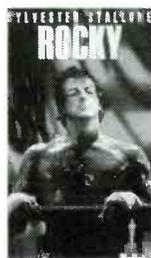
Repeating a successful 1994 promotion, the studios will team up for Power Players II to push upcoming May and June titles. The promotion involves 10 titles, including MGM/UA hits "Goldeneye" (once rumored for sell-through), "Get Shorty," and the Academy Award-nominated "Leaving Las Vegas."

Warner is contributing "Heat," "Grumpier Old Men," and "Two If By Sea." The other titles are "Richard III," "Bio Dome," "Les Miserables," and "Wild Bill."

Consumers who rent any two Power Players II titles will receive a free bag of Act II microwave popcorn. With four titles, they receive a mail-in coupon good for a free carton of the product.

Trailers of each title will appear on four releases. Two in-store standees will each tout five Power Players II features. A multimillion-dollar post-street-date campaign is scheduled. MGM/UA and Warner guarantee that the marketing campaign will yield more than 1 billion consumer impressions.

While geared for rental, future Power Players promotions may be extended to the sell-through market with two batches of musicals and westerns from both studios, Thomas says.



Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	1	6	WATERWORLD ◊ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper
2	2	4	UNDER SIEGE 2: DARK TERRITORY (R)	Warner Home Video 13665	Steven Seagal
3	8	3	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
4	3	8	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
5	5	3	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
6	4	5	DESPERADO (R)	Columbia TriStar Home Video 11653	Antonio Banderas
7	7	7	NINE MONTHS (PG-13)	FoxVideo 8924	Hugh Grant Julianne Moore
8	6	5	SOMETHING TO TALK ABOUT (R)	Warner Home Video 14217	Julia Roberts Dennis Quaid
9	11	3	VIRTUOSITY (R)	Paramount Home Video 33144	Denzel Washington
10	9	9	SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
11	10	10	CLUELESS (PG-13)	Paramount Home Video 33215	Alicia Silverstone
12	NEW ▶		COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
13	12	6	JADE (R)	Paramount Home Video 32968	David Caruso Linda Fiorentino
14	NEW ▶		TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82216	Wesley Snipes Patrick Swayze
15	13	10	DIE HARD WITH A VENGEANCE (R)	FoxVideo 8858	Bruce Willis Samuel L. Jackson
16	14	6	THE INDIAN IN THE CUPBOARD (PG)	Columbia TriStar Home Video 11640	Hal Scardino David Keith
17	15	4	KIDS (NR)	Vidmark Entertainment 6311	Not Listed
18	17	2	BEYOND RANGOON (R)	Columbia TriStar Home Video 49323	Patricia Arquette
19	23	5	THE BIG GREEN (PG)	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo
20	16	10	FIRST KNIGHT (PG-13)	Columbia TriStar Home Video 71173	Sean Connery Richard Gere
21	19	20	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
22	18	6	LORD OF ILLUSIONS (R)	MGM/UA Home Video 905200	Scott Bakula
23	22	13	FORGET PARIS (PG-13)	Columbia TriStar Home Video 11993	Billy Crystal Debra Winger
24	NEW ▶		HACKERS (PG-13)	MGM/UA Home Video 105190	Jonny Lee Miller Angelina Jolie
25	21	16	CRIMSON TIDE (R)	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman
26	27	14	APOLLO 13 ◊ (PG)	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon
27	24	10	MORTAL KOMBAT-THE MOVIE (PG-13)	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto
28	NEW ▶		UNZIPPED (R)	Miramax Home Entertainment Buena Vista Home Video 5941	Isaac Mizrahi Cindy Crawford
29	25	2	JEFFREY (R)	Orion Home Video 3294	Steven Weber Patrick Stewart
30	NEW ▶		LIVE WIRE: HUMAN TIMEBOMB (R)	New Line Home Video Turner Home Entertainment N4380	Bryan Genesse Joe Lara
31	20	7	PRIEST (R)	Miramax Home Entertainment Buena Vista Home Video 5325	Linus Roache Tom Wilkinson
32	32	10	JUDGE DREDD (R)	Hollywood Pictures Home Video Buena Vista Home Video 5261	Sylvester Stallone
33	35	2	LIVING IN OBLIVION (R)	Columbia TriStar Home Video 49186	Steve Buscemi James Le Gros
34	26	13	SPECIES (R)	MGM/UA Home Video 905208	Ben Kingsley Natalia Henstridge
35	33	2	THE AMAZING PANDA ADVENTURE (PG)	Warner Family Entertainment Warner Home Video 16300	Ryan Slater
36	36	4	A KID IN KING ARTHUR'S COURT (PG)	Walt Disney Home Video Buena Vista Home Video 5938	Thomas Ian Nicholas
37	29	20	TOMMY BOY (PG-13)	Paramount Home Video 33131	Chris Farley David Spade
38	31	3	BUSHWACKED (PG-13)	FoxVideo 8898	Daniel Stern
39	28	16	DOLORES CLAIBORNE (R)	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
40	30	14	CONGO (PG-13)	Paramount Home Video 33038	Dylan Walsh Laura Linney

◆ 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.

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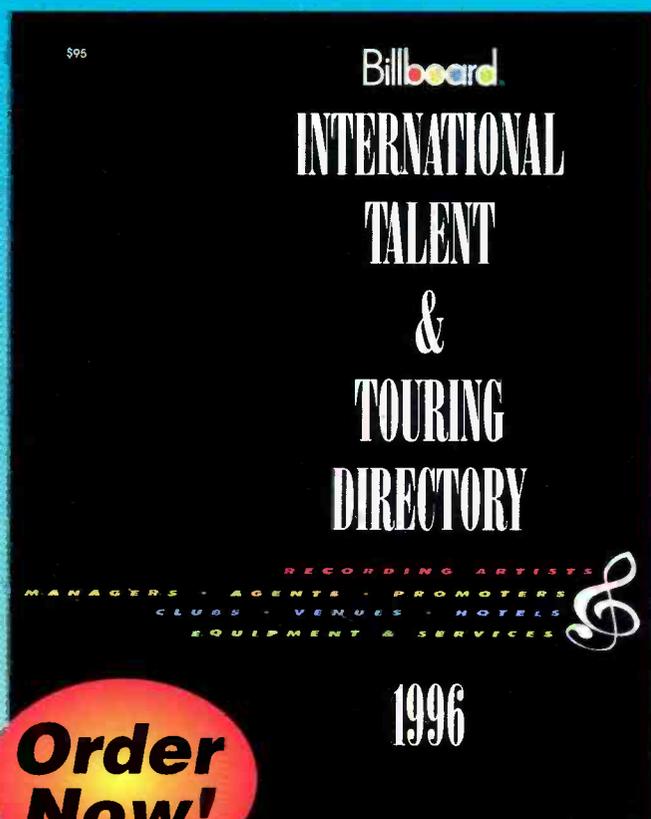


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Home Video

MERCHANTS & MARKETING

It's A Beautiful Day For Rogers, CBS

BEING NEIGHBORLY: With the recent release of four new titles in the CBS/Fox Video series "Mister Rogers' Neighborhood," Child's Play thought it an appropriate time to check in with series originator and star **Fred Rogers**.

For decades, Rogers and his Pittsburgh-based nonprofit organization Family Communications Inc. have provided toddlers and preschoolers with unique, insightful programming via his television series, the longest-running children's show on PBS.

Now that his programs are on video, parents can make the "neighborhood of make-believe" appear at will for their Rogers-loving tots. But how, we wondered, do they decide which of the more than 600 half-hour programs in Rogers' library should be released to video? "We do a lot here by committee," says the 68-year-old Rogers. "There are 13 of us on staff. We get together and discuss which [installments] might be the most helpful."

This time around, they decided on a quartet of shows designed to help kids get over tot-sized hurdles, as well as encourage their awareness of the world around them: "The Doctor, Your Friend," "Going To School," "Learning Is Everywhere," and "Our Earth: Clean And Green." The 30-minute videos are \$9.98 each.

"What I like about video," says Rogers, "is that it allows parents to be their own program managers. They know their kids' schedules better than anyone; the more parents assume responsibility for programming in the home, the better."

No one could accuse "Mister Rogers' Neighborhood" of being overmerchandised, and David Newell, Family Communications' PR director (who also plays postman Mr. McFeely on the show), says that a tie-in merchandise offer with the videos was carefully evaluated before being authorized. In each video package is an offer for two "Mister Rogers' Neighborhood" puppets for the price of one, \$12.95. Puppets, notes Newell, are catalysts for creative play.

The videos have been "consistent sellers" since they debuted a year ago, according to Newell. "They're not through the roof, but they're consistent—the whole program's charm, when you think about it, is consistency. I've always thought of Fred as an electronic **Dr. Seuss**. [His product] has legs. TV is the vehicle, but his real mission is to promote the true interest of children and families."

What Rogers has proven, year in and year out, is that small children don't necessarily have split-second attention spans. The polar opposite of much quick-cut kids' programming, "Mister Rogers' Neighborhood" is tranquil, intimate, and very linear—some segments run 10-15 minutes at a time. There are those who call it boring, but they're not paying attention.

Actually, we used to think that the show was tedious; that is, until we encountered parenthood, and our own Lily (now 7) moved into her toddler years. Then we'd both sit, fas-



by Moira McCormick

inated, as Mister Rogers showed us how graham crackers are made, how mushrooms are cultivated in abandoned mines, and much more.

Just how does he captivate tots with so few bells and whistles? Rogers, an ordained Presbyterian minister with a bachelor's degree in

music (he writes all the show's songs) and a master's in child development, understands little ones' thought processes. "You need to know what the tasks of kids this age are, what is going on inside them, to program for them in thoughtful ways."

When children's programmers don't have this level of awareness, he says, is when they resort to "the bombastic stuff that catches their attention . . . I've always thought that what's really essential is what's inside."

Rogers often brings accomplished grown-ups onto the show, because,
(Continued on next page)

Billboard®

FOR WEEK ENDING MARCH 16, 1996

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Label, Distributing Label, Catalog Number		
★ ★ ★ No. 1 ★ ★ ★						
1	1	9	THE LAND BEFORE TIME III	MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
2	2	53	THE LION KING	Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
3	4	185	CINDERELLA	Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
4	8	9	GUMBY: THE MOVIE	Kidvision/WarnerVision Entertainment 53700-3	1995	19.95
5	3	25	MARY-KATE & ASHLEY'S SLEEPOVER PARTY	Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95
6	NEW ▶		MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER	Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
7	NEW ▶		MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION	Dualstar Video/WarnerVision Entertainment 53321-3	1996	12.95
8	7	29	SCHOOLHOUSE ROCK: GRAMMAR ROCK	ABC Video/Paramount Home Video 47021	1995	12.95
9	16	45	THE LAND BEFORE TIME II	MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
10	6	25	A GOOFY MOVIE	Walt Disney Home Video/Buena Vista Home Video 4658	1995	22.99
11	5	29	SCHOOLHOUSE ROCK: AMERICA ROCK	ABC Video/Paramount Home Video 47022	1995	12.95
12	RE-ENTRY		ALADDIN	Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
13	11	5	WALLACE AND GROMIT: A GRAND DAY OUT	BBC Video/FoxVideo 8287	1995	9.98
14	RE-ENTRY		SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
15	12	23	MARY-KATE & ASHLEY: THE CASE OF THE FUNHOUSE MYSTERY	Dualstar Video/WarnerVision Entertainment 53306-3	1995	12.95
16	9	29	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK	ABC Video/Paramount Home Video 47023	1995	12.95
17	14	5	BARNEY'S ALL ABOARD FOR SHARING	Barney Home Video/The Lyons Group 2009	1996	14.95
18	NEW ▶		MUPPET SING ALONGS: TREASURE ISLAND	Jim Henson Video/Buena Vista Home Video 6794	1996	12.99
19	RE-ENTRY		DISNEY'S SING ALONG SONGS: POCAHONTAS	Walt Disney Home Video/Buena Vista Home Video 4814	1995	12.99
20	NEW ▶		REN & STIMPY: NOTHING BUT SHORTS	Nickelodeon Video/Sony Wonder 49286	1996	14.98
21	NEW ▶		MIGHTY MORPHIN: THE NINJA QUEST MINI-SERIES	Saban Entertainment/WarnerVision Entertainment 42045-3	1996	12.98
22	10	23	SCHOOLHOUSE ROCK: SCIENCE ROCK	ABC Video/Paramount Home Video 47024	1995	12.95
23	18	3	TIMON & PUMBAA: HANGIN' WITH BABY	Walt Disney Home Video/Buena Vista Home Video 6705	1996	12.99
24	19	5	FELIX THE CAT: SPACE TIME TWISTER	BMG Video 80165	1996	12.98
25	15	3	TIMON & PUMBAA: TRUE GUTS	Walt Disney Home Video/Buena Vista Home Video 6709	1996	12.99

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Biography Adds Life To Barnes & Noble

A&E Video Series Gets Prime Billing At Bookstores

BY SETH GOLDSTEIN

NEW YORK—The test is over, so let the rollout roll on.

Barnes & Noble has given the green light to A&E Television Network's home video division to install its Biography line of \$19.95 cassettes in all of the book chain's superstores. With 70 new B&N locations annually, Biography should be ensconced in more than 400 outlets in 1996. "We have a pretty aggressive plan for this year," says B&N marketing VP David Hisbrook.

Biography, A&E's weeknight cable series, has proven a good fit in the six-month trial that began in July 1995. "If we weren't successful, we wouldn't continue," Hisbrook says.

A&E and New York-based New Video Group have the superstores to themselves. Like many book chains, B&N stocked sell-through tapes, including movies, in the mid-'80s, when buying VCRs was a national pastime. B&N later dropped out of the field and, except for Biography, ignores video. "It's a complex business and a strong one," Hisbrook says, "but we just don't have the basis of expertise."

Biography's in-store placement would be the envy of other labels, if they were ever to gain access. The dedicated section, which holds about 45 hourlong titles, is generally placed next to the display of best-selling biographies, near the front of most of the superstores.



A prototype of Barnes & Noble's 45-title section for A&E's Biography series.

"It's such a perfect fit," says New Video's Steve Savage. "A lot of our customers used to say that these titles didn't work for them. This is like a showroom for them."

Despite segments about the rich, the famous, and the infamous, B&N customers prefer icons: "Jesus Christ" is the best seller, with cassettes on the lives of Thomas Jefferson, Mozart, and George Patton in the top 10. There was "a huge, huge spike in the fourth quarter," says Savage, when Santa Claus held the top spot.

Now that the B&N relationship is secure, A&E and New Video are seeking ways to better promote the line. "We're looking to get into the slipstream of promotion and advertising [that B&N does]

so well," he says. "We want to be more than just a kiosk among a sea of books."

Savage and A&E new media VP Tom Heymann hope to tag holidays, such as Father's Day, and A&E plans to introduce a Biography audiobook series this year and, to complete the circle, books based on the videos in 1997. Conversations are under way with B&N. Hisbrook thinks the book project "is a good, logical extension."

A&E isn't lacking when it comes to videos that could support print editions and be supported by books in turn. A&E delivers four to six new cassettes per quarter to retailers, drawing from new output and the 100 or so catalog titles that are sold via direct response, the company's biggest revenue source. "We really have a heavy production schedule," Heymann says.

Retail sales of the Biography series and such programs as "Pride And Prejudice" account for 40% of A&E Home Video's revenues of \$14 million, according to trade sources.

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Billboard

FOR WEEK ENDING MARCH 16, 1996

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
			★★ NO. 1 ★★		
1	1	115	BAD GOLF MADE EASIER ABC Video 45003		19.98
2	2	141	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770		19.98
3	12	310	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173		19.98
4	8	63	LESLIE NIELSEN'S BAD GOLF MY WAY♦ PolyGram Video 8006331153		19.95
5	9	87	SHAQ ATTACK: IN YOUR FACE Parade Video 530		19.98
6	11	35	PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933		19.98
7	14	61	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793		14.95
8	15	133	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189		19.98
9	13	217	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858		19.98
10	7	73	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL♦ PolyGram Video 8006319053		19.95
11	5	15	COLLEGE BASKETBALL'S GREATEST GAMES ESPN Home Video 44071		14.95
12	6	31	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074		19.98
13	17	47	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301		14.98
14	19	5	WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271		12.99
15	4	31	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733		19.95
16	NEW▶		DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633		19.95
17	3	25	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713		14.95
18	20	9	THE BEST OF BOBBY ORR PolyGram Video 8006366513		19.95
19	RE-ENTRY		SHAWN KEMP THE REIGNMAN FoxVideo (CBS/Fox) 8219		19.98
20	18	13	NFL'S GREATEST STARS PolyGram Video 8006319093		19.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
			★★ NO. 1 ★★		
1	1	9	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796		12.98
2	3	37	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659		12.98
3	8	21	THE FIRM: 5 DAY ABS BMG Video 80116-3		14.98
4	2	19	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3		19.98
5	4	7	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240		14.98
6	7	11	THE FIRM: UPPER BODY BMG Video 80118-3		14.98
7	15	25	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114		14.98
8	6	7	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242		14.98
9	9	59	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851		19.99
10	5	7	CLAUDIA SCHIFFER: PERFECTLY FIT LEGS FoxVideo (CBS/Fox) 8241		14.98
11	18	9	BUNS OF STEEL: POWER YOGA WarnerVision Entertainment 51322-3		14.95
12	13	67	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826		19.98
13	11	5	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3		19.98
14	16	23	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760		19.95
15	10	7	CLAUDIA SCHIFFER: PERFECTLY FIT ARMS FoxVideo (CBS/Fox) 8243		14.98
16	12	13	RACHEL MCLISH: IN SHAPE New Line Home Video N4313		14.98
17	RE-ENTRY		REEBOK AEROSTEP PolyGram Video 8006330553		19.95
18	14	11	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043		19.95
19	19	99	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088		14.98
20	17	27	DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183		9.98

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CHILD'S PLAY

(Continued from preceding page)

he says, "there's a delight in teaching about something you love, and kids catch that." Guests have included **Yo-Yo Ma**, **Van Cliburn**, and Olympic volleyballer **Susie McConnell**. Rogers adds, "I like to offer children a whole smorgasbord of ways to say who they are and how they feel, and showing people loving what they do, in front of children, is the best kind of teaching there is."

ADOG'S LIFE: MCA/Universal Home Video is promoting "Balto," based on the true story of a heroic Alaskan sled dog, with a consumer in-school program. Some 10,000 elementary schools in selected markets are receiving a teachers guide, targeted for grades two to four, which includes a plot synopsis, suggestions for integrating the materials in language arts and social studies classes, activity sheets, a wall poster, and a reply card for feedback.

"Balto" arrives April 2. It features the voices of **Kevin Bacon**, **Bridget Fonda**, **Bob Hoskins**, and **Phil Collins** and is co-executive-produced by **Steven Spielberg**.

KIDBITS: PBS preschool series "The Huggabug Club," starring grown-up sister act **Audrey** and **Judy Landers** (and produced by their mom, **Ruth**) hits home video this month, with three episodes from Anchor Bay Entertainment... ABC Video's latest real-life animal titles, "Birdy Love" and "Hummingbirds," join the previously released "Puppy Love" and "Kitty Love" in a Mother's Day promotion (\$9.95 for the

"Love" titles, \$14.95 for "Hummingbirds").

Can't wait for spring? Check out "Let's Go Camping," the latest in the real-life series from Vermont Story Works in Vergennes, Vt. . . . Christian company Integrity Music in Mobile, Ala., is making favorable comparisons to VH1, Nickelodeon, and Fox Kids' Network to promote its new title, "Bible Hits Video," featuring **Joey G. & the Hip-Hop Posse**.

PolyGram Video's recent acquisition, Australian preschool series "Bananas In Pajamas" (which premiered in the U.S. this past fall), will arrive March 19 at \$9.95 each. Also new from PolyGram Video are two titles in the computer-animated Saturday-morning series "ReBoot." "The Great Brain Robbery" and "Talent Night" are being promoted to young adults via PolyGram's college rep program and Internet World Wide Web site.

Four new entries in Sony Wonder's See How They Grow preschool series will street May 21 (order cutoff is April 25); they are "Desert Animals," "Sea Animals," "Jungle Animals," and "Tree Animals," all \$12.98.

Family Home Entertainment will launch the animated series "Highlander" April 23 (prebook April 9), clamshell-packaged with the theatrical-length movie "Highlander: The Adventure Begins" for \$14.98. A \$3 rebate is offered when consumers purchase that title as well as FHE's "Phantom 2040 Movie: The Ghost Who Walks," available in May.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ SIBERIA

Damage

PRODUCER: Richie Kessler

Necessary 75120

New York rock band launches producer/studio owner Richie Kessler's Necessary Records label with an album of tight, melodic tunes that should appeal to alternative rock and mainstream rock audiences.

Among the most compelling moments in a consistently satisfying outing are the groovy, uptempo "She Doesn't Live Here Anymore," psychedelic "House On My Street," Cowboy Junkies-like "Cowboy Trip," dreamy "Peter," and power-pop cover of "Sugar Sugar." Plenty of promise for both act and label.

★ THE GRIFTERS

Ain't My Lookout

PRODUCERS: The Grifters, Davis McCain, Doug Easley

Sub Pop 337

Hailing from Memphis, the Grifters can't help but imbue their inventive guitar rock with a whole lot of soul. But there's plenty of smarts on display here, too, as well as more than a bit of wise-ass attitude. On this, the band's full-length Sub Pop debut, hook-heavy tracks like "Covered With Flies," "The Straight Time," and "Radio City Suicide" hit hard and distinctively, with growling guitars and tag-team vocals. Meanwhile, "Boho/Alt" smirks engagingly à la Pavement, and a winner like "Parting Shot" suggests a Southern-fried Television. Indie-rock stardom seems imminent.

COUNTRY

► MERLE HAGGARD

1996

PRODUCERS: Merle Haggard & Abe Manuel, with Lou Bradley

Curb 77796

Somebody forgot to tell Merle Haggard that these days all country singers over the age of 30 are being taken out and shot. He just keeps churning out his vintage blend of heartfelt country with a true sense of this land and this country. Truck driving songs! Drinking songs! Enviro-country songs? Yes, that too, and guest appearances by fellow blue-collar troubadours Johnny Paycheck, Buck Owens, Dwight Yoakam, and John Anderson. The only song here he didn't write or co-write is Iris DeMent's plaintive "No Time To Cry." Haggard is just getting better and better, without conceding an inch to commerciality.

JAZZ

★ CLAUDIO FASOLI

Ten Tributes

PRODUCER: Raimondo Meli Lupi

RAM 4517

"Ten Tributes" comprises five loving, strong-minded treatments of pop/jazz standards and five abstract homages to the instruments of saxophonist Claudio Fasoli's quintet (including trumpet, guitar, bass, and drums). The result is an album of searching beauty, with genius trumpeter Kenny Wheeler's features—"Body And Soul" and "Trumpet Tramp"—among the most luminous. Distributed by DNA.

SPOTLIGHT



STING

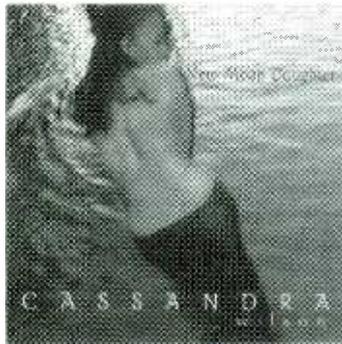
Mercury Falling

PRODUCERS: Hugh Padgham & Sting

A&M 540 483

As if anyone needed reassurance that Sting is one of the most gifted songwriters around, the British star has delivered an album that stands up to anything he has produced in his two-decade career: With the dark, shifty "I Hung My Head," the uplifting single "Let Your Soul Be Your Pilot," the pastoral "All Four Seasons," and the modern-day lost-love yarn "I'm So Happy I Can't Stop Crying," "Mercury Falling" displays an astonishing diversity of songcraft and a consistent level of inspiration. Although much of the material here is left of center, it should appeal to a variety of formats, including pop, rock, triple-A, AC, and college. Whatever its fate in the marketplace, "Mercury Falling" deserves a prominent place in the Sting canon.

SPOTLIGHT



CASSANDRA WILSON

New Moon Daughter

PRODUCER: Craig Street

Blue Note 32861

Cassandra Wilson's newest set stretches the expressive, deep-toned vocalist between jazz and pop/soul. In an unadorned, acoustic mix, standout originals include the infectious, acoustic soul of "Find Him," the restless, violin-embellished choruses of "A Little Warm Death," and the Joni Mitchell-reminiscent "Solomon Song." Among her unexpected covers are a moody, acoustic version of U2's "Love Is Blindness," an enchanting ballad remake of Hank Williams' "I'm So Lonesome I Could Cry," and a delightful R&B spin on Boyce/Hart's "Last Train To Clarksville." Also includes a smoky Holly Cole-styled take on "Skylark" and a bitter retelling of "Strange Fruit" with Graham Haynes and Chris Whitley.

SPOTLIGHT



COWBOY JUNKIES

Lay It Down

PRODUCERS: John Keane & Michael Timmins

Geffen 24952

Toronto quartet jumps to new label and re-emerges with a sound that is just as evocative as its previous work but more lively. On the album's most spirited tracks—"A Common Disaster," "Come Calling (His Song)," and "Speaking Confidentially"—the typically lugubrious Junkies deliver uptempo rock with surprisingly positive results. Even on the slow material, singer Margo Timmins and the band manage to find a groove that sits comfortably between the downer vibe of Velvet Underground (whose "Sweet Jane" yielded the band its most successful hit to date) and the ethereal sound of Natalie Merchant. An album that shows creative growth and plenty of appeal for modern rock, album rock, triple-A, college, and pop stations.

LATIN

► CRISTIAN

El Deseo De Oir Tu Voz

PRODUCER: Daniel Freiberg

Melody/Fonovisa 0510

Hard-working singing star from Mexico comes up with a huge pop-rooted effort that figures to put both singer and producer on the map throughout Latin America. Handsome vocalist's increasingly rangy baritone hangs tough throughout a shimmering, wide-ranging production that deftly traverses smooth

acoustic rock ("Amor"), muscular acid jazz/reggae ("Sólo Tú"), and old-school ranchera ("Ódium").

GIANLUCA GRIGNANI

Destino Paraiso

PRODUCER: Massimo Luca, Vince Tempera

PolyGram Latino 528-640

Young, grainy-voiced singer/songwriter follows wave of fellow Italian artists now plying Latino waters by delivering a pleasant, pop/rock package highlighted by "Si Quieres Puedes Volver" and "Mi Historia Entre Tus Dedos."

NEW AGE

► JOAQUIN LIÉVANO

Ecologie

PRODUCERS: Rama & Frederick Lenz

Miramar 23076

Joaquín Liévano waited nine years to fulfill the promise of his solo debut. "One Mind," but "Ecologie" was worth the wait. Currently the guitarist with new age band Zazen, Liévano has played with Yanni, Jean-Luc Ponty, and many other instrumental music stalwarts, but none of that prepares you for the gorgeous melodies on "Asia," "Himalayan

VITAL REISSUES™

FRANK ZAPPA

The Lost Episodes

PRODUCER: Frank Zappa

Rykodisc 40573

One of Frank Zappa's last projects, this collection of archival recordings, alternate versions, and unreleased material is an aural documentary that encompasses his R&B roots, classical compositions, jazz leanings, and electronic forays, plus characteristically absurd audio artifacts. A treasure trove for fans and a nutty-but-appropriate primer for neophytes, it also features such guest artists as Jean-Luc Ponty, George Duke, and Don "Sugar cane" Harris, as well as multiple collaborations with Captain Beefheart that range from the late '50s to the late '60s. Includes original versions of fave Mothers tunes "Inca Roads," "Sharleena," and "Fountain Of Love."

THE BILL EVANS TRIO FEATURING STAN

GETZ

But Beautiful

PRODUCER: Helen Keane

Milestone 9249

Departed jazz giants Bill Evans and Stan Getz first recorded together in 1964, and these live European dates from 10 years later are a heaven-sent gift to fans of their elegant artistry. In a mostly downtempo set that gives free rein to their more subtly expressive sides, highlights include the enchanting, lyrical lines of "Grandfather's Waltz," the sweetly wistful strains of "But Beautiful," the sensitive, nearly arhythmic "Emily," and the exquisitely melancholic "The Peacocks." A rollicking "You And The Night And The Music" is introduced by Getz's serene solo sax, while things heat up considerably on Evans' careening "Funkallero."

LEAD BELLY

Where Did You Sleep Last Night—Lead Belly

Legacy, Vol. 1

ORIGINAL PRODUCER: Moses Asch

REISSUE PRODUCERS: Jeff Place, Anthony Seeger, Matt

Walters, and Pete Reiniger

Smithsonian Folkways 40044

For the first time ever, many of the original acetates recorded by folk legend Lead Belly for Moses Asch's Folkways label are digitally restored for CD release. Included in this sterling collection are such seminal tunes as "Irene," "In The Pines," "Rock Island Line," and "New Orleans (The Rising Sun Blues)"—all delivered with piercing sincerity by the 12-string guitar icon. A historically and musically significant piece that serves as a vivid reminder of why Lead Belly had such a profound influence on artists as diverse as Kurt Cobain, Dionne Farris, and William Styron. Also, a wonderful companion to Smithsonian Folkways' 1994 Lead Belly "Last Sessions" box.

Sunset," and "Rainforest Dance." Liévano's lyricism draws you into "Ecologie," but it's his meticulous arrangements and the broad tonal palette he gets from his guitars that let you sink deeply into this music.

► OYSTEIN SEVAG & LAKKI PATEY

Visual

PRODUCERS: Oystein Sevag & Lakki Patey

Windham Hill 11182

Norwegian keyboardist Oystein Sevag has been an AC favorite with such albums as last year's "Global House," but on "Visual" he takes a more introspective path. Teaming up with guitarist Lakki Patey, Sevag conjures up an ambient chamber music. He uses synthesizers for subtle orchestrations that articulate the silence around Patey's acoustic guitar and Sevag's main voice here, the acoustic piano. This is the music you suspect artists might make when they're alone, at night, and don't have to please an audience or a radio format.

CONTEMPORARY CHRISTIAN

KENNY MARKS

World Gone Mad

PRODUCERS: Caesar, Kenny Marks

Temple Productions/Word 7011518029

Kenny Marks is one of Christian music's most talented rockers, with a voice that's edgy and passionate and a songwriting sensibility that is laced with faith and hope but tinged with realism. In fact, it's his honest exploration of life's complexities that makes his music so heartfelt, moving, and thoroughly embraceable. One of the best cuts on this enhanced CD is "In My Mother's Eyes," a song he wrote after the child his wife gave up for adoption as an unwed teenage mother found her. Other prime tracks on this excellent album include the title cut; the John Mellencamp-inspired "The Party's Over," which deals with loss of innocence in a teenage relationship; and "Why," an affecting song written in the wake of Marks' 2-year-old niece's sudden death. When it comes to Christian rock, this is as good as it gets.

CHERI KEAGGY

My Faith Will Stay

PRODUCER: Charlie Peacock

Sparrow 1491

Cheri Keaggy's sophomore effort is a satisfying outing marked by her warm, inviting vocals and affecting songs of faith and encouragement. Keaggy wrote all the songs on the album ("Keep On Shinin'" was co-written by Randy Stonehill), and the caliber of the writing is one of the album's strongest assets. The material is aimed squarely at the church audience, where it is bound to find an enthusiastic home. Keaggy's lyrical bent and musical direction are comparable to veteran Christian act Twila Paris. Among the album's high points are the energetic title tune, the classically beautiful "In Remembrance Of Me," and "Beautiful Little Girl (Sarah's Song)." The only problem with the album is the overuse of syrupy-sounding background vocalists. Keaggy's lyrical integrity and vocal honesty don't need embellishment.

CLASSICAL

★ SCHUBERT: "TROUT" QUINTET/MOZART: G

MINOR QUINTET

Alfred Brendel And Friends

PRODUCER: Volker Straus

Philips Classics 446 001

Although it's notable for capturing pianist Alfred Brendel in a rare chamber-music setting, this set is hardly a curio. The juxtaposition of contrasting moods is typical of Brendel's work, and here he and his young string-instrument pals are equally adept at expressing the joy of Schubert's "Trout" and the pathos of Mozart's G minor quintet.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

▶ LIONEL RICHIE Don't Wanna Lose You

(4:37)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: J. Harris III, T. Lewis, L. Richie
 PUBLISHERS: EMI-April/Flyte Tyme/New Perspective/LBR, ASCAP
Mercury 1578 (c/o PolyGram) (cassette single)
 Richie ends a lengthy break from recording with a smooth, rhythmic ballad that eagle-ears will quickly compare to his classic Commodores hit "Just To Be Close To You." There is a sweet, unmistakable melodic vibe linking the two songs—creating a warm familiarity that will help raise the interest and awareness of radio programmers at top 40, R&B, and AC. It is nice to have Richie's friendly baritone back on active duty, and producers Jimmy Jam and Terry Lewis have treated it with proper respect and TLC, as evident in the lush arrangement of quiet funk guitars and sweet strings. From the enduring singer's imminent new album, "Louder Than Words."

▶ GOO GOO DOLLS Naked

(3:50)
 PRODUCER: Lou Giordano
 WRITER: J. Rzezniak
 PUBLISHERS: EMI-Virgin/Full Volume/Scrap Metal Metal Blade/Warner Bros. **8043** (cassette single)
 On the heels of its mega-successful breakthrough hit, "Name," the Goo Goo Dolls return with another winner. Melodic vocals and aggressive guitars create a catchy modern rock hook that will likely appeal to top 40 programmers as well. From the album "A Boy Named Goo."

★ FAITH EVANS Ain't Nobody

(3:53)
 PRODUCERS: Chucky Thompson, Sean "Puffy" Combs
 WRITER: F. Evans
 PUBLISHER: not listed
Bad Boy Entertainment/Arista 9055 (c/o BMG) (cassette single)
 The follow-up to "Soon As I Get Home" is yet another pop/R&B-infused hip-hop kicker that casts Evans as a modern-day soul vixen—a role she plays to the hilt. She vamps with style and confidence against a backdrop of her own smooth and silky harmonies. The hook grabs you and never lets go, while the beat skittles and snakes up the spine. A perfect way to usher in the spring season, this is one of those singles that you'll find yourself swaying to even while in chill mode.

ALL-4-ONE These Arms

(4:05)
 PRODUCER: Tim O'Brien
 WRITERS: F.J. Meyers, G. Baker
 PUBLISHERS: Dixie Stars/Zomba Enterprises, ASCAP
Blitz/Atlantic 6630 (cassette single)
 It has not been the easiest of times for this act at top 40 lately, but that should not stop folks from investigating and even embracing this charming new power ballad. Yes, it is a tad formulaic, but it works—and that's all that really matters. Diehard romantics will be enticed by producer Tim O'Brien's sweeping string arrangement, as well as by the way the act tempers its seamless harmonies with a lead vocal that is soulful but never flies over the top.

RHYTHMCENTRIC You Don't Have To Worry

(no timing listed)
 PRODUCERS: Rhythmicentric, A. Ponzio, A. Santosus-50
 WRITER: F. Perez
 PUBLISHERS: Tazmagna/Playourmusic, ASCAP
Tazmania/Metropolitan 811 (cassette single)
 Latin freestyle meets electro-booby/funk on this percolating li'l ditty. It has been a while since the Latin dance community has come up with a revision of its sound, and this jam signals what could be a revival of the

genre's national radio presence. The music is fresh, and the chorus is tight and instantly memorable. The lead vocal is a bit limited in range, but it compensates with considerable playful charm. For a more forceful vibe, flip the tape over and dig into the Philly remix, which has a beefier backbeat and a roller-coaster-like rhythm progression. Fun stuff. Contact: 201-483-8080.

HECTOR FROM EAST 117 Joo Ought To Know, Mang

(no timing listed)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Digitalia 005 (cassette single)
 It had to happen. Alanis Morissette's intense "You Oughta Know" inspires this hilarious response record. Donning a stereotypical Latin accent that is right out of "Chico And The Man" and music that is similar to the original Morissette recording, Hector picks apart the song and its accompanying video with rude lines that will have you laughing loudly despite its occasional political incorrectness. Top 40 morning shows need this inspired novelty item. Contact: 201-746-9500.

KIKI Crazy One

(no timing listed)
 PRODUCER: Geza X
 WRITERS: Kiki, Geza X, C. Dye
 PUBLISHERS: Kiki Loon, ASCAP; Geza/Bug, BMI
Riot 999 (CD single)
 Have a hankering for some power chord-driven pogo-pop? Look no further. Kiki conjures up memories of new wave-era coquettes as she plows through this silly, appealing jumper. As she spews countless double-entendres, a simple guitar/drum/bass arrangement provides steady support. For a quick giggle, swerve into the additional track, "Oh Bondage." Contact: 415-282-3600.

R & B

▶ HORACE BROWN One For The Mo' Money

(4:00)
 PRODUCER: Kevin Deane
 WRITERS: H. Brown, K. Deane, B.D. Wildcat
 PUBLISHERS: Zomba Songs/Horace Brown/Robert G. Graham, BMI; Lanoma/EMI-April/141-131, ASCAP
Motown 374631 (c/o PGD) (cassette single)
 The first jam recorded under the guidance of new Motown honcho Andre Harrell (who serves as one of four executive producers) has his vibe stamped all over it. A sleek jeep groove coasts at an easy, finger-poppin' pace while Brown oozes with Romeo allure and mucho soul. Listen closely and you will hear a well-placed sample of Craig Mack's "Flava In Your Ear." Prerelease play points toward this being a fast'n'furious smash. Watch for its crossover into the pop arena.

COUNTRY

▶ SAMMY KERSHAW Meant To Be

(3:27)
 PRODUCER: Keith Stegall
 WRITERS: C. Waters, R. Bowles
 PUBLISHERS: Sony Tree/Chris Waters/Maypop/Wild-country/Makin' Chevys, BMI
Mercury 113 (c/o PolyGram) (CD promo)
 Fate, destiny, and the inevitability of true love continue to be popular themes in country music, as evidenced by such singles as Linda Davis' "Some Things Are Meant To Be" and Kershaw's newest release. A sweet, simple melody and solid lyric about the joys of a love that is meant to be make this an enjoyable outing. However, it is Kershaw's country-boy phrasing that is the icing on the cake.

▶ STEVE AZAR Someday

(3:06)
 PRODUCER: Joe Thomas
 WRITERS: S. Azar, A.J. Masters, B. Regan
 PUBLISHERS: Murrath/Top of the Levy/On the Wall/Copyright Management, BMI; AMR Publications/Sierra Home, ASCAP
River North 51416 (7-inch single)
 From this song's brisk introduction to

its anthemic chorus, it is quite clear that Azar has a winner in this rollicking, uptempo tune from his River North debut album, "Heartbreak Town." This Greenville, Miss., native demonstrates sharp songwriting skills and a strong voice that should make him a favorite with country radio programmers and listeners.

★ THE BELLAMY BROTHERS Old Hippie: The Sequel

(4:01)
 PRODUCERS: Howard Bellamy, David Bellamy
 WRITERS: H. Bellamy, D. Bellamy
 PUBLISHER: Bellamy Brothers, ASCAP
Bellamy Brothers/Intersound 9150 (7-inch single)
 The original "Old Hippie" reached the upper regions of Billboard's Hot Country Singles & Tracks chart 10 years ago, and it struck a nerve as it chronicled the angst of baby boomers facing middle age. The sequel features the same infectious melody but has a new lyric that, like the original, is poignant and humorous. Lines like "He still thinks back on the '60s but not in the same way/They built a wall to his war/Then forgot the MIAs" demonstrate the Bellamys' acute societal observations. The brothers even take a good-natured jab at country radio with the line "He still loves country music, but he's left out in the dark cause they don't play Merle and George no more/He don't know Billy Ray from Garth." Lightning may not strike twice at country radio for the "Old Hippie," but longtime country fans would, no doubt, love to hear this incredibly likable sequel.

DANCE

★ LONNIE GORDON Dirty Love

(8:36)
 PRODUCER: John Poppo
 WRITER: L. Morley
 PUBLISHER: Geffen, ASCAP
 REMIXER: John Poppo
Republic 0002 (12-inch single)
 It has been far too long between releases for this endlessly appealing, wildly irrepressible diva. She more than makes up for her absence by delivering a bawdy, playful performance on this highly charged pop/house mover. Producer John Poppo smartly dresses her in an elastic bassline, sizzling organ riffs, and quirky keyboard effects that will likely render this as useful to crossover radio programmers as it will be to club spinners. Wicked good fun that will leave you yearning for an entire album by Gordon. Contact: 212-840-6700.

NEW & NOTEWORTHY

ELYSIAN FIELDS Star (3:43)
 PRODUCER: Dean Sordas, Ed Pastorini
 WRITERS: J. Charles, G. Biedrow
 PUBLISHER: not listed
Radioactive 11402 (c/o Unit) (CD single)
 Enigmatic new band grabs the ear like a rare, uniquely shaped gem in a sea of gray, sound-alike drones. Singer Jennifer Charles possesses a voice that effortlessly glides from a feline purr to the full-bodied belt of a rock diva. Similarly, her cohorts manage to interweave elements of classic pop, alterna-rock, and blues into a cohesive sound that invites repeated spins. Not for the obvious tastes of fast-food radio listeners, this is music to stretch out and dine on with savoring attention. However, that should not imply a narrow commercial reach for this winning record. Rather, we are betting that it will refresh and revive the senses of rock and triple-A regulars. Check out the single's equally potent additional cuts, "Diamonds All Day," "Move Me," and "Get Rich." These cuts will have you clamoring for the impending full-length album.

DOUBLE YOU Because I'm Loving You

(6:39)
 PRODUCER: Roby
 WRITERS: Amato F., Godani I., Naraine W.
 PUBLISHER: not listed
 REMIXER: Roby
ZYX 8043 (CD single)
 Italo-pop outfit comes forward with its most potent song since "Found Love" five years ago. All the pieces are here: tambourine-shaking beats, strobing synths, and an anthemic, sing-along chorus. Producer Robyx has clearly been listening closely to stateside radio, concocting an armful of mixes that ranges from jittery hi-NRG to lazy house beats. Festive. Contact: 516-253-0820.

AC

▶ SIMPLY RED Never Never Love

(no timing listed)
 PRODUCERS: Mick Hucknall, Stewart Levine
 WRITER: M. Hucknall
 PUBLISHERS: EMI/So What, ASCAP
EastWest 9424 (c/o Elektra) (cassette single)
 Simply Red continues to be one of the more reliable sources for old-school soul that is more than a retreat of familiar ideas. As evident on this breezy number from the group's current album, "Life," singer/songwriter Mick Hucknall aims to deconstruct the ideas triggered by his favorite old records with fresh new ones. Topped by winding organ lines and fuzzy funk guitar licks, the song mines a groove that snugly fits between jeep youth and classic disco—with just a touch of jazz to keep you alert. Nourishment for the sophisticated adult listener, though pure pop heads can enjoy this, too.

ROCK TRACKS

LUSTRE Kalifornia

(4:12)
 PRODUCER: Lou Giordano
 WRITERS: Marley, Ray, Clayton
 PUBLISHER: Ain't Sheet, ASCAP
A&M 00165 (c/o PGD) (CD single)
 Not to be confused with the Brad Pitt/Juliette Lewis film of the same name, "Kalifornia" is filled with raw rock energy. Aggressive guitars rage against gutted vocals, as steady drumming kicks in full force. The result is a brutal rock beating, and modern rock programmers will welcome the assault.

CAST Alright

(3:37)
 PRODUCER: John Leckie
 WRITER: J. Power
 PUBLISHER: Go! Discs, BMI
Polydor 00176 (c/o PGD) (CD promo single)
 Who are these crazy Cast members? With their poster-boy good looks and heaven-sent harmonic vocals, this group's track could be expected to be bubble-gum fodder. However, a close listen reveals a surprisingly solid rock presence—direct from the U.K., no less. From the album "All Change."

CLUTCH Big News

(3:44)
 PRODUCERS: Clutch, Larry Parker
 WRITERS: Clutch
 PUBLISHER: not listed
Atlantic 6641 (CD promo)
 Taking a cue from such acts as Fishbone and Urban Dance Squad, Clutch merges crafty funk, rap, and rock into a savory single that will likely catch the ears of modern rock programmers. Also check out the bonus cuts "Apache" and "Spacegrass."

PENELOPE HOUSTON Sweetheart

(3:59)
 PRODUCERS: Jeffrey Wood, Penelope Houston
 WRITERS: P. Houston, E. Nemzer, S. Strauss
 PUBLISHER: Doctor PP, BMI
Reprise 8014 (c/o Warner Bros.) (CD promo)
 Country sensibility with a pop sound makes Houston's song a rare find. Crisp, upbeat production and instrumental elements shine on this optimistic, instantly likable track. Houston's beautiful, if ordinary, voice comes across like a beam of sunlight on a dreary winter morning.

DRAGMULES All That I Got

(4:19)
 PRODUCERS: Louis Scalise, Dragmules
 WRITER: T. Thompson
 PUBLISHER: not listed
Atlantic 6623 (CD single)
 One of the better acts to come from the rash of earthy and folksy bands breaking out in today's music landscape. Like Dave Matthews, the Dragmules couple metaphorical, sentimental lyrics in a solid rock mix. Fluent changes and pacing make a good song better.

REEF Naked

(3:10)
 PRODUCERS: Clive Martin, Reef
 WRITER: not listed
 PUBLISHER: Warner-Tamerlane, BMI
Epic 7610 (c/o Sony) (CD promo)
 Some interesting and driving guitar/drum combos are spoiled by heavy repetition and weak lead vocals that drag down the song's better qualities. Still, this track may hold interest for those who like a little funk in their rock.

RAP

▶ GENIUS/GZA FEATURING METHOD MAN Shadowboxin'

(3:31)
 PRODUCER: RZA
 WRITERS: R. Diggs, G. Grice
 PUBLISHERS: Careers-BMG/Ramecca, BMI; PolyGram International/GZA, ASCAP
Geffen 4853 (c/o Uni) (cassette single)
 Although the red-hot "Cold World" is still working overtime on many turntables and radio airwaves, it's time to focus on this new diamond-hard offering from the slamm'n' album "Liquid Swords." Method Man steps to the mike for a sly rhyme or two, while the act continues to prove its skill at being street-tough and commercial-smooth at the same time. Wu-Tang's RZA produces the track with a lean, hypnotic groove and limber scratch fills. This could be the jam that goes the distance at pop radio. If ya want something more rousing, clock the driving additional cut, "4th Chamber," which features Ghost Face Killer, Killah Priest, and RZA.

▶ THE PHARCYDE Drop

(3:45)
 PRODUCERS: Jay Dee, the Pharcyde
 WRITER: not listed
 PUBLISHERS: Beetjunky/EMI-Blackwood, BMI; Epcy, ASCAP
 REMIXERS: Da Beatminerz
Delicious Vinyl 11210 (c/o Cema) (cassette single)
 "Running" deserved to go farther at top 40 radio, but this head-bobber could easily go the distance with its cute keyboard loops, hum-along refrain, and juicy rhymes. Bouncy as can be, the Pharcyde deftly balances on the tightrope between pop posing and hardcore jocking. Look for the Spike Jonze videoclip, which features cameos by the Beastie Boys' Ad Rock and Mike D.

PUDGEE On The Regular

(3:47)
 PRODUCER: Nick Wiz
 WRITERS: T. Horton, N. Loizides, E. Deodato, K. Gamble, L. Huff
 PUBLISHERS: Deercock/Rough Beat/Full Keel, ASCAP; Warner-Tamerlane, BMI
Perspective 8443 (c/o PGD) (cassette single)
 Bronx, N.Y., rapper also goes by the name Phat Bastard—which is appropriate given the weight of the words he spews into this track's organ-padded jazz/funk groove. Sure, he postures and props himself like mad, but he does it with so much charm that you can forgive him—and even hand him some of the kudos he craves.

M.T. The Ghetto

(3:10)
 PRODUCER: Buff Love
 WRITERS: M. Starks, D. Waterson
 PUBLISHERS: Promuse/Dadda/Fat Baby, BMI
Profile 7448 (CD single)
 Here is a fresh, distinctive voice to watch. M.T.'s grinding, rough vocalizing will wake listeners from their rap doldrums. Blunt, bright lyrics and a smooth R&B background help set the tone.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).



MUSIC

GREAT MOMENTS IN OPERA

Consumer Video Marketing

45 minutes, \$19.95

A laundry list of opera notables is on parade in this no-frills compilation of 19 arias from the most beloved operas of all time. Puccini's "Tosca," "Madame Butterfly," and "La Bohème"; Verdi's "La Traviata," "Aida," and "La Forza Del Destino"; Rossini's "Barber Of Seville," and more serve as showcases for the likes of Leontyne Price, Anna Moffo, Joan Sutherland, Franco Corelli, Robert Merrill, and Lily Pons. Although the music is transforming, the production values leave lots to the imagination: The performances are piled on top of each other with seemingly no regard to order and with no introductions. A 95-minute version of the program also is available, for \$29.95. (Contact: 516-482-0022.)

CHILDREN'S

ALVIN & THE CHIPMUNKS: THE EASTER CHIPMUNK

Buena Vista Home Video

30 minutes, \$14.95

Untiring instigator Alvin and his chipmunk buddies celebrate the joys of Easter and ponder the existence of the holiday's most beloved mascot in this fun animated program. The boys go under cover at "Bunny Central" as they set out to determine whether the Easter Bunny really exists and validate their grandfather, the little-respected Easter Chipmunk. The program contains a surprise ending as well as plenty of perks for parents—including references to Court TV and several popular movies.

JANE HISSEY'S OLD BEAR STORIES

Sony Wonder

30 minutes each, \$9.98 each

Stop-motion animation brings two stories from Hissey's lovingly created "Old Bear" book series to video life. "Friends, Friends, Friends" and "Happy Birthday Old Bear" are both set in an enchanted playroom and feature three episodes each. The former includes the segment in which Old Bear is first introduced; the latter is a party-themed affair that includes the introduction of recurring character Ruff the Dog. Aimed squarely at the preschool market, this video is on par with the quality consumers have come to expect from Sony Wonder, and it should see brisk activity at retail.

THE ADVENTURES OF MARY-KATE & ASHLEY

Dualstar Video/KidVision

30 minutes each, 14.95

The crime-solving Olsen twins and their canine buddy Clue are at it again in two new adventures that take them to the official U.S. Space Camp and Sea World, respectively. The first program finds Mary-Kate and Ashley assisting three friendly pirates in their quest to prove that the sharks they encountered under the sea actually sang to them. The "Space Camp" show features a guest appearance by the fourth astronaut to walk on the moon, Alan Bean of Apollo XII, with the twins playing mechanics and mystery buffs.

HEALTH & FITNESS

TAMILEE WEBB: TONING MIND & BODY

WarnerVision

35 minutes, \$12.95

High-impact fitness favorite Tamilee Webb is not going the complete yoga route in her new video, but she clearly has taken note of the total mind-body

workout phenomenon. A handful of complementary nonimpact toning segments combine in a program designed to strengthen and shape the legs, thighs, arms, chest, back, abs, and, yes, buns. Without the use of weights or other target-training accelerators, Webb emphasizes the connection between mind and muscles and the use of breathing to help fitness buffs achieve their goals.

DOCUMENTARY

SURVIVORS OF THE HOLOCAUST

Turner Home Entertainment

70 minutes, \$19.98

Director Steven Spielberg has made better than good on his promise to bring to the public the story of the Holocaust as told by those who survived. This video, which includes footage not shown in the TBS airing, knits together the testimony of a host of survivors with historical footage of life in Europe before and after World War II and film of the liberation of the Nazi concentration camps. All proceeds will benefit the Survivors of the Shoah Visual History Foundation, a nonprofit effort to videotape as many firsthand accounts of the Holocaust as possible. Turner is planning a high-profile campaign to include advertising on all of its networks, as well as in Time, Newsweek, The New Yorker, and other targeted consumer publications.

THE UNIVERSAL STORY

MCA/Universal Home Video

120 minutes, \$12.98

Richard Dreyfuss hosts this stellar two-hour tribute to Hollywood's oldest studio, from its birth in the silent film industry in 1912 to its current techno-

logical wizardry. The Universal Studios saga is a drama of peaks and valleys befitting an Academy Award winner, and it is captured here in full. There is a collector's paradise of footage from animated, horror, and film noir movies, as well as other genres; never-seen outtakes; and commentary from several salient members of the Universal family, including Steven Spielberg, Kirk Douglas, Meryl Streep, Mary Pickford, Orson Welles, Boris Karloff, and Gregory Peck.

NATURE

AMERICA'S WILDERNESS

Reader's Digest Video

150 minutes, \$59.96

A collaboration between Reader's Digest and the BBC turns up this modestly packaged three-volume boxed set that traverses the U.S. to bring viewers some of the country's most majestic scenery. The flora and fauna of 13 states—from Arizona to Alaska, Florida to Minnesota—are on show via a kaleidoscope of nature footage and complementary commentary from biologists, geologists, and others close to the land. Reader's Digest is selling the set—which comprises "The East," "The West," and "Alaska"—directly as well as at retail. (Contact: 800-846-2100.)

INSTRUCTIONAL

HOME MAINTENANCE VIDEO

Prime Video Inc.

40 minutes, \$19.95

A home maintenance guide for those with a hankering to be handy, this video aims to show viewers that a hammer in the hand can translate into

money in the pocket. An everyman homeowner named Frank Lima narrates the trouble-shooting session, which includes such nagging situations as a leaky toilet, humming dryer, and stubborn lawn mower. This program is the first of six videos Prime is priming for the growing niche market of homeowners looking for cost-effective shortcuts. Production values are mediocre, but the target audience probably is not looking for much fanfare. (Contact: 206-272-0660.)



PIPER

Splash Studios

Windows CD-ROM

Taking a cue from the looming dawn of interactive television, children's adventure game "Piper" offers the closest thing to episodic programming yet available on CD-ROM. Jason David Frank of "Mighty Morphin Power Rangers" fame stars in four complete interactive episodes of the game, which merges time-sensitive puzzles with a linear storyline. As with television, the game is structured to unfold in real time. One CD-ROM contains four 30-minute programs: "Midas Valley Mayhem," "Piper's Promise," "Rats Rule!" and "Showdown!" Each "episode" allows the viewer the option of hearing cynical commentaries of the on-screen action—à la "Beavis & Butt-head." Six musical

numbers are woven into the programming and a bonus audio CD that is bundled with the CD-ROM. At a time when most children's titles are little more than clones of Broderbund's popular "Living Books" series, "Piper" is thankfully different. Highly recommended.

RETURN OF THE ARCADE

Microsoft

Windows 95 (3.5-inch floppy disks)

Remember chomping those power pills in Pac-Man? How about those helpful rocks in Dig-Dug? True arcade aficionados will be pleased to know that those two video-game classics, along with Pole Position and Galaxian, have been reproduced identically on the PC on Microsoft's "Return Of The Arcade." Perhaps in keeping with the retro theme of the games, this title is stored on 3.5-inch floppy disks, rather than CD-ROM. The look and sound of each of these four games remain faithful to their original coin-op counterparts. Anyone got a quarter?



SPIRITED YARNS, Volume 1

By various authors

Read by a full cast

Stuffed Moose Audio

1 hour, \$12.95

Stuffed Moose, a new Vancouver-based audio publisher specializing in comedy, throws its hat into the ring with this frightfully funny collection of ghost stories, dramatized by a full cast of actors and lots of spooky sound effects. George Plumley, head of the company, is to be commended for unearthing rarely heard tales by Mark Twain, Sir Arthur Conan Doyle, Charles Dickens, and Stephen Leacock. All are delightful, but the best may be Dickens' "The Lawyer And The Ghost," in which an impoverished young barrister rents a haunted room. Using his most reasonable, lawyerly tone, he tries to logically convince the ghost to leave. The talented Michael Dobson portrays both the lawyer and the ghost but creates such distinctive voices that you'd never know it was the same person. Then there's Conan Doyle's "Selecting A Ghost," in which a man buys an impressive old mansion but is disappointed that it does *not* have a resident ghost—so he auditions a series of unearthly specters for the job. The lively, energetic actors sound like they're having a ball, and their high spirits are infectious. Hopefully, this volume of "Spirited Yarns" will be the first of many.

CATHERINE, CALLED BIRDY

By Karen Cushman

Read by Kate Maberly

BDD Audio

3 hours (abridged), \$16.99

Cushman's Newbery Award-winning novel is the fictional account of a young girl growing up in the year 1290. The story vividly recreates the sights and sounds of the period: Birdy marvels at the sights of a traveling fair, attends mass faithfully, grumbles at the endless embroidery she must do, complains of fleas and ticks, and dreams impossibly of being a Crusader or a monk, while dreading the day her father will sell her into marriage to the highest bidder. With no say in her future, she plays mischievous tricks on her suitors to drive them away. Young American actress Kate Maberly does an excellent job as Birdy: In an authentic British accent, she brings out the intelligence and spirit of this immensely likable heroine. The ending comes far too soon and leaves the listener eager for a sequel.

IN PRINT

SELENA: COMO LA FLOR

By Joe Nick Patoski

291 pages

Little, Brown and Co.

\$22.45

The murder of Selena Quintanilla on March 31, 1995, had as profound an impact on the world of Latin music as did the murder of John Lennon on the world of rock 15 years earlier. Selena was a role model for young Latinas and a pioneer whose brand of Tejano music combined traditional Latin music styles with modern pop influences. For those in the mainstream pop world who had not yet heard of Selena, her death was an introduction to a talented performer who was poised for a crossover breakthrough when her life was tragically cut short at the age of 24.

In the wake of her death, quickie bios hit bookstores and the paperback best-seller lists. But those seeking to understand the significance of Selena's music would do better to give their attention to Joe Nick Patoski's new book, a thoughtful and extensively researched account of Selena's life.

"Selena: Como La Flor" goes back before the artist's birth, telling of the evolution of Tejano music, a unique musical style created by Texans of Mexican ancestry. Patoski traces the history of Tejano from its Mexican and Spanish roots to its present form.

Then he tells the story of Abra-

ham Quintanilla, Selena's father, a musician who, in his youth, spent 15 years as part of the band Los Dinos. The band made a number of albums and achieved some popularity but never attained the level of stardom that Abraham envisioned.

As a child, Selena's singing talent was already apparent, and Abraham Quintanilla saw in his daughter the chance to achieve the stardom of which he'd always dreamed. He molded his brood into a sort of Latin Partridge Family—he put son A.B. on guitar and daughter Suzette on drums to back up Selena's singing and took the act on the road. The ultimate stage father, Abraham even pulled Selena

out of school to tour; she ended up finishing high school via correspondence courses.

Apparently, however, the unusual childhood did not harm the children. A close-knit family, they felt secure in their world, and Selena in particular loved performing. One fascinating note is that Selena—who became famous singing Spanish-language Tejano music—actually disliked the music as a child. Raised in Corpus Christi, Texas, she loved modern pop and didn't speak a word of Spanish. Her father was the one who insisted that Tejano was the key to success for the act, and Selena learned the songs phonetically before finally taking a crash course in Spanish.

Through excerpts from interviews and numerous quotes from those who knew her, Selena comes across as a friendly, open, likable young woman who, sheltered and protected by her father, was a bit too naive and trusting. That opened the door for Yolanda Saldivar, a former nurse and obsessed fan, to worm her way into Selena's affections, run her fan club, embezzle from her, and ultimately kill her. Patoski details the fatal turn of events, the trial that followed, and the posthumous superstardom Selena achieved.

Set for release April 1, one year after Selena's death, this detailed and multileveled biography was well worth the wait.

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Country Accents. Recording artists Lorrie Morgan, left, and Ty Herndon are interviewed by Dakota LeeAnn Summers, a personality on Jones Satellite Networks' 24-hour CD Country format, at the Country Radio Seminar in Nashville. Jones hosted about three dozen country artists at its booth during the show.

The Spanish Market Grows Up Success In Miami Points To The Format's Future

■ BY STEVE KNOPPER

As Spanish-language radio's ratings in Hispanic-dominated cities have surged over the past several years, it is clear that the one-time niche format has become a major player.

In Los Angeles, Spanish ballads KLVE roared to No. 1 in the fall '95 Arbitron book, posting its best share ever, up 4.8 to 6.9. In New York, Spanish WSKQ hit No. 2. WPAT, its sister station, floundered in R&B until the Spanish Broadcasting System bought it and switched it last month to "Suave93."

But perhaps the clearest evidence of the potential of Spanish radio is in Miami. Four of the heavily Hispanic region's top eight stations are Spanish—a 19.1% market share.

Two of the market's most successful stations, No. 1 12-plus Spanish romance WRMA (Romance 106.7) and No. 7 Spanish WXDJ (El Zol), were purchased at the end of February from New Age Broadcasting by West Palm Beach, Fla.-based Paxson Communications for a cool \$115 million. The deal, pending FCC approval, is one of a number of recent Miami radio deals in the wake of the new Telecommunications Act, including Paxson's March 5 purchase of heritage Miami rocker WSHE.

Officials at Paxson, which owns six stations in the Miami market—and a total of 18 stations in Florida—would not comment for this story.

But Luis Diaz-Albertini, GM of Las Vegas-based Heftel Broadcasting Corp.'s four Miami stations, readily admits that the Spanish radio market has grown up. "I think Spanish could be the new format darling," he says.

Heftel, which owns 16 Spanish-language stations across the U.S., has been aggressively expanding its Miami presence. In September, the company bought WAQI, the city's No. 1 AM station, and sister WRTO. This added to its 1994 purchase of the market's No. 2 AM station, WQBA (La Cubanissima), and its FM counterpart.

Late last year, Heftel began making changes in the country's third-largest Hispanic market. It converted WRTO, the dance station Radio Ritmo, to WAMR, or "Amor 98.3," reducing talk and emphasizing music for an older audience. The strategy closely followed that at its KLVE Los Angeles.

Thanks to a strong morning show, WAMR jumped from 1.4 to 4.7 in the fall Arbitron book, ranking No. 5 12-plus.

Many of Miami's Spanish-language stations are institutions in the Hispanic community, which is Cuban-dominated but also has a populous mix of Dominicans, Colombians, and Puerto Ricans. Heftel's Diaz-Albertini says Cuban listeners favor the adult contemporary stations like WRMA and WAMR, whereas Latin Americans have latched onto the Caribbean-flavored WXDJ.

Despite the diversity, he says, the dial is full. "I think Miami is done," Diaz-Albertini says. "For an Anglo broadcaster to come into Miami with another FM station, they'd be crazy."

Diaz-Albertini and other industry experts compare Spanish-language radio to R&B in its early days. Initially, broadcast companies didn't give credibility to black listeners, but R&B eventually developed into a very lucrative format. Many say the same is happening with Spanish-language radio.

Today, according to a study from the Interep Radio Store, 96% of Hispanics listen to the radio each week. By the turn of the century, the study says, Hispanics will be the largest ethnic group in the U.S. Ironically, the study also reports that Hispanics listen to AC most, followed by top 40 and then Spanish-language stations.

Some Hispanic radio managers say the term "Spanish-language radio" is a misnomer: "Spanish isn't a format," they say, "it's a language." Gene Bryan, VP of group sales at New York's WPAT, says Hispanic radio refers to a separate industry, with its own formats, operating exclusively from the Anglo market. Bryan says most of the industry—even WPAT's parent company, Spanish Broadcasting System—

is using this misleading terminology.

But Robert Unmacht, editor of The M Street Journal, says Spanish-language stations can only benefit by using the Anglo market's standard operating procedures. He says such stations have traditionally not worried about Arbitron ratings, concentrating instead on bottom-line numbers, such as retail sales.

Arbitron's fall 1995 survey, though, reflects a key change: For the first time, bilingual interviewers polled listeners in the major Hispanic markets. The results were dramatic. According to Breen Broadcast's ratings analysis, the Los Angeles market's Spanish stations surged 21 percent above an average of the last four books. San Francisco and New York had similar gains.

The Arbitron change in Los Angeles dismayed the market's top Anglo broadcasters. In December, 13 GMs wrote a letter to Arbitron, ripping into the new system. "The research must fit the market," they wrote (Billboard, Jan. 20).

Unmacht, like many radio observers, says the protest letter amounts to sour grapes. For years, he says, Arbitron ratings have not accurately reflected the huge Hispanic population—not to mention its loyal listening habits and healthy buying power. As Arbitron gets in step with Spanish-language stations' mass popularity, he says, the stations are beginning to adopt the industry's successful sales techniques.

Unmacht says Miami stations, in terms of marketing strategy, have been using these techniques for years. "They've discovered research. They've cleaned up their signals," he says. "Think of what they can accomplish with both sides. If you can sell to advertising agencies with numbers, and with retail, think of the money you can make."

As the format becomes more successful, listeners will have to contend with a recent radio reality. The newly passed telecommunications law allows a small number of companies to own many Spanish-language stations in each market. Critics of the bill, and of duopoly, (Continued on next page)

Study Surprises CRS Attendees Country Fans Want Mix Of Old, New

This story was prepared by Sean Ross, editor of the Airplay Monitors.

NASHVILLE—Two years ago, following a Country Radio Seminar keynote by researcher John Parikh that predicted the advent of a gold-based country format and suggested that country's upper demos were being disenfranchised by the "hot country" movement, program-

port," researchers Roger Wimmer and Matt Hudson of the Denver-based Eagle Group told programmers that the majority of country listeners want a mix of old and new titles. And while country gold continues to trail both the yesterday/today approach and the hot country approach, it's no longer a distant third choice.

The Eagle Group study, based on information from 500 respondents nationwide, also found that most country listeners have noticed, and approve of, the format's increased tempo of recent years; that the majority of country listeners have now been fans of the format for six or more years; that most country listeners want some sort of entertainment package beyond music; and that some artists long considered "unhip" by country radio are still acceptable to listeners.

Respondents gave the "yesterday and today" approach—in which relatively new artists (Garth Brooks, Alan Jackson) are mixed with veteran acts (George Strait, the Judds)—the highest rating of several competing approaches. That mix scored 8.5 on a 1-10 scale. "Hot new country," represented by Shania Twain, John Michael Montgomery, and Brooks (Continued on page 101)

See CRS photos, page 101; observations in Vox Jox, page 102.

mers returned home on a mission to add gold to their stations

In most cases, PDs responded to Parikh's advice not by creating country oldies formats but by modifying their formats and positioning to include more gold and recurrent.

While the approach "today's country and familiar favorites" has had mixed results over the last two years, it received an endorsement at this year's CRS, held Feb. 28-March 2 at Nashville's Opryland Hotel.

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1	1	1	18	***No. 1*** ONE SWEET DAY COLUMBIA 78074	MARIAH CAREY & BOYZ II MEN 12 weeks at No. 1
2	2	2	22	BLESSED ROCKET 852394/ISLAND	ELTON JOHN
3	4	4	11	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	ROD STEWART
4	3	3	32	BACK FOR GOOD ARISTA 1-2848	TAKE THAT
5	6	5	20	EXHALE (SHOOP SHOOP) ARISTA 1-2885	WHITNEY HOUSTON
6	5	7	8	JESUS TO A CHILD DREAMWORKS 59000/GEFFEN	GEORGE MICHAEL
7	19	23	3	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
8	7	6	33	YOU'LL SEE MAVERICK 17719/WARNER BROS	MADONNA
9	10	10	6	SOMEWHERE RCA VICTOR ALBUM CUT	PHIL COLLINS
10	12	15	15	DON'T CRY ZTT 17708/WARNER BROS	SEAL
11	8	9	43	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
12	11	13	38	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS	SEAL
13	15	16	7	NOBODY KNOWS LAFACE 2-4115/ARISTA	THE TONY RICH PROJECT
14	9	8	12	DREAMING OF YOU EMI LATIN 58490/EMI	SELENA
15	14	12	16	MISSING ATLANTIC 87124	EVERYTHING BUT THE GIRL
16	16	14	35	ONLY WANNA BE WITH YOU ATLANTIC 87132	HOOTIE & THE BLOWFISH
17	17	17	20	TIME ATLANTIC 87095	HOOTIE & THE BLOWFISH
18	18	—	2	FAITHFULLY RIVER NORTH 3007	PETER CETERA
19	13	11	10	A LOVE SO BEAUTIFUL COLUMBIA ALBUM CUT	MICHAEL BOLTON
20	20	—	2	GROW OLD WITH ME HOLLYWOOD ALBUM CUT	MARY CHAPIN CARPENTER
21	21	20	22	I WILL REMEMBER YOU ARISTA 1-2893	SARAH MCLACHLAN
22	22	24	22	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	DEEP BLUE SOMETHING
23	NEW ▶	1	—	***HOT SHOT DEBUT*** COUNT ON ME ARISTA 1-2976	WHITNEY HOUSTON & CECE WINANS
24	24	—	2	BY HEART WINDHAM HILL ALBUM CUT	JIM BRICKMAN
25	25	27	13	WONDER ELEKTRA 64376/EEG	NATALIE MERCHANT

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T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	18	***No. 1*** ONE SWEET DAY COLUMBIA 78074	MARIAH CAREY & BOYZ II MEN 12 weeks at No. 1
2	2	2	23	NAME WARNER BROS. 17758	GOO GOO DOLLS
3	3	3	20	TIME ATLANTIC 87095	HOOTIE & THE BLOWFISH
4	5	7	22	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	DEEP BLUE SOMETHING
5	4	5	16	MISSING ATLANTIC 87124	EVERYTHING BUT THE GIRL
6	6	4	22	BLESSED ROCKET 852394/ISLAND	ELTON JOHN
7	9	9	43	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
8	7	6	35	ROLL TO ME A&M 581114	DEL AMITRI
9	10	10	24	BACK FOR GOOD ARISTA 1-2848	TAKE THAT
10	8	8	31	TIL I HEAR IT FROM YOU A&M 581380	GIN BLOSSOMS
11	11	14	15	DON'T CRY ZTT 17708/WARNER BROS	SEAL
12	14	16	11	I WANT TO COME OVER ISLAND 854528	MELISSA ETHERIDGE
13	12	11	35	ONLY WANNA BE WITH YOU ATLANTIC 87132	HOOTIE & THE BLOWFISH
14	13	12	41	RUN AROUND A&M 580982	BLUES TRAVELER
15	15	18	13	WONDER ELEKTRA 64376/EEG	NATALIE MERCHANT
16	16	19	15	ONE OF US BLUE GORILLA 852368/MERCURY	JOAN OSBORNE
17	18	15	38	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS	SEAL
18	19	17	20	EXHALE (SHOOP SHOOP) ARISTA 1-2885	WHITNEY HOUSTON
19	17	13	19	YOU'LL SEE MAVERICK 17719/WARNER BROS	MADONNA
20	20	21	5	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	SOPHIE B. HAWKINS
21	21	25	5	CLOSER TO FREE SLASH 17674/REPRISE	BODEANS
22	29	33	3	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
23	23	22	4	INSENSITIVE A&M 581274	JANN ARDEN
24	28	29	6	THE WORLD I KNOW ATLANTIC 87088	COLLECTIVE SOUL
25	24	24	6	HOOK A&M 581176	BLUES TRAVELER

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio track service. 33 adult contemporary stations and 43 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to songs which attain 200 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio

PROGRAMMING

Panel At Pollack Conference Addresses Strategies In War Over Radio Concerts

BY CARRIE BORZILLO

LOS ANGELES—Potential solutions for the ongoing battle between radio stations sponsoring concerts and the artists they invite to perform headlined the Pollack Media Group's "New Media & Music Conference 1996" in Westwood, Calif., Feb. 29-March 1.

While these Christmas and summer shows have long been considered a nightmare, hassles have increased in recent years as modern rock stations began getting competition from album rock, top 40, triple-A, and now hot AC outlets, as that format is becoming more modern rock-oriented.

The problems, of course, occur when too many stations are vying for the same acts, which can—logistically and/or financially—do only a select number of shows. Challenges also crop up when the band, management, or record label has to choose one station in each market. Then there's the issue of how much commitment the station intends to give the band before and after the show. (Some labels have gotten upset when a station drops the band's song as soon as the curtain closes.)

A star-studded panel of label and radio staffers discussed these pressing issues, with key suggestions offered by such panelists as modern rock KROQ Los Angeles PD Kevin Weatherly.

"You have to be clear on your expectations," Weatherly said. "Define it up front—up to and after the show. Have a quantified number of spins, [and] come up with the number with the label so that everyone understands. I hope we won't have to do this with everything, but if you're open and up front, it's much better."

Brian Philips, PD at modern rock WNNX (99X) Atlanta, agreed, but he questioned whether promising airplay in exchange for landing a band on the bill of a station's show would bring up a pay-to-play issue.

Weatherly joked, "It has to be perfectly clear; but we don't want it on paper and printed in The L.A. Times, though," referring to a story on payola in the music business that newspaper ran in December.

While panelists couldn't specify an exact number of spins or duration of airplay, they did say that dropping a record immediately after the show is not acceptable.

"It's all about relationships," said Steve Leeds, head of promotion at Universal Records. "There's no set period of time, but if I know the sales are not there in your market and you gave it another week or so, so that the band and manager wouldn't get upset, then that's better than dropping it after the show. That just leaves a bad taste in your mouth."

Jim McGuinn, operations manager at WDRE Long Island, N.Y., and WIBF Philadelphia, agreed. "It's not prudent to business to drop the record. We're all going to be around for a while here working with each other."

To help ease the logistical nightmares of these shows, Rob Kahane, president of Trauma Records, which has Bush and No Doubt on its roster, suggested that stations get together and route dates to make it easier on the bands.

"These shows are very important, but we find out in March [when the June shows are], and we're trying to plan our

bands tours here and abroad," Kahane said. "It would be great if you all talked to each other and East Coast-routed the dates in June, with the West Coast doing the dates a little later."

Deciding what station gets the band is also a political nightmare. Kahane said, "A lot of alternative stations supported [No Doubt] early, and we'll go back and support them over and over." To that, Cruz, PD at KTBZ (the Buzz) Houston, quickly jumped up and asked, "Can I have that in writing?"

Some try to get a leg up on competition by paying the bands, even though most shows are for charity and many of the stations don't pay. For instance, McGuinn said, "I have to have faith in my relationships, but I always paid the bands. I had to because I'm not an 'HFS [Baltimore/Washington, D.C.] or KROQ; they don't want to give us a million bands for nothing."

Scoffing at the word "free" in the title of the panel ("Are Free Radio Shows Breaking New Business or Breaking The Tour Business?"), Philips said he wouldn't ask Bush to do a free show since it has already done free shows for the station. "It's time for them to come back and make some money," Philips said. "It's a reciprocal relationship that we're happy to be a part of."

Weatherly's advice to labels deciding what station gets their bands is that they should choose the station that broke the band. "It's about relationships, but it's a business, too. When it comes down to it,

look at the numbers—I don't mean ratings—I mean the numbers that labels care about."

Kahane said he is also a believer in going with the station that breaks the band, but feels that it's possible to please nearly every station. "We try to keep a level playing field, but you have to remember who broke the band. If you don't, you're selling out . . . But try to take care of them all, whether it's with backstage passes or whatever."

Kahane said that a good station promotion department can make a show sound like its own show, even if it's being presented by another station.

Hassles or not, the benefits of these shows, however, are painfully clear. Just ask Kahane, who said, "We made Bush available to everyone; now they're selling out 10,000 seaters," he said. "Look at Alanis [Morissette], the Goo Goo Dolls, Silverchair: it's been a win-win situation. [Bush] has been in Detroit four times. Two nights ago they sold out a 17,000-seater."

"Kids go to the [radio station shows] for the event. Most sell out before the bands are even announced," Kahane said. "Labels are now strategizing around these events, as far as when to release an album. We're doing [marketing] stuff with No Doubt around the summer shows."

Weatherly added, "The amount of exposure leading up to the show [is something that] you can't buy. With the promos and being part of the event, it's a bargain."

Infinity Expanding Under Recent Deals

Mel Karmazin must have been bored.

Over the course of one week, the head of Infinity Broadcasting inked a deal to purchase the 12-station Granum Broadcasting, bought pieces of Shadow Broadcast Services for his Westwood One Cos., and gave the nod to his No. 1 talent to form the Howard Stern Radio Network.

Just one week earlier, the group owner announced the \$300 million acquisition of TDI Worldwide, which places advertising on billboards, subways, and buses. It was Infinity's first purchase outside of radio.

The \$410 million Granum buyout gives Infinity 46 stations, including outlets in each of the nation's top 10 radio markets. The deal with Shadow, which provides broadcasters with traffic, news, and weather, is good so far only for operations in New York, Los Angeles, Chicago, and Philadelphia. Westwood will provide management services.

The agreement with Stern represents a new contract for the morning-show mainstay, who is now heard on 23 stations. The network will allow Stern to develop talent for other dayparts.

CHUCK TAYLOR

THE SPANISH MARKET GROWS UP

(Continued from preceding page)

have said that change has discouraged minority views in favor of more rigid programming.

In Miami, where Cuban politics are fervent and changing quickly, some protest groups feared Heftel's takeover of WAQI and WRTO would shut out minority opinion. In mid-1994, after Heftel took over the two WQBA stations, the company canceled several AM programs and fired 30 employees. The station's emphasis shifted from politics-heavy talk to variety.

Protesters feared Heftel, a large company, would disallow crucial moderate views about Castro from the airwaves. The groups, including Cambio Cubano, filed a petition with the FCC and tried to block Heftel's buyout of the two stations. But the FCC overruled the petition and allowed Heftel's moves. Heftel president Carl Parmer

would not comment on the issue—except to emphasize that the FCC ruled in his stations' favor.

Still, the protest reflects the importance of radio as a media outlet in the Hispanic community.

"Let's suppose that tomorrow your company says to you, 'We have an incredible opportunity to run a branch in Timbuktu.' You're going to have a five- to 10-year period there," says Ramon Pineda, president of New York-based rep firm Caballero Spanish Media. "There's absolutely no media available except the radio station at night—and it will talk to you about economics, politics, baseball, football. Wouldn't you try to gravitate to where that radio station is?"

"It appeals to what you are," he says. "That is what Spanish radio can do, a lot of times, better than other media."

STUDY SURPRISES CRS ATTENDEES

(Continued from page 99)

& Dunn, got a 6.9. Classic country, typified by Kenny Rogers, Merle Haggard, and Waylon Jennings, got a 6.2. Among 45- to 54-year-olds, the study noted, the classic country approach was second to "yesterday and today," with a 7.3.

That the classic country approach would be even within shouting distance of hot country drew some "oohs" and "aahs" from the assembled PDs. Despite Parikh's prediction two years ago, only a handful of pure classic country outlets have sprung up, and several of those have already moved to other formats. Most PDs, skeptical about both the age and the size of a constituency for classic country, have felt they could satisfy that audience segment by adding more gold to their existing formats.

Consultant Jaye Albright—one of several who appeared on the dais at the session to respond to the study's findings—suggested that in a duopoly situation, classic country might make more sense than the traditional country duopoly station targeting young listeners, if only because it is less likely to cannibalize the parent station's cume. When consultant Joel Raab noted that the biggest vote was for a mix, not classic country, consultant Rusty Walker responded that stations that weren't definitively young or old would have a hard time differentiating themselves.

AUDIENCE TRUE TO OAKS

The size of the classic country constituency wasn't the only finding that induced gasps from attendees. Also generating surprise was a list of artist ratings that showed format superstars, such as Reba McEntire and Alabama, atop the pack, with an 8.2 rating on a 1-10 scale, followed by George Strait (8.1); Alan Jackson, Clint Black, and Garth Brooks (7.9); Vince Gill (7.8); John Michael Montgomery, Randy Travis, and Brooks & Dunn (7.6); Travis Tritt (7.3); and Mary Chapin Carpenter, Faith Hill, and Trisha Yearwood (7.2). What was surprising was not the artists that were in the top 10 but the midpack inclusion of the Oak Ridge Boys (6.7), ahead of such current hit-makers as Collin Raye (6.6), BlackHawk and Sammy Kershaw (6.5), Joe Diffie (6.4), and Toby Keith (6.3).

Similarly, an analysis of artist clusters showed that while Jackson, Strait, and Gill were preferred by a relatively homogeneous group of 47.2% of the respondents, the second cluster, 45.2%, preferred Alabama and the Oak Ridge Boys, followed by a third cluster for Black, Brooks, Travis, and Tritt, who drew the approval of 36.9% of those surveyed.

Those showing a preference for veteran artists were, like the classic country partisans, generally older. Despite that and despite the willingness by some panelists to allow that there might now be a hole for classic country, panelists contended that it would remain possible for mainstream country stations to serve all constituencies, rather than ultimately fragmenting, a fate that most country PDs have staunchly resisted for years. Walker suggested that the vote of confidence for the Oak Ridge Boys was more a response to artist image than to individual songs. Albright encouraged PDs to continue to "bridge generations" and to avoid on-air references that "date" stations as either too old or too young.

ROCK IS GOOD

The Eagle researchers also noted not only that most respondents had noticed country's increased tempo in recent years but that most approved of it. Of the survey respondents, 71% had noticed a change in the format. Of those, 74% noticed that country is "more like rock," followed by 10% who said it is "more mainstream" and another 10% who find it "not as depressing." While a few upper-demo respondents felt negatively about country being considered "more like rock," the majority of respondents thought the change was a positive one, PDs were told.

Further, respondents saw the ideal tempo of a country station to be 6.7 on a 1-10 scale, with the highest weekday daypart being 6.8 (mornings and afternoons were at 6.6; evenings at 5.4). Weekend days should be even more uptempo, respondents said, opting for 7 on a 1-10 scale.

VETERAN LISTENERS

Some other findings from the Eagle study:

- Of the respondents, 69% have been listening to country for six or more years, 13% for 3-6 years, and 14% for 1-3 years. Only 4% started listening in the last year. The six-year figure was another that surprised the audience.

- Two-thirds of 18- to 34-year-old respondents said that their parents had listened to country.

- Thirty-one percent said they also listen to "rock." Another 26% listen to oldies. This was followed by 17% for classical, 16% for top 40, 14% for AC, and 11% for classic rock.

- Asked what they liked about country radio besides the music, 33% of the respondents said that there was nothing they like besides the music, followed by

21% who like the DJs. Despite this, respondents who were asked to rate potential attributes of a station rated "lots of music without a lot of talk" 9.0 on a 1-10 scale but gave artist identification 8.8, "DJs with a good sense of humor" 8.7, "DJs who are warm and friendly" 8.4, and artist info 7.5, suggesting that listeners want more from their radio station than just music.

- Asked if there was anything they didn't like about country radio, 46% had no answer. Placing a distant second were those who felt that there are too many ads (18%), too much talk (12%), and too much repetition (11%).

ALBUM-OF-THE-MONTH CLUB

- Country listeners buy an average of only 1.1 country CDs or tapes per month—another finding that surprised the audience. While 79% of the respondents said they buy the same amount or more music than they did one year ago, 20% said they buy less and 31% of those listeners said that they couldn't afford to buy more music. (They were followed by 18% who said that their musical tastes were changing, reflecting, Albright said, a shift to modern rock by younger listeners.) Live shows did not fare well with respondents, who, on average, attended less than one concert over the last year.

- In contrast to stereotypes of the country audience, 23% of the survey respondents were college graduates, 30% had some college education, and 32% had graduated from high school. Only 6% were high school drop-outs, and the study noted, 6% had graduate degrees. Similarly, while Republicans made up the largest segment of the sample (32%), Democrats were close behind (27%), followed by independents (19%).

- Fifty-five percent of the respondents said they watch country video channels "sometimes," 28% said they "often" watch country videos, and only 16% "never" see country video. Forty-nine percent of the audience spends 1-3 hours a day watching TV; 34% spends more than three hours watching. By contrast, 29% of listeners surveyed spend 1-3 hours per day listening to the radio; 25% listen to radio for more than three hours daily, while 44% listen for less than one hour a day.

- Fifty-six percent listen to country radio mostly in the car, followed by 25% who listen most often at home and 19% who listen at work. Despite this, Albright encouraged PDs not to surrender the battle for in-office listening because of the number of quarter-hours available during the workday.

Country Rocks At CRS

The 27th annual Country Radio Seminar Feb. 28-March 2 in Nashville gave attendees a host of reasons to agree that they'd made a wise career choice. The convention, at the Opryland Hotel, boasted its highest attendance ever at 2,257, up from 2,120 last year. (Photos: Chuck Taylor)



The Beach Boys made a surprise appearance during an Epic showcase featuring James House (fourth from left), who recently recorded the group's "Little Deuce Coupe" on a tribute album.



Entertainment Radio Networks president Dana Miller interviewed Mercury artist Shania Twain in the wake of her Grammy win for best country album. The live broadcast was heard over the network's Countryline USA.



Billy Ray Cyrus, center, received a Humanitarian Award from Country Radio Broadcasters president Ed Salamon, left, and recording artist Charlie Daniels. "This right here's my Grammy," Cyrus said.



Curb recording artist Tim McGraw worked the CRS crowd to a standing ovation during the full set he performed during the show's opening session.



Asylum's Mandy Barnett was one of 15 artists who took to the show's Showcase Stage, which highlighted new artists. Her debut single is "Now That's All Right with Me."

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Country Radio Seminar 27: An Itinerary Label/Station Battles, Counting Ashtrays

COUNTRY MUSIC'S unparalleled sense of community made the 27th Country Radio Seminar in Nashville as much a celebration of the genre as a platform for discussion and analysis.

More than any other format, country has an appreciation of history and a watchful eye over evolution, which make the music—and CRS—feel like a family affair.

But amid the show's boundless musical showcases, schmoozing 'til it hurts, and enough accessibility to country artists to start calling them neighbors, this forum ultimately focused on serious debates between radio programmers and record labels. Two primary topics: the dawning of the post-Telecom Bill era and the quality of country product—including who is most responsible for improving it.

Here are highlights and observations from Opryland, Feb. 28-March 2:

• **Thursday, 9 a.m.:** Country Radio Broadcasters president Ed Salamon opens the show by saying, "Anyone who takes a long-term view of country can't help but be a cheerleader for the format." He cites the fact that advertiser prejudice against country radio has disappeared. "In fact," he notes, "advertisers are now seeking out country artists for endorsements."

• **Thursday, 2:30 p.m.:** A panel on concert promotion details how KSOP and KKAT Salt Lake City are cooperating on presenting concerts in town. This prompts KKBQ Houston PD Dene Hallam to declare the idea of cooperation among competitors "shameful . . . You're lobotomizing each other."

• **Thursday, 4 p.m.:** At "Record Industry And Radio Meet In The Mid-

dle Again," product sameness is discussed at length. While both radio and labels are blamed for the problem, Mercury president Luke Lewis says, "On the record-company side, we're so afraid to go outside the lines for fear, we can't get it on the radio. We're chickenshits."



by Chuck Taylor

• **Thursday, 7:45 p.m.:** Asylum newcomer Mandy Barnett takes the showcase stage and delivers an elegant 30-minute set. Herein lies a perfect example of the hung jury between radio and records. Barnett, who reminds so many of Patsy Cline, is regarded as a format renegade. Her first single continues to fight for hit status, despite the label's efforts to spoon-feed the act to radio. It's ironic that programmers readily complain about the menu even though they refuse to try the entree.

• **Friday, 6 p.m.:** For those who steal away for a breather in their hotel rooms at the Opryland, seven closed-circuit TV channels from networks, syndicators, and labels offer looped promotional programming. The only problem is, within 10 or 15 minutes, most of the channels have

completed their loop, and you're left staring mindlessly at the same interview, video, or promotion. Already, I can detail each of Asylum artist Bryan White's half-dozen haircuts and outline the living room furnishings of Entertainment Radio Network chief Dana Miller, interviewed in a segment by Shari Belafonte-Harper.

• **Saturday, 1 a.m.:** Exhausted and hungry, I call the 24-hour Opryland room service and am told there's a 90-minute wait. Would Shania Twain have to abide such for a BLT? Nothing to do now but count ashtrays in Miller's house . . .

• **Saturday, 9 a.m.:** Jaye Albright, the well-known country consultant who underwent surgery last fall to become a woman, earns a big laugh and then a round of applause when she sends a willowy blond model-type to sit in her spot on the "State Of Country Radio" panel. When moderator Mark Edwards, operations manager of ABC Radio Networks' country formats, introduces her, the real Albright walks up and takes the model's place. "The operation went well," she says, "but not that well." "So, Jaye," Edwards follows, "any big changes in country radio?"

• **Saturday, 2 p.m.:** George Toulas, executive VP of Chancellor Broadcasting, predicts at a "Town Meeting" that under the newly relaxed radio-ownership rules, major groups will develop four kinds of strategies over the next five years: market, format, regional, and national. Great Empire CEO/GM Mike Oatman declares that the new rules have resulted in two kinds of groups: "marauding stock traders and real broadcasters who want to get bigger." Broker Tim Menowsky of Media Mergers & Acquisitions says that the "marauding" owners are those who walk through newly acquired properties asking employees, "Are you revenue or overhead?"

EZ Communications president/CEO Alan Box, meanwhile, assures that there's still plenty of room in the industry for talent. "Good people in all cases stay and flourish and do well," he says, adding that those who are flexible in their careers stand the best chance of remaining secure.

"Yeah," comments one attendee in private, "pushing a broom."

On the topic of songs, Toulas says, "There's a lot of watered-down product right now. There used to be so many great songs, we couldn't decide which ones to play. Now, we're looking for one great song."

• **Saturday, 10:45 p.m.:** I've just witnessed the classless moment de force at an aside during the New Faces concert. Demonstrating where this decade is going wrong, a CRS delegate stands audaciously at a urinal conducting a serious business discussion on his cell phone. Mister, you need to prioritize.

• **Sunday, 7 p.m.:** Back home in New York. No country radio here, no CMT, no TNN. Suddenly, that seems all the more shameful.

Sean Ross and Phyllis Stark of *Airplay Monitor* contributed to this report.

Winston Is Committed To R&B At Wonder's KJLH

CLIFF WINSTON, PD of R&B adult KJLH Los Angeles, regularly discusses issues on-air, such as dating and politics, challenges listeners to guess ordinary items from "dirty clues," and interviews visiting singers. And on Feb. 29, he lobbed questions at O.J. Simpson during an impromptu call.

But today, he's eager to talk about what it's like to work with music legend and station owner Stevie Wonder.

"Stevie has a commitment to people, to society, and to the world," Winston says. "I think he loves being a part of KJLH. He wants it to have an impact on how people live. Sometimes his ideals are hard to live up to, because his creativity is way beyond that of mortal men."

Perhaps those words echo Winston's own commitment to the station. Recently named air personality of the year by Urban Network, the PD also serves as KJLH's music director and morning man with co-host Janine Zenon.

Even so, KJLH hasn't been getting big ratings for several years, since the debut of crosstown KKBT (the Beat). The low ratings are due in part to a limited signal and a lack of big-money promotions. The fall '95 Arbitrons show the station falling below 1.0; at its peak, before KKBT's sign-on, KJLH performed in the 1.5-2.3 range. But KJLH is still L.A.'s heritage R&B station. Even before PD Frankie Ross left last year, the station had segued to adult R&B by cutting out rap and focusing on the adult women demo. But unlike other R&B adult outlets, KJLH remains heavily current and limits its gold to late-'70s and '80s hits.

"We're still young in this format. We're letting it cook a little bit before we add a whole lot of different things," says Winston, noting that while mainstream R&B stations around the country sound alike, adult stations' signatures can range from jazz to progressive to oldies-based. "We're kind of a young AC station. There is a lot of great music coming out for this format, and the biggest problem is finding ways to play everything. Plus, it's never too late to play a record in this format," he says.

Here's a recent 3 p.m. hour: Luther Vandross, "For You To Love"; Rick James & Teena Marie, "Fire And Desire"; Fourplay, "Between The Sheets"; Brandy, "Sittin' Up In My Room"; Tina Turner, "What's Love Got To Do With It"; Enchantment, "It's You That I Need"; Blackstreet, "Before I Let You Go"; Loose Ends, "You Can't Stop The Rain"; Dramatics, "Toast To The Fool"; En Vogue, "You Don't Have To Worry"; and R. Kelly, "Down Low."

KJLH's lineup includes station and market veterans, such as Winston

and Zenon in mornings; Joy La-Shawn, middays; operations manager Lon McQ, afternoons; Chris Lewis, nights; Levi Booker, late nights; and Andre Russell, overnights. Weekday mornings from 4:30-6 is "The Front Page," a "cult status" talk show hosted by Carl Nelson.

For promotions, KJLH is offering tickets to the revival of "Your Arms Too Short To Box With God," which stars Stephanie Mills and Teddy Pen-

dergrass, and it just completed a family day at Disneyland to honor "proven achievers," including Arsenio Hall. "We're not really a contest type of station. We can't afford to buy listeners," Winston says, adding that a radio station shouldn't be a cash machine.

The L.A. native originally intended to be a sportscaster. After attending the University of Washington in Seattle, Winston began in that market's R&B KYAC, doing afternoons and

then mornings. At KMJM St. Louis, he became MD and eventually acting PD; he followed with a stint at Chicago's WBMX (now WVAZ), then moved to AC WDRQ Detroit.

"I was the only black person on the staff," he recalls. "I learned a whole lot about research, things you're not privy to at a small, black AM."

WDRQ switched from AC to an R&B/AC hybrid, similar to today's WCFB Orlando, Fla., before flipping to R&B in 1982 and quickly going to No. 1 in the market. Winston accepted an offer to do mornings for Steve Harris at KRLY (Love 94) Houston, which at the time was in a format war with KMJQ (Magic 102). Love 94 lost the battle and flipped to AC K-Lite. "They got rid of everybody except me and Monica Logan, and we managed to hang," says Winston, who became midday jock and production director. His producing duties won him the Texas Assn. of Broadcasters' honor for production man of the year.

In 1985, Winston returned to L.A. to join KJLH under PD Doug Gilmore; he became PD when Gilmore left. An offer came from PD Mike Stradford to help put KKBT on the air in 1990, and Winston became the Beat's first morning man and public affairs director. Originally an adult outlet, KKBT saw PDs Stradford and John Monds depart and new PD Keith Naftaly target the Beat to a younger demo. "Even when I was [at the Beat], the victories were bittersweet, because I felt like I was contributing to the demise of a black-owned station," says Winston. "I also listened to [KJLH] and thought, 'Why don't they do this?' and 'Why don't they do that?' I would second-guess and back-seat drive."

Thus, in 1993, Winston opted to return to KJLH as MD/morning man.

JANINE McADAMS



newsline...

STEVE DAHL, an 18-year veteran of Chicago radio, announced his resignation from WMVP, saying his two years there have been a "fluke and a struggle." No future plans announced yet.

MARIE KORDUS, general sales manager at KPWR (Power 106) Los Angeles, is upped to GM.

EILEEN THORGUSEN is named VP of affiliates for Premiere Broadcasting; she comes from CBS Radio Networks and also had a stint at Westwood One.

GARY MARINCE joins M[TECH] as VP of product development. He joins the market segmentation/database analysis company from the operations manager/PD post at WWSW Pittsburgh.

GLENISE CLOUDY is named EEO coordinator for EZ Communications. She continues as research director for EZ's stations in St. Louis.

FORMAT FLIPS: KNRX Denver, from modern rock to top 40/rhythm; KKHK (the Hawk) launches classic rock in Denver on the frequency of classical KVOD, which moves from 99.5 to 92.5; WQFM Milwaukee, from album rock to jazz (shopping for new calls); KSNN Dallas, from country to news.

STATION SALES: Clear Channel Communications has purchased the 18-station U.S. Radio for \$140 million, giving CCC 61 stations, the most of any chain—to date.

WSHE/WSRF Miami from TK Communications to Paxson Communications for \$57.5 million; KMJZ/KSGS Minneapolis from Park to Nationwide for \$22 million; WPOR-AM-FM Portland, Maine, from Ocean Coast Properties to Segal for \$10 million; WAYV Atlantic City, N.J., from Osborn to SW Networks' Gary Fisher and partner Steve Gormley for \$3.1 million; WTKO/WQNY Ithaca, N.Y., from Gilmore to Eagle for \$2.1 million.

"Honky's Ladder," the lead single from the Afghan Whigs' new Elektra album, "Black Love," rocks hard in a manner typical of the Ohio quartet, mixing the poetic with the profane. And true to form, bandleader Greg Dulli doesn't back down in his quest for dramatic verisimilitude, uttering an ever-popular street epithet in the song's opening line.

In "Honky's Ladder," which is No. 29 on Modern Rock Tracks, Dulli once again illustrates the seamy underbelly of masculinity—in character, of course. While most of the songs on the Whigs' last album, "Gentlemen," investigated romantic transgressions among boys and girls, "Honky's Ladder" delves into retribution *mano a mano*. And, as Dulli explains, a song about violent revenge requires the proper ter-

minology. "I don't make a habit of cussing in songs," he says, "but this one requires it. If you're going to make a point, then make the point. And there's only one word with the power of 'motherfucker.'"

The Whigs picked "Honky's Ladder" as the first



"We asked a friend to tape herself during sex, and we spliced in one of the more passionate moments."
—Greg Dulli of the Afghan Whigs

single, Dulli says, because "of all the new songs we've played live, that's the one that gets the most response. Plus, I get a big charge out of anything

that makes our record company pull their hair out."

When dealing with the inevitable radio and video edit for the single, the Whigs "didn't want the song just bleeped," Dulli says. "So we thought, if we couldn't use the 'fucker' part, then we'd express the meaning behind the word... We asked one of our friends if she would tape herself having sex. She said, 'Give me a couple of days, and I'll get it to you.' We ended up splicing in one of the more passionate moments during her little go-round. The moan was pretty great—although I wasn't her partner, unfortunately.

"We stole the idea from Prince. I think he did something similar with the edit for 'Sexy M.F.' Being a Prince fan, I used him as my guiding light in the creative-editing department—but I think he probably taped himself having sex."

Billboard® FOR WEEK ENDING MARCH 16, 1996

Album Rock Tracks™					
T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	2	4	13	SANTA MONICA (WATCH THE WORLD DIE) 1 wk at No. 1	EVERCLEAR SPARKLE AND FADE TIM KERR/CAPITOL
2	1	1	15	1979 MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
3	4	6	13	HEAVEN BESIDE YOU ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
4	6	7	14	IN THE MEANTIME RESIDENT ALIEN	SPACEHOG HIFI/SIRE/EEG
5	3	2	19	THE WORLD I KNOW COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
6	8	10	6	FOLLOW YOU DOWN CONGRATULATIONS I'M SORRY	GIN BLOSSOMS A&M
7	5	3	27	CUMBERSOME AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
8	9	12	12	BRAIN STEW/JADED INSOMNIAC	GREEN DAY REPRISE
9	11	13	8	NAKED A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
10	7	5	15	I GOT ID	PEARL JAM EPIC
11	10	9	13	SEE YOU ON THE OTHER SIDE OZZMOSIS	OZZY OSBOURNE EPIC
12	12	11	11	WONDERWALL (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
13	15	14	5	SHE'S JUST KILLING ME "FROM DUSK TILL DAWN" SOUNDTRACK	ZZ TOP LOS HOOLIGANS/EPIC SOUNDTRAX/EPIC
14	14	15	9	SISTER FOMA	THE NIXONS MCA
15	13	8	17	GLYCERINE SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
16	16	16	7	AEROPLANE ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
17	18	23	6	DROWN TRACE	SON VOLT WARNER BROS.
18	17	19	6	WHAT DO I HAVE TO DO? WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
★★★AIRPOWER★★★					
19	20	25	4	MACHINEHEAD SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
★★★AIRPOWER★★★					
20	19	18	6	EVERYTHING FALLS APART HAPPY NOWHERE	DOG'S EYE VIEW COLUMBIA
21	27	37	3	WATER'S EDGE AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
22	26	33	3	BIG ME FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
23	23	24	7	AWAY RUBBERNECK	TOADIES INTERSCOPE
24	25	30	4	PEACHES THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
25	21	20	8	NATURAL ONE "KIDS" SOUNDTRACK	FOLK IMPLOSION LONDON/ISLAND
26	22	27	4	YOU DON'T KNOW ME AT ALL ACTUAL MILES HENLEY'S GREATEST HITS	DON HENLEY Geffen
27	24	22	7	I WANT TO COME OVER YOUR LITTLE SECRET	MELISSA ETHERIDGE ISLAND
28	36	—	2	LEAVING HERE HOME ALIVE - THE ART OF SELF DEFENSE	PEARL JAM EPIC
29	29	29	5	HANDS IN THE AIR IT'S A MYSTERY	BOB SEGER & THE SILVER BULLET BAND CAPITOL
30	33	36	3	IRONIC JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
31	30	32	5	VOICE OF EUJENA SEEDS	BROTHER CANE VIRGIN
32	28	26	24	MY FRIENDS ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
33	35	35	3	NOT TODAY BAR CHORD RITUAL	RUST ATLANTIC
34	NEW ▶	1	1	BALLBREAKER BALLBREAKER	AC/DC EASTWEST/EEG
35	34	34	22	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
36	31	28	21	DEJA VOODOO LEDBETTER HEIGHTS	KENNY WAYNE SHEPHERD GIANT
37	NEW ▶	1	1	BORN WITH A BROKEN HEART LEDBETTER HEIGHTS	KENNY WAYNE SHEPHERD GIANT
38	32	21	15	WAITING FOR TONIGHT PLAYBACK	TOM PETTY & THE HEARTBREAKERS MCA
39	NEW ▶	1	1	ZERO MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
40	38	40	23	PERRY MASON OZZMOSIS	OZZY OSBOURNE EPIC

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.

Billboard® FOR WEEK ENDING MARCH 16, 1996

Modern Rock Tracks™					
T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	2	4	11	IRONIC JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
2	5	7	15	IN THE MEANTIME RESIDENT ALIEN	SPACEHOG HIFI/SIRE/EEG
3	3	1	17	1979 MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
4	4	3	13	BRAIN STEW/JADED INSOMNIAC	GREEN DAY REPRISE
5	1	2	17	WONDERWALL (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
6	10	12	8	BIG ME FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
7	6	6	10	HEAVEN BESIDE YOU ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
8	9	11	7	PEACHES THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
9	8	8	6	FOLLOW YOU DOWN CONGRATULATIONS I'M SORRY	GIN BLOSSOMS A&M
10	7	5	19	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	EVERCLEAR TIM KERR/CAPITOL
11	11	10	8	AEROPLANE ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
12	12	9	12	NAKED A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
13	14	13	18	JUST A GIRL TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
14	13	17	9	CAUGHT A LITE SNEEZE BOYS FOR PELE	TORI AMOS ATLANTIC
★★★AIRPOWER★★★					
15	25	30	4	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
16	17	20	8	ONLY HAPPY WHEN IT RAINS GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN
17	19	22	7	WHAT DO I HAVE TO DO? WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
18	15	15	22	NATURAL ONE "KIDS" SOUNDTRACK	FOLK IMPLOSION LONDON/ISLAND
★★★AIRPOWER★★★					
19	23	27	5	ZERO MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
20	18	18	21	CUMBERSOME AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
21	21	21	7	BLUSTER AUSCULTATE	SALT ISLAND
22	16	14	19	GLYCERINE SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
23	20	16	18	THE WORLD I KNOW COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
24	26	29	4	MACHINEHEAD SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
25	24	23	6	TINY MEAT SALT PETER	RUBY CREATION/WORK
26	29	31	3	FLOOD JARS OF CLAY	JARS OF CLAY ESSENTIAL/SILVERTONE
27	22	19	15	I GOT ID	PEARL JAM EPIC
28	27	25	8	DROWN TRACE	SON VOLT WARNER BROS.
29	30	—	2	HONKY'S LADDER BLACK LOVE	THE AFGHAN WHIGS ELEKTRA/EEG
30	28	28	7	AWAY RUBBERNECK	TOADIES INTERSCOPE
31	32	—	2	LEAVING HERE HOME ALIVE - THE ART OF SELF DEFENSE	PEARL JAM EPIC
32	33	34	5	EVERYTHING FALLS APART HAPPY NOWHERE	DOG'S EYE VIEW COLUMBIA
33	35	38	3	GUILTY GRAVITY KILLS	GRAVITY KILLS TVT
34	38	—	2	A WALK THE GRAY RACE	BAD RELIGION ATLANTIC
35	NEW ▶	1	1	SWEET LOVER HANGOVER SWEET FA.	LOVE & ROCKETS BEGGARS BANQUET/AMERICAN/REPRISE
36	37	35	5	DIANA VULTURE	3 LB. THRILL 57/550 MUSIC
37	34	26	14	RUBY SOHO ...AND OUT CAME THE WOLVES	RANCID EPITAPH
38	36	33	22	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
39	31	24	13	HIGH AND DRY THE BENDS	RADIOHEAD CAPITOL
40	NEW ▶	1	1	SISTER FOMA	THE NIXONS MCA



HITS! IN TOKIO

Week of February 25, 1996

- ① Heaven Only Knows / Swing Out Sister
- ② Anywhere Is / Enya
- ③ Like Marvin Gaye Said (What's Going On) / Speech
- ④ Take Cover / Mr. Big
- ⑤ Dub I Dub / Me And My
- ⑥ Power Of A Woman / Eternal
- ⑦ Party / Dede
- ⑧ Beautiful Life / Ace Of Base
- ⑨ Apple Eyes / Swoop
- ⑩ I Believe / Mette Hartman
- ⑪ Sittin' Up In My Room / Brandy
- ⑫ One Of Us / Joan Osborne
- ⑬ While The Earth Sleeps / Peter Gabriel With Deep Forest
- ⑭ Follow You Down / Gin Blossoms
- ⑮ Baby Maybe / Ice
- ⑯ Tuffy / Lisa Loeb And Nine Stories
- ⑰ Jackson Cannery / Ben Folds Five
- ⑱ Name / Goo Goo Dolls
- ⑲ Get Down On It / Louchie Lou And Michie One
- ⑳ Good Sweet Lovin' / Louchie Lou And Michie One
- ㉑ Spaceman / Babylon Zoo
- ㉒ Be Yourself / Colour Club
- ㉓ Feel The Goodtimes / Charlene Smith
- ㉔ Guts Daze / Ulfuhs
- ㉕ One More Chance / Madonna
- ㉖ Some Bridges / Jackson Browne
- ㉗ Runaway / The Corrs
- ㉘ Primal / Original Love
- ㉙ The Thing / Love Jones
- ㉚ One Sweet Day / Mariah Carey & Boyz II Men
- ㉛ Get Together / Big Mountain
- ㉜ Mr. Jones / Out Of My Hair
- ㉝ It's Oh So Quiet / Bjork
- ㉞ Aiwo Tomenaide / Kazumasa Oda
- ㉟ Remembering The First Time / Simply Red
- ㊱ Brand New Day / First Impression
- ㊲ Together / Espressione Globale Vibrazioni Productions
- ㊳ Exhale / Whitney Houston
- ㊴ Let Your Soul Be Your Pilot / Sting
- ㊵ I Need To Be In Love / Carpenters
- ㊶ Namonaki Uta / Mr. Children
- ㊷ Fallin' In Love / La Bouche
- ㊸ 1979 / Smashing Pumpkins
- ㊹ Kiss / Patti Austin
- ㊺ Jesus Is Just Alright / DC Talk
- ㊻ Gozennijino Angel / Kaori Kano
- ㊼ Save Me / Once Blue
- ㊽ Do That Dance / Nile Rodgers
- ㊾ You Come Through / Tom Petty And The Heartbreakers
- ㊿ Moving In The Right / Count Basic

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE
Station information available at:
<http://www.infojapan.com/JWAVE/>

Music Video

PROGRAMMING

Canada's MuchMusic Looks South U.S. Branch Adds Local Programming, Staff

BY BRETT ATWOOD

LOS ANGELES—Canadian music video programmer MuchMusic is increasing its commitment to the U.S. market with new original programming, wider distribution, and a beefed-up marketing staff.

MuchMusic USA, which launched in August 1994, reaches approximately 3.5 million homes in the U.S., according to senior VP/GM Dennis Patton. That's a far cry from MTV's 64 million-household dominance of the music video programming market. However, the fledgling channel has recently scored some major distribution coups.

MuchMusic reaches more than 1 million U.S. homes through direct broadcast satellite programmer DirecTV, which is expected to grow significantly in the coming year. In addition, the programmer recently secured cable space on Continental Cablevision outlets in Pompano Beach, Fla.; Lansing, Mich.; and Lancaster, Ohio, for an added reach of about 200,000 households.

"We are pleased with the creativity of the channel, and our research indicated that those who watch it really like it," says R.B. Lerch, VP of programming for Continental Cablevision. MuchMusic is already available in Boston, the site of Continental Cablevision's home office.

Other Continental systems are likely to add the channel in the coming months, according to Lerch.

"MuchMusic fills a niche that no other U.S. channel is currently filling," says Patton. "Music is underrepresented on most cable systems today. There are multiple channels that target the delivery of movies and sports, but few cable channels carry more than one of two music services. When a viewer clicks on MTV, it is likely that there will be a nonmusic program on. We deliver on the promise of programming all music, all the time."

MuchMusic USA is a partnership between Rainbow Holdings Inc., which is a subsidiary of Comcast Corp., and Chum Ltd., which operates MuchMusic.

To help build stronger distribution in the U.S., MuchMusic has hired four seasoned cable sales directors to its staff.

Among them are former StarNet Southeast regional director Elizabeth St. Paul as regional director, Southeast region; former History Channel field marketing director Joseph P. Leonard as regional director, Eastern region; and former HBO director of affiliate sales Helen H. Perrin as regional director, Western region. In addition, MuchMusic national sales manager George Hillier becomes regional director, Central region, for the music channel.

"These new hires signify that there is a renewed commitment to the distribution of the channel," says Patton. "Our key focus is to spread awareness in the U.S. that MuchMusic exists. We know that we need to secure solid distribution to accomplish that. Unfortunately, we are in a very competitive cable environment right now. It isn't like the old days, when it was fairly easy to get carried on a cable system."

Although a majority of MuchMusic's U.S. programming is a direct simulcast of its Canadian counterpart, the service is beginning to focus more on original U.S.-only programming.

MuchMusic recently added the original show "Clubland," an hourlong concert program that features live artist performances in intimate settings (Billboard, Jan. 27). The programmer also airs "Break This," a half-hour original interview show that spotlights new artists before they break into the mainstream.

The channel has also started airing a daily block of U.S.-only video clip programming, according to MuchMusic director of music programming Denise Donlon.

The video block will be inserted over a repeat airing of the daily Canadian clip program "Spotlight."

"There are some artists that might not go down as well with our Canadian audience but are important to our U.S. viewers," says Donlon, who adds that such acts as Jars Of Clay, Dave Matthews Band, and Rusted Root will receive rotation on the customized half-hour block of video programming.

MuchMusic is also starting to implement more U.S. music news and concert

listings into its interstitial programming, according to Donlon.

In addition, MuchMusic USA has revamped its site on the Internet's World Wide Web (<http://www.muchmusic-usa.com>) and America Online (keyword: MuchMusic). The site will now implement new Web technologies that are compatible with the Netscape 2.0 browser, including multiple window "frames" that allow the user to simultaneously view multiple portions of the Web site on a single computer screen. TV spots for the online and Internet sites began airing in mid-February.

"The Web site serves as a way for us to get into communities that our programming has not reached yet," says Patton.

MuchMusic's Web site will also include information on local bands and regional concert dates in the markets that carry the MuchMusic cable signal.



PRODUCTION NOTES

LOS ANGELES

Director **Jim Jarmusch** is the eye behind **Neil Young's** "Dead Man Theme."

The Customers' "Bastard Before Me" was directed by **Chris Burns**, and **Cheryl Teetzel** produced for Dream Time.

The Flys' "Tyrant" was directed by **Milana Kosovac** and **Julian Whatley**. **C. Devin Whatley** and **Gary Helsing** co-produced for Green Jelly Productions, and Whatley directed photography.

Cameron Casey directed **Quad City DJ's** "C'mon N' Ride It (The Train)"; **Chris Palladino** produced. **Dermott Downs** directed photography for Critical.

Craig Chaquico's "Sweet Talk" was directed by **Jordan Winter**, while **Limor Diamont** produced for Macabee Productions.

Kevin Kerlake directed **John Hiatt's** "Shredding The Document."

Tracy Chapman's "Give Me One Reason" was directed by **Julie Dash**, who lensed the feature film "Daughters Of The Dust."

NEW YORK

Director **Argyle Sox** recently completed work on **Mellow Judith's** "Hand." **Michael-Allen Divic** produced, while **Maz Mahkani** directed photography. **Marty Thomas** executive-produced.

Mic Geronimo's "Wherever You Are" was shot by **Lint Mitchell**; **Dean Mackay** produced.

FOR THE RECORD

The Foo Fighters' clip "Big Me" was directed by **Jesse Peretz** of X-Ray Productions. In the March 9 issue, Billboard erroneously attributed quotes from Peretz to **Gerald Casale**, who directed another Foo Fighters clip, "This Is A Call."

Ad For Bloods & Crips Vids Brings Backlash

COLORS: Dangerous/Quality Records is causing considerable controversy over its attempt to air a commercial that promotes a pair of longform music videos for gangsta rap act **Bloods & Crips**. As with the audio counterparts "Damu Ridas" and "Nationwide Rip Ridas," two separate video longforms for the act are being marketed in red and blue packaging, which symbolizes the gang colors of the Bloods and the Crips, respectively.

The label claims that the TV ad for the videos has been rejected by MTV, the Box, BET, and several local stations. Only WPHL-TV Philadelphia has aired the spot so far, according to Quality director of national publicity **Kimberley Ferren**.

"We feel that these are hard-hitting pieces of film that challenge families to find out where gang members are coming from through their music," says Ferren.

However, the Box was not impressed with the controversial ad. The commercial urges viewers to call two 800 numbers to order the Bloods or Crips videotapes and gang-colored attire, which is particularly unacceptable to many programmers.

"It promoted the idea of calling a certain number to support one gang and a different number to support the other," says a spokeswoman for the channel. "We don't want to be a part of that."

Ironically, the Box has aired edited versions of many of the music videos on the longforms.

"When they were making an effort to show peace and to work together, we showed their videos," says the spokeswoman. "There was nothing blatant in the music videos. However, the commercial is different."

A spokeswoman for MTV says that the channel is uncertain whether the ad was submitted to run on the music video channel.

The Eye looked at these self-proclaimed "raw and uncut" docudramas to see what the fracas is all about. Although the 30-minute videos do, indeed, appear to offer a disturbing and candid glimpse into the gangsta lifestyle, there is a fine line between exploitation and education. Both of these longforms tread painfully close to that line.

Guns are not just shown in these clips. They are fired. Bodies fall and blood trickles to quick camera cuts and a gangsta-beat soundtrack. In these videos, the gangsta lifestyle is shown in all of its graphic glory to those who are already hard-pressed to choose between right and wrong in their own troubled communities.

It is worth noting that both the videos and their audio counterparts conclude with an R&B track titled "Bullets Don't Have No Names," which calls for unity and peace between rival gang members. Indeed, Bloods & Crips were founded with the positive idea of bring those opposing forces together through music. However, the decision to market its latest pair of releases by gang color is not an admirable one. It is not surprising that many stations are reluctant to air the ad, which promotes the products with an "us vs. them" mentality.

Quality's Ferren says that the packaging is meant to demystify the gang colors.

The Eye acknowledges that confrontation and challenging imagery are necessary to better understand other world views. Indeed, that which challenges often makes one grow. After all, challenging imagery is the essence of some of the best music videos ever made. However, it is a sad day when murder is mass-merchandised. It is even sadder when there is a large market for it.

THE EYE



by Brett Atwood

SONY EXPANSION: Sony Pictures Entertainment, Sony Picture Imageworks, and Automatic, Sony

Music's subsidiary music video production company, are teaming to create a new production venture.

The as-yet-unnamed company will produce commercials and will likely use some Automatic directors, according to its executive producer, **Tracy Hauser**.

"This gives our directors another creative outlet," says Hauser of the new Culver City, Calif.-based venture.

The new Sony company will also enable commercial directors to cross over to Sony's other ventures, according to Hauser.

MVPA AWARDS: The fifth annual Music Video Production Awards will be held in Los Angeles on March 20. The event, which is sponsored by the Music Video Production Assn., will be hosted this year by actor/comedian **Bobcat Goldthwait**. **Seal** is among the artists scheduled to perform at the event.

QUICK CUTS: The Box director of promotions **Jon Baum** exits... Capitol director of urban visual marketing **Diane Blankumsee** exits, but can still be contacted through the label. Capitol associate director of visual marketing **Gina Gore** has left the label on maternity leave.



'Baywatch' Alert. Arvada, Colo.-based Jazz Alley TV hooked up with several celebrities during a recent shoot at B.B. King's Club in Los Angeles. Pictured, from left, are "Baywatch" star **David Hasselhoff**, Jazz Alley TV's **Kenny Burgmaier**, Qwest artist **Ernestine Anderson**, and "Saturday Night Live" alumnus **Garrett Morris**.

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 2Pac, California Love
- 2 Monifah, I Miss You
- 3 Nonchalant, 5 O'Clock
- 4 Deborah Cox, Who Do U Love
- 5 Coolio, 1, 2, 3, 4
- 6 Fugees, Fu-Gee-La
- 7 O'Angelo, Lady
- 8 The Tony Rich Project, Nobody Knows
- 9 Kris Kross, Tonight's The Night
- 10 Randy Crawford, Give Me The Night
- 11 Whitney Houston & CeCe Winans, Count On Me
- 12 Gerald & Eddie Levert, Sr., Wind Beneath My Wings
- 13 Busta Rhymes, Woo-Hah!! Got You All...
- 14 Chantay Savage, I Will Survive
- 15 Yvette Michelle, Everyday & Everynight
- 16 Groove Theory, Keep Tryin'
- 17 Brandy, Sittin' Up In My Room
- 18 Mary J. Blige, Not Gon' Cry
- 19 Immature, We Got It
- 20 Joe, All The Things
- 21 A Few Good Men, Have I Never
- 22 Real Live, Real Live Show
- 23 Hami, I'm Tha' One Ya' Slept On
- 24 Jodeci, Love U 4 Life
- 25 Goodie Mob, Soul Food
- 26 Solo, Where Do U Want Me To Put It
- 27 Janet Jackson, Twenty Foreplay
- 28 Pure Soul, Stairway To Heaven
- 29 Shawn Stockman, Visions Of A Sunset
- 30 Redman, Funkorama

*** NEW ON'S ***

Patra & Aaron Hall, Scent Of Attraction
Diana Ross f/Rupaul, I Will Survive
69 Boyz, Hoop In Yo Face
Kenny Lattimore, Never Too Busy
Bomb The Bass, One To One Religion
UBU, Merry Go Round



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Martina McBride, Wild Angels
- 2 Shania Twain, You Win My Love f
- 3 Billy Dean, It's What I Do
- 4 Lorrie Morgan, Standing Tall
- 5 Daryle Singletary, Too Much Fun
- 6 The Mavericks, All You Ever Do Is Bring Me Down
- 7 Clay Walker, Hypnotize The Moon
- 8 Tracy Lawrence, If You Loved Me
- 9 Alabama, It Works
- 10 Diamond Rio, Walkin' Away
- 11 Linda Davis, Some Things Are Meant To Be

- 12 Doug Supernaw, She Never Looks Back
- 13 Lonestar, No News
- 14 Bryan White, I'm Not Supposed To Love You
- 15 Pam Tillis, The River And The Highway
- 16 Paul Brandt, My Heart Has A History
- 17 Blackhawk, Almost A Memory Now f
- 18 Neil Diamond/Waylon Jennings, One Good... f
- 19 Dan Seals, I'd Really Love To... f
- 20 Joe Diffie, Bigger Than The Beatles
- 21 Dwight Yoakam, Gone f
- 22 Steve Azar, Someday f
- 23 Mindy McCready, 10,000 Angels f
- 24 Toby Keith, Does That Blue Moon Ever...
- 25 Tim McGraw, All I Want Is A Life
- 26 Nanci Griffith W/The Crickets, Well... f
- 27 Terri Clark, If I Were You f
- 28 Sawyer Brown, 'Round Here
- 29 Bobbie Cryster, You'd Think He'd Know... f
- 30 Stephanie Bentley, Who's That Girl f
- 31 Rhett Akins, She Said Yes
- 32 Emilio, Even If I Tried
- 33 Kieran Kane, Cool Me Down
- 34 Baker & Myers, Years From Here
- 35 Ricky Skaggs, Solid Ground
- 36 Travis Tritt, Only You
- 37 Rich McCready, Hangin' On
- 38 4 Runner, Ripples
- 39 JoDee Messina, Heads Carolina, Tails California
- 40 Bellamy Brothers, Old Hottie
- 41 Rhonda Vincent, What More Do You Want From Me
- 42 Mandy Barnett, Now That's All Right With Me
- 43 Delevante, Driving At Night
- 44 Keith Stegall, 1969
- 45 Joel Claypool, The Strength Of A Woman
- 46 Philip Neri, I Do
- 47 Collin Raye, Not That Different
- 48 Junior Brown, My Wife Thinks You're Dead
- 49 Joe Diffie, C-O-U-N-T-R-Y
- 50 Keith Gattis, Little Drops Of My Heart

*** NEW ON'S ***

Gretchen Peters, When You Are Old
Reba McEntire, Starting Over Again
Sawyer Brown, Treat Her Right



Continuous programming
1515 Broadway, NY, NY 10036

- 1 2Pac, California Love
- 2 Smashing Pumpkins, 1979
- 3 Red Hot Chili Peppers, Aeroplane
- 4 Alanis Morissette, Ironic
- 5 Coolio, 1, 2, 3, 4
- 6 Foo Fighters, Big Me
- 7 Presidents Of The United States, Peaches
- 8 Green Day, Brain Stew
- 9 Mary J. Blige, Not Gon' Cry
- 10 The Tony Rich Project, Nobody Knows
- 11 Brandy, Sittin' Up In My Room
- 12 Oasis, Wonderwall
- 13 Alice In Chains, Heaven Beside You
- 14 Monica, Before You Walk Out Of My Life

- 15 No Doubt, Just A Girl
- 16 Mariah Carey, Always Be My Baby
- 17 Goo Goo Dolls, Naked
- 18 Everclear, Santa Monica
- 19 Seven Mary Three, Cumbersome
- 20 Collective Soul, The World I Know
- 21 Dog's Eye View, Everything Falls Apart
- 22 3T, Anything
- 23 Kris Kross, Tonight's The Night
- 24 Gin Blossoms, Follow You Down
- 25 Spacehog, In The Meantime
- 26 Adam Sandler, Steve Polychronopolous
- 27 D'Angelo, Lady
- 28 Garbage, Only Happy When It Rains
- 29 Radiohead, High And Dry
- 30 LL Cool J, Hey Lover
- 31 Melissa Etheridge, I Want To Come Over
- 32 The Dogg Pound, New York, New York
- 33 Blues Traveler, Hook
- 34 George Michael, Jesus To A Child
- 35 La Bouche, Be My Lover
- 36 Joan Osborne, Right Hand Man
- 37 Immature, We Got It
- 38 Bush, Glycerine
- 39 Whitney Houston & CeCe Winans, Count On Me
- 40 Tori Amos, Caught A Lite Sneeze
- 41 Pete Dinklage, Beautiful Girl
- 42 Silverchair, Israel's Son
- 43 Busta Rhymes, Woo-Hah!! Got You All...
- 44 R. Kelly, Down Low
- 45 Beastie Boys, Sabotage
- 46 Presidents Of The United States, Lump
- 47 Nirvana, Come As You Are
- 48 Offspring, Self Esteem
- 49 The Afghan Whigs, Honky's Ladder
- 50 Son Volt, Drown

*** NEW ON'S ***

Weird Al Yankovic, Amish Paradise
Bodeans, Closer To Free
Goldfinger, Here In Your Room
Jewel, Who Will Save Your Soul
The Nixons, Sister



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

- 1 Lorrie Morgan, Standing Tall
- 2 Collin Raye, Not That Different
- 3 Doug Supernaw, She Never Looks Back
- 4 Junior Brown, My Wife Thinks You're Dead
- 5 Lonestar, No News
- 6 Martina McBride, Wild Angels
- 7 Linda Davis, Some Things Are Meant To Be
- 8 Daryle Singletary, Too Much Fun
- 9 The Mavericks, All You Ever Do Is Bring Me Down
- 10 Clay Walker, Hypnotize The Moon
- 11 Tracy Lawrence, If You Loved Me
- 12 Diamond Rio, Walkin' Away
- 13 Alabama, It Works
- 14 Pam Tillis, The River And The Highway

- 15 JoDee Messina, Heads Carolina, Tails California
- 16 Billy Dean, It's What I Do
- 17 Shania Twain, You Win My Love
- 18 Emilio, Even If I Tried
- 19 Tim McGraw, All I Want Is A Life
- 20 Rhonda Vincent, What More Do You Want From Me
- 21 Ricky Skaggs, Solid Ground
- 22 Travis Tritt, Only You
- 23 Mandy Barnett, Now That's All Right With Me
- 24 Nanci Griffith W/The Crickets, Well...Al
- 25 Rich McCready, Hangin' On
- 26 Stephanie Bentley, Who's That Girl
- 27 Dwight Yoakam, Gone
- 28 Bobbie Cryster, You'd Think He'd Know...
- 29 Neil Diamond/Waylon Jennings, One Good...
- 30 Dan Seals, I'd Really Love To...

*** NEW ON'S ***

Patricia Conroy, Keep On Rockin'
Joe Diffie, C-O-U-N-T-R-Y
Keith Gattis, Little Drops Of My Heart
Toby Keith, Does That Blue Moon Ever Shine On You
Jim Matt, This Old Guitar
Bryan White, I'm Not Supposed To Love You Anymore



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Joan Osborne, One Of Us
- 2 Whitney Houston, Exhale (Shoop Shoop)
- 3 Beatles, Real Love
- 4 Mariah Carey & Boyz II Men, One Sweet Day
- 5 Melissa Etheridge, I Want To Come Over
- 6 Hootie & The Blowfish, Time
- 7 Seal, Don't Cry
- 8 Natalie Merchant, Wonder
- 9 Collective Soul, The World I Know
- 10 Deep Blue Something, Breakfast At Tiffany's
- 11 Blues Traveler, Hook
- 12 Madonna, You'll See
- 13 Everything But The Girl, Missing
- 14 Blues Traveler, Run Around
- 15 The Tony Rich Project, Nobody Knows
- 16 Sophie B. Hawkins, Only Love
- 17 TLC, Waterfalls
- 18 Janet Jackson, Runaway
- 19 Son Volt, Drown
- 20 Celine Dion, Because You Loved Me
- 21 Don Henley, The Boys Of Summer
- 22 Seal, Kiss From A Rose
- 23 Natalie Merchant, Carnival
- 24 Whitney Houston & CeCe Winans, Count On Me
- 25 Sting, Let Your Soul Be Your Pilot
- 26 Alanis Morissette, Hand In My Pocket
- 27 Alanis Morissette, Ironic
- 28 Gin Blossoms, Follow You Down
- 29 Hootie & The Blowfish, Let Her Cry
- 30 Mariah Carey, Fantasy

*** NEW ON'S ***

Joni Mitchell, How Do You Stop
Bodeans, Closer To Free

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 16, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

R. Kelly, Down Low (Nobody Has To Know)

BOX TOPS

- Domino, Physical Funk
- J'son, Take A Look
- Junior M.A.F.I.A., Get Money
- Mary J. Blige, Not Gon' Cry
- The Dogg Pound, New York, New York
- D'Angelo, Lady
- Rappin' 4-Tay, Ain't No Playa Like...
- Coolio, 1, 2, 3, 4
- Deborah Cox, Who Do U Love
- Total, No One Else
- Busta Rhymes, Woo-Hah!! Got You All...
- Whitney Houston & CeCe Winans, Count On Me
- MC Eht Featuring CMW, Thuggin' It Up
- Bahamadia, Unknowwedue
- Pure Soul, Stairway To Heaven
- Tony Rich Project, Nobody Knows
- Conscious Daughters, Gamers
- 2Pac, California Love (Part 2)
- Fat Joe, Envy
- Yvette Michelle, Everyday & Everynight
- A-Town Players, True Players
- Goodie Mob, Soul Food
- Frost, La Familia
- AZ, Doe Or Die
- Fab 5, Leflaur Lafiah Eshkoshka
- Art N Soul, Ever Since You Went Away
- Fugees, Fu-Gee-La
- Foersum, Lil Somethin' Somethin'
- Tori Amos, Caught A Lite Sneeze

NE

- Babylon Zoo, Spaceman
- Celine Dion, Because You Loved Me
- Gravity Kills, Guilty
- Jars Of Clay, Flood
- Jay-Z, Dead Presidents
- R. Kelly, Down Low (Live To Regret It Mix)
- Shadowcast, The Abyss
- W.C. And The Maad Circle, The One



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- Neil Diamond W/ Waylon Jennings, One Good Love
- Cyndi Lauper, I'm Gonna Be Strong
- Diana Ross, Gone
- Soraya, Suddenly
- Tori Amos, Caught A Lite Sneeze
- The Beatles, Free As A Bird
- Mariah Carey & Boyz II Men, One Sweet Day
- Jesse Cook, Tempest
- The Corrs, The Right Time
- Everything But The Girl, Missing
- Whitney Houston & CeCe Winans, Count On Me
- Janet Jackson, Twenty Foreplay
- Tracy Lawrence, If You Loved Me
- Edwin McCain, Sorry To A Friend
- Rich McCready, Hangin' On
- Alanis Morissette, Hand In My Pocket
- Oasis, Wonderwall
- Joan Osborne, One Of Us
- Rolling Stones, Like A Rolling Stone
- Jon Secada, Es Por Ti



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Babylon Zoo, Spaceman (new)
- Son, Pick Up The Phone (new)
- Mary J. Blige, Not Gon' Cry (new)
- R. Kelly, Down Low (new)
- Leftfield, Release The Pressure (new)
- Coolio, 1,2,3,4 (new)
- Alanis Morissette, Ironic
- Presidents Of The United States, Peaches
- Oasis, Wonderwall
- Janet Jackson, Twenty Foreplay
- Melissa Etheridge, I Want To Come Over
- Smashing Pumpkins, 1979
- Everything But The Girl, Missing
- Bush, Glycerine
- Tori Amos, Caught A Lite Sneeze
- Victor, Promise



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Alanis Morissette, Hand In My Pocket
- George Michael, Jesus To A Child
- Smashing Pumpkins, 1979
- Joan Osborne, One Of Us
- N-Trance, Stayin' Alive
- Heroes Del Silencio, La Chispa Adecuada
- Ilyia Kuryaki, Abarajame
- Madonna, Veras
- Oasis, Wonderwall
- La Lupita, Ja, Ja, Ja
- Ricky Martin, Maria (Remix)
- Presidents Of The United States, Lump
- Simply Red, Remembering The First Time
- Soda Stereo, Zoom
- Los Autenticos Decadentes, La Guitarra
- Enrique Iglesias, Experiencia Religiosa
- Sting, Let Your Soul Be Your Pilot
- Queen, A Winter's Tale
- Jovanotti, L'Ombelico Del Mundo
- Soul Asylum, Promises Broken



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

- Guardian, This Old Man
- Michael Kelly Blanchard, Danny's Downs
- Bruce Cockburn, Dream Like Mine
- Jim & Kim Thomas, Wonderful World
- Charlie Peacock, Dear Friend
- Rez, Surprised
- Carolyn Arends, Seize The Day
- Rich Mullins, The Color Green
- BeBe & CeCe Winans, Celebrate New Life
- Eric Champion, Touch
- Bryan Duncan, Don't You Wanna Rap
- The Winans, Friend
- Guardian, Lead The Way
- Petra, Enter In
- White Heart, Inside



Five weeks weekly
253-225 Washington St
Newark, NJ 07102

- Tori Amos, Caught A Lite Sneeze
- The Beatles, Real Love
- Tim Keyes, All I Need Is You
- Lou Reed, Hooky Wooky
- The Customers, Bastard Before Me
- Ann Magnuson, The Luv Show
- Horace Brown, One For The Money
- Domino, Physical Funk
- Dave Matthews, Satellite
- Heather Nova, Maybe An Angle
- Stabbing Westward, What Do I Have To Do
- Silverchair, Israel's Son
- Josh Claytonfield, Window
- The Nixons, Sister
- Babylon Zoo, Spaceman
- Pulp, Common People
- The Goops, Vulgar Appetites
- Afghan Whigs, Honky's Ladder
- Deborah Cox, Who Do U Love
- Alannah Myles, You Love...



CALIFORNIA MUSIC CHANNEL

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

- Mary J. Blige, Not Gon' Cry
- Brandy, Sittin' Up In My Room
- D'Angelo, Lady
- Fugees, Fu-Gee-La
- The Click, Scandalous
- The Dogg Pound, New York, New York
- Immature, Please Don't Go
- Junior M.A.F.I.A., Get Money
- 2Pac, California Love(Remix)
- Rappin' 4-Tay, Ain't No Playa Like...

AUTEURS REWRITING ART-ROCK HISTORY

(Continued from page 11)

band's U.S. sales base is modest: "New Wave" sold 6,000 units, and "Now I'm A Cowboy" sold 6,200.

For the new album, recorded at Abbey Road, Haines chose Albini as producer early on. "It was before a lot of it was written," says Haines, who is signed as a writer to PolyGram Music. "We had a session with him soon after the second album. I wanted to change the whole sound and get away from that horrible overproduced sound on the second album. I don't listen to that album now."

Haines co-produced that album with Phil Vinal, then had a career setback even before "After Murder Park" was conceived: In the fall of 1994, the Hut label released the album "The Auteurs Vs. =B5-Ziq," in which fragments of the band's work was reworked beyond recognition by a south London remixer.

"That was kind of a joke, but a joke I enjoyed," says Haines. "But it really was nothing to do with us."

"After Murder Park" has the Auteurs back in more familiar territory, with dark songs, such as "Everything You Say Will Destroy You" and "Child Brides," given often strident, guitar-laden treatments.

"It never works if you do downbeat stuff and it's downbeat musically," says Haines. "But there's a bit of acoustic stuff as well, which is what people expect more from us. The album was pretty much written in order and as a whole; there was no to-ing and fro-ing."

Vernon Yard is hopeful that the Auteurs will tour in the U.S., with a promotional trip possible next month. Meanwhile, the band returned to live action for the first time since the beginning of 1995 with a Saturday (9) show in London.

The U.S. label's campaign for "After Murder Park" will begin at college radio, with the release of "Unsolved Child Murder," one of two U.K. singles thus far, about two weeks before the album's release.

"We'll work college through to mid-May," says Voss, "then probably do some triple-A servicing. It may well be that we change the track for them. Then we'll go through the end of June to commercial radio. We've got a great video for 'Light Aircraft On Fire' [the single released in the U.K. in February] from the U.K., so we're slightly spoiled for choice."

Laurie Gale, music director at modern rock WFNX Boston, says that al-

though the station did not play the last Auteurs record, she personally is a fan and will listen with interest to the new album.

"I thought 'Lenny Valentino' [from 'Now I'm A Cowboy'] should have been huge," she says. "It was just so straight-ahead. I hope that Oasis has kicked open the door for some of those bands that were considered too English before. It's about time."

Voss also is optimistic about the Auteurs' press prospects. "The band has already had great press here," he says. "We've just had the Details review, which was [nine out of 10], the best of possible starts. It paints the band in the kind of light we want, describing them as 'Britpop's bad conscience.'"

Vernon Yard hopes to maximize the name value of Albini's involvement. "One of our thoughts was to get Albini to interview Luke and maybe place that in Interview magazine," Voss says. "There's a value to it. Everything he does has a certain amount of controversy."

For U.K. retailers, though, the Auteurs have a certain amount of ground to make up. Says Andy Fordyce, chart albums buyer at HMV U.K., "The second album was a bit of a disaster, so the third album is not exactly eagerly anticipated. But it has picked up some good reviews in the press, so that might give it a chance."

Fordyce adds, "It's quite a difficult album to listen to; it's quite stark and difficult to get into. It's not the sort of album we would play in-store."

David Boyd, U.K.-based head of the Virgin-owned Hut, for which the Auteurs record here, reveals that Haines has already finished most of his next project, on which he performs as the Baader Meinhof alter ego heard on a 7-inch single released last year with Phil Vinal. Featuring a cellist and a tabla player, that album is expected in September.

Meanwhile, Boyd says, the label took an upscale-market approach for the March 4 U.K. release of "After Murder Park." "It was advertised as a book," he says, "because Luke is one of those literary figures. When he does a new album, it's like a novel being published."

Assistance in preparing this story was provided by Jeff Clark-Meads.

BISTRO AWARDS HONOR TOP 29 CABARET ACTS

(Continued from page 11)

musical theater at ASCAP, will receive a special award for the work he has done to promote songwriters, singers, and the art of cabaret.

Among vocalists, the 1996 Bistro Awards winners are Lisa Asher, Aaron Lee Battle, Tom Postilio, and Jane Scheckter. In the category of major engagement, the winners are Ann Hampton Callaway and Liz Callaway, who are being honored for their show "Sibling Revelry." Don Foster, who directed the show, will receive an award for outstanding direction.

For outstanding musical comedy, Christopher Durang, Sherry Anderson, and John Augustine will receive awards for "Chris Durang And Dawne." Also in the musical comedy category, Marisa Diotalevi is being recognized for her show "Consummate Woman Of The '90s."

Three people are being honored in the category of outstanding theme show: Katie LaBourdette for "Cock-

tails With Marilyn," Vicki Stuart for "We'll Meet Again," and Nancy Timpanaro for "Totie."

The cast of "Life Is Not Like The Movies"—Kat Cogswell, Michael Marotta, and Deborah Tranelli—will receive awards for outstanding performance in a revue, and the show's director, Hope Harcastle, is being recognized for outstanding direction.

Other recipients noted for outstanding achievement include Daryl Kojak as musical director, John Wallowitch as songwriter, Rick Jensen as singer/songwriter, Eric Hansen and John Pizzarelli as singer/instrumentalists, John Fugelsang and Steve Hayes as comedy performers, and Charles Cermele and Martha Lorin for their recordings "Look In My Eyes" and "A Celebration Of Ella," respectively.

For the first time, a limited number of tickets to the gala will be sold to the public.

'VH1 HONORS' TO BENEFIT GLOBAL HUMAN RIGHTS ORGANIZATION WITNESS

(Continued from page 1)

and Joan Osborne are among the artists scheduled to perform at the ceremony, which will be hosted by Academy Award-nominated actor/director Tim Robbins and held April 28 at the Universal Amphitheatre here.

Among the scheduled presenters are Oliver Stone, Susan Sarandon, Sean Penn, Jimmy Smits, and Timothy Hutton. Additional participants will be announced in the coming weeks.

Many of the artists will perform together for the first time at the event, according to VH1 president John Sykes.

"Expect some never-before-seen stage collaborations and once-in-a-lifetime duets," says Sykes.

Specific collaborations had not been determined by press time.

The event will air live in the U.S., with subsequent airings on international MTV and VH1 channels.

This year's program marks a shift in creative direction for the annual event, which began in 1994 as a way to honor musical artists by celebrating their contributions to worthwhile causes and charitable events.

Sykes says that the music channel is significantly changing the structure of the "VH1 Honors" program by streamlining its focus to one charitable cause.

"All the time, energy, visibility, and money will go to one cause this year," says Sykes. "This approach will help us raise more money for one organization, and it will give the show a lot more continuity."

Witness, which was co-founded in 1992 by Gabriel, is a project of the Lawyers Committee for Human Rights and is supported by the Reebok Foundation. The organization aims to document and expose evidence of human-rights violations for the international community.

To accomplish that goal, Witness offers fax machines and hand-held video cameras to nongovernmental operations and maintains international media contacts with news organizations, such as CNN and the BBC.

In addition, Witness provides instructional material to classrooms and holds educational workshops around the world.

Video-captured violations are often used by the media, courts of law, and other international legal bodies for evidence in human-rights violations.

Says Gabriel, "There were all these overwhelming stories around the world that were not getting told. A lot of confronting issues were not being taken seriously by the press. So I made a proposal to set up an organization that helps these voices get heard.

"It has been a struggle, though," he adds. "It wasn't until the Rodney King incident that it started to be taken seriously. That showed the world that the right tools in the right hands at the right time can have a major impact."

In Guatemala and Honduras, the Witness program has helped covenant house Casa Alianza elicit testimonials from teens who claim to have been harassed and abused by local police officers. Videotaped evidence has been submitted to the United Nations to help spotlight the alleged violations, according to Michael Posner, executive director of the Lawyers Committee for Human Rights.

The Witness program has also helped to inform citizens of Bolivia of their basic rights through a series of televised public service announcements. Posner says that a monthly half-hour television series on human rights may soon be produced specifically for that country.

In Thailand, Witness has worked to document the treatment of young women who have allegedly been forced into prostitution by the government. CNN used the Witness footage on one of its newscasts to expose the situation.

"It's hard for people to deny what is happening when they see it for themselves," says Gabriel. "With text journalism, it is a lot easier to put off any emotional attachment. It's harder to explain away responsibility when it is in your face."

Gabriel says that he has been particularly moved by the plight of a 12-year-old boy who was working under slave conditions in a Pakistani labor factory.

"He escaped from slavery, then helped other kids to do the same," says Gabriel. The boy was eventually murdered.

"Prior to his death, Witness cameras recorded the footage, and ABC News aired a documentary on the situation," says Gabriel.

The "VH1 Honors" program may in-

clude some excerpts from these video editorial pieces, according to Gabriel.

In addition, testimonials and creative pieces about Witness will be read by established actors and woven into the program between concerts.



SYKES

"We let the government know that the world is watching," says Posner. "These sorts of human-rights violations are happening around the world, only people don't know about it. It's great when artists, like Peter Gabriel and Michael Stipe, use their music and power to shed light on what is really happening."

Although it has been a struggle to get Witness off the ground, the rock community has been particularly supportive, Gabriel says.

Gabriel says that Sykes and VH1 senior VP of music and talent relations Wayne Isaak expressed immediate in-

terest in helping with the project.

"They went for it in a big way," says Gabriel. "A lot of companies were willing to pay us lip service, but [Sykes and Isaak] have gotten right behind the idea. I'm delighted that VH1 had the courage to get behind this."

The music channel will air several Witness-related news and music specials in the week prior to the event, including the 30-minute documentary "Witness: A Program For Change" and a special edition of the critics' roundtable "4 On The Floor."

VH1 will also air "Music Matters," a one-hour special that focuses on the history of rock'n'roll songs and their impact on social change, as well as the film documentary "The Concert For Bangladesh."

In addition, VH1 plans to run spots



STIPE

that offer a specially priced music package to viewers who contribute money to the Witness organization. The specifics of the promotional package had not been determined at press time.

VH1 offered a similar premium during a recent benefit concert special for LifeBEAT (Billboard, Oct. 7, 1995).

VH1 will promote the event through its VH1 Online and commercial online sites on the Internet's World Wide Web. VH1 Online will offer text-based chat sessions with many of the artists who are scheduled to appear on the telecast.

Gabriel says he is encouraged by the possibilities for global communications that are opening up on the Internet.

"That is an obvious route for us in the future," says Gabriel. "Most countries have university access. We are hoping to get more support from that community, so that we can expand our message there."

Gabriel says some students at New York University have prepared a home page on the Web to disseminate information on the Witness project.

OFFSPRING TRYING TO EXIT EPITAPH

(Continued from page 5)

Paterno would not go into details about Epitaph's alleged breach of contract but denied it is a ploy so that the band can move to a major label. "We want to have constructive dialog, and we want to work this out," he says.

According to a source close to the label, Epitaph attempted to renegotiate with the Offspring by offering the band a "few million bucks for the next record and a huge royalty."

A source close to Columbia says, "There is no difference between what Columbia is offering and what Epitaph has offered."

The band will probably enter the studio in the next few months to record its next album, which will be produced by Thom Wilson again.

The Offspring's previous Epitaph offerings, 1992's "Ignition" and 1994's "Smash," have sold 354,000 units and 4.7 million units, respectively, according to SoundScan. "The Offspring," the band's 1989 full-length debut on Nemesis/Cargo, was rereleased in 1995 on Nitro, a label formed by Offspring singer Dexter Holland. "The

Offspring" has sold more than 62,000 units to date, according to SoundScan.

The band's contract states that it is to deliver Epitaph a third record one year after delivery of the second set. However, Gurewitz says he is not concerned with the delivery date.

Doug Mark, head of business affairs at Epitaph, says, "We harbor no ill feelings toward our artists. We believe the Offspring is being misguided by people whose agenda is not the band's agenda and that Epitaph will retain its rights for the next Offspring record and will not sell it for any price."

Don Engel, an attorney for Epitaph who has handled high-profile contract cases for Don Henley, Boston, and Luther Vandross, says, "At the present time, we would not entertain an offer from anyone else to permit Offspring to sign with them. We don't see any wrongdoing that can be alleged that would get them off the label . . . They've been paid properly, and we have been living up to the contract."

Approximately 14 months ago, rumors began circulating that the label was in discussions with several majors about a possible deal. Some sources say this is partly behind the

Offspring's efforts to terminate its contract. Says Gurewitz, "We're not selling any portion of the company, [and] we're not selling our publishing."

However, the label is negotiating with MCA Publishing for overseas mechanical-royalty collection. Administration of Epitaph's publishing remains in-house.

This isn't the first time that Epitaph has been on the verge of losing one of its leading acts. In late 1994, Rancid nearly signed with Epic but had a change of heart at the last minute and decided to stay with Epitaph (Billboard, Jan. 7, 1995).

Gurewitz says he's not shaken by the recent problems. "Epitaph is bulletproof, and we'll be fine. We have operating efficiency far beyond anyone else; we have a number of successful artists, 50% of which are recouped; and we provide the best economic climate for our artists by offering them three-album deals with less money up front but more value per record. And we've been successful with it."

In other Epitaph news, in the past 60 days the label has staffed a satellite office in Amsterdam with 15 employees and plans to intensify marketing efforts in Europe.

KING BISCUIT LABEL ISSUES TITLES

(Continued from page 13)

Biscuit" recordings (Billboard, Oct. 2, 1993).

Ship says that King Biscuit opted to delay the releases until it secured distribution and resolved staffing, music research, and organization issues.

The label's marketing plan, which includes point-of-purchase materials, dump bins, posters, static decals, iron-ons, and floor mats with the King Biscuit logo, will rely heavily on the popularity of the radio show.

"We've got 23 years of name-brand identity from the show, and we are definitely counting on using that as a building block for the label," he says.

Ship says the label will service retail with a 12-song sampler that includes a track from each album for in-store play and will place the discs on listening posts at select stores.

The label has also catered to its fan base by sending out fliers to the 5,000 people on its mailing list.

"We've had an incredible amount of fan mail from people who are collectors

and have listened to the show for years and want to know [how to get these albums]," Ship says. Ship says another selling point of the albums will be unreleased and rarities material from the show.

"The radio shows featured 50 minutes of music, but all of the concerts are well over an hour," says Ship, "so there are some things people haven't heard yet."

The Fixx's album, recorded in 1982 at My Father's Place in Long Island, N.Y., will have two previously unreleased tracks, "Kingdom Christlike" and "Going Overboard," as well as the first recorded version of "One Thing Leads To Another."

Rupert Greenall, keyboard player for the Fixx, speculates that fans will appreciate the live recording and the diversity of music on the album.

"That year, we were promoting our album 'Shattered Room,' but we were also writing material for our next album, so what we played live on the show was stuff that we subsequently recorded for

'Reach The Beach.'

"It really turned out sounding quite good," he continues. "It was our first radio show in America, and there was this extra bit of nervous energy."

Though the classic rock radio format has experienced a shrinking audience over the last several years—a March 9 Arbitron/Billboard format-share study for fall '95 shows a decrease from 4.9% to 4.7% of persons aged 25-54—Ship says the label will be servicing a variety of formats.

"Over the next few months, we'll be servicing different records to different formats. For instance, the Fixx album will go to modern rock, and we will work 'Kingdom Christlike' as a single. We will service Canned Heat to selective blues shows."

Also of note are the 189 markets that still air reruns of the syndicated "The King Biscuit Flower Hour," which recorded its last program in 1990. Ship says the company will run advertising for the releases during the show.

RIAA ADDRESSES C'RIGHT ALLEGATIONS

(Continued from page 5)

RIAA's anti-piracy division, says that under the performance right granted by the Digital Performance Right in Sound Recordings Act of 1995, a sound recording copyright owner has the exclusive right to control interactive digital performances, regardless of whether a fee is charged to receive the transmission.

AudioNet president Mark Cuban says, "The claims are not valid at all. We have examined all applicable laws. We're not charging anything for this either; under the new law, [authorization] is required only if it's on a subscription basis."

"Plus, it's not possible to save the recordings to hard disc," he adds. "We don't facilitate doing that at all. What they're doing [with the request to

cease and desist] is hurting CD sales. Not one person has told us they're taping us. People have asked us for a digital representation, and we said no. I can't tell you how many times people have asked, though, 'Where can I buy this?'"

At press time, Cuban had immediate plans to meet with Sony officials about that company's letter. "We want to work with them, sure; we want this to be a win-win situation for everybody. We're not doing anything different than radio," Cuban says.

RIAA's Creighton responds, "They're confused. They're offering, without prior authorization, digital sound recording public performances, transmitted on demand. It's not like radio. The interactivity is the problem here."

BUDDY GUY GETS 'LIVE!' ON SILVERTONE

(Continued from page 1)

The Real Deal."

The album, on which the singer/guitarist is supported by G.E. Smith & the Saturday Night Live Band, will be succeeded by the April 30 release of a like-titled home video through BMG.

Silvertone label director Michael Tedesco says that the album may be Guy's nonpareil recorded statement.

"I believe that this record will go down as potentially the definitive Buddy Guy album," Tedesco says. "It has Buddy playing a lot of the seminal tunes which made him the legend that he is. It's an incredible performance. He's completely frenetic but incredibly artful at the same time."

Guy, the 1994 recipient of Billboard's Century Award for distinguished career achievement, is fresh from a new artistic triumph: On Feb. 28, he won the Grammy Award for best contemporary blues album for his 1994 studio set, "Slippin' In." He took the same honor in 1992 for his 1991 comeback album, "Damn Right, I've Got The Blues," and in 1994 for his 1993 follow-up, "Feels Like Rain."

Guy says he is humbled by the fresh acclaim. "This [Grammy] here is sayin', 'Buddy, is this for real?' It's like goin' in and knockin' out the heavyweight champion, and somebody puttin' on a belt and sayin', 'Hey, wake up, you're the champion now.'"

A DREAM BAND

The making of "Live! The Real Deal" followed two appearances by Guy on NBC's "Saturday Night Live" with the show's bluesy, horn-laden band, led at the time by guitarist/musical director Smith. Silvertone proposed the idea of a concert recording as sessions for "Slippin' In" were wrapping up.

Since that time, Smith has departed the TV show.

Guy says with a chuckle, "Once, I had 12 1/2 years, maybe 13 years, without a recording contract. [Now] they can't let me finish one 'fore they're asking me to do another."

"Live! The Real Deal" was drawn from four nights of performances—two at New York's Irving Plaza and two at Legends, the club at 754 S. Wabash Ave. in Chicago that Guy has operated since 1989.

"It was a thrill with G.E. Smith & the Saturday Night Live Band," Guy says. "That's a dream come true. Those guys are great musicians. You walk in, and if you can play at all, a band like that makes you think you're playin' more than you know, because they're so good. Any damn note I hit sounded right to me because they was right."

Also on board for the live sessions was Johnnie Johnson, Chuck Berry's former pianist, who backed Guy on "Slippin' In."

Guy says, "The late Otis Spann and all those keyboard players like that, man, when they're around, Buddy Guy listens. . . I said, 'I must bring [Johnson], because he'll keep me in line.' He kept Chuck Berry in line, and who can argue about that?"

The album features Guy's own compositions, such as "Damn Right, I've Got The Blues" (published by Mic-Shau Music Co. [BMI] and administered by Zomba Songs Inc.), and such standards from his book as "My Time After Awhile" and "First Time I Met The Blues."

But Guy also pays explicit homage to some of the blues idols who inspired him as a newcomer in Chicago during the '50s. He says, "Buddy Guy didn't create nothin'. I just got what they gave me and added [to it]. . . I learned a lot from them."

DRINKING STORIES

Guy recalls that he was once stranded in Texas with slide guitar titan Elmore James, who is represented on the set by his song "Talk To Me Baby."

"The promoter didn't pay us," Guy remembers, "and the promoter put a gun on us and ran us both out after we had played. This sounds like a joke, man, but it's true. [James] had a station wagon, and he said, 'I don't have any gas money to get back to St. Louis, but if we can get there, I can borrow \$5.' He had some tires as slick as the palm of my hand, and he says, 'We'll drive all night if we can get a tank of gas, but my men don't drive good unless they got a bottle of whiskey.' I'm sittin' back there, 21, sayin', 'Man, take the whiskey money and get the gas.' No, that doesn't work. They took the money, bought a bottle of whiskey.

"We had two or three flats. We did make it to St. Louis and borrowed the \$5. We ran outta gas at the city limits of Chicago, and I had 15 cents left. That's what the bus fare was then, and I caught the bus and made it home."

Singer/harmonica wizard Jimmy Reed, whose "Ain't That Lovin' You" is covered on the album, was also a notorious drinker, according to Guy.

He says, "After I got to know Jimmy, he'd come up to me and tell me that the doctor had [told him to] quit him from drinkin' and [said], 'I wanna play one with you, but I can't drink no more, but come walk to the car with me, I gotta get my finger picks.' He'd open the glove compartment, and before the picks would fall out, a bottle of wine would fall out. He looked at me and told me, 'Man, the doctor told me to stop, but don't stop all at once.' He drank this pint of wine, and that was the first time I got a chance to play with him. It was a gas."

SUPER-HEATED SOLO WORK

"Live! The Real Deal," which features a wealth of super-heated solo work and impassioned singing by Guy, should be a hit with blues and rock buyers, according to Allan Larman, blues buyer at the Rhino Records retail store in Los Angeles.

"I think it's going to be a big seller," Larman says. "Buddy Guy exemplifies the modern blues sound, and he's definitely the most popular blues artist playing now. He's crossed over to a mainstream audience more than any other artist today. He's such an electrifying performer live and has such a reputation, it's going to do well. More of the rock fans will buy it because he's a rock guitar god."

Silvertone will kick off the album by releasing "Talk To Me Baby" to triple-A and album rock stations March 25. The U.S. release of the album will be prefaced April 15 by worldwide release via BMG (except in England, where it will be issued by Pinnacle).

The subsequent home video, shot live at Legends and priced at \$14.98, will be utilized in the marketing of



the album, Tedesco says. "One of the other things we're investigating is doing some sort of release nights in conjunction with the major-market triple-A stations, who have been sympathetic to Buddy Guy and to blues in general," he adds. "We'll be setting up screenings for their audience in small clubs in certain of these markets. We can basically

preview the album by virtue of the video."

Tedesco adds, "We're also endeavoring to have this show placed on either a broadcast channel or a cable channel."

Guy, who is managed by Scott Cameron of the Cameron Organization and booked by Garry Buck of Monterey International Inc. in Chicago, will be supported on an upcoming U.S. tour by his own band, which will be augmented by three horn players to replicate the fat sound of the album. The three-week road stint, which will hit clubs and small theaters, kicks off with two nights at Legends, beginning April 14. Dates in Europe will follow in May and June; Tedesco says that he hopes these dates will encompass blues and alternative music festivals.

HOUSE OF BLUES TOUR

Guy will also be featured with Joe Cocker and George Thorogood on

NASHVILLE ICON MINNIE PEARL DIES

(Continued from page 13)

music ambassador to the world, dauntless survivor of breast cancer, and leading fund-raiser for cancer research, she was an unlikely candidate to become country music's first comedienne. She was a civic leader and lived next door to the governor's mansion here, but her role as Minnie Pearl took her to the very believable and very rural world of Grinder's Switch, Tenn.

Her gingham-checked dress, her trademark straw hat with the \$1.98 price tag hanging off it, and her standard audience greeting of "Howdee! I'm just so proud to be here" were known worldwide, but all she wanted originally was to be a serious actress.

She became the first female member of the Grand Ole Opry, the first woman elected to the Country Music Hall of Fame, and the first woman elected to the National Comedy Hall of Fame. She was also a tireless, lifelong supporter of country music and befriended newcomers to the Nashville community, from Hank Williams and Chet Atkins in the '40s to Dwight Yoakam and Garth Brooks in the '80s. Both Brooks and Amy Grant named their daughters after her, and Yoakam sent her 50-dozen roses on her 50th anniversary on the Opry.

Sarah Ophelia Colley was born Oct. 25, 1912, in Centerville, Tenn., the fifth of five daughters born to Fannie Tate and Thomas K. Colley, a lumber executive. Her father listened faithfully to the Grand Ole Opry, but young Sarah was drawn to the theater. She studied stage technique and dance at Ward-Belmont College in Nashville.

In a newspaper column she later wrote for The Nashville Banner, she wrote, "I dreamed of seeing my name in lights on Broadway. I dreamed of following in the trail of Katharine Hepburn and other great actresses. Wouldn't they be surprised?"

After teaching dance for two years, she became dramatic coach for a touring theater company. A tour stop in Baileyton, Ala., on Brindley Mountain, changed her life. She boarded there with an elderly mountain woman who told her endless stories about rural and

mountain life.

Part of her job was to do advance work for the company's productions, and she would appear before civic clubs to deliver a spiel. She gradually began working the stories that the elderly woman had told her into her act. Although she could not remember the woman's name, she began imitating her and gradually developed a character.

"I named her Minnie Pearl," she later wrote, "because there was always an Aunt Minnie or a Cousin Pearl back where I came from. Two fine country names." In 1940, she auditioned successfully for the Grand Ole Opry and the Opry's reigning king, Roy Acuff, took her under his wing and gave her an opening slot on his tours.

She married a commercial pilot named Henry Cannon in 1947, who became her manager and personal pilot.

She had originally planned to remain as Minnie Pearl on the Opry only until she could get into serious acting, but as the years stretched on, the character became more and more popular. She recorded for several labels and charted one single,

this summer's House of Blues tour, running July 27-Sept. 8.

Of his perpetual touring schedule, Guy says, "I don't want to break B.B. King's record of numbers of one-nighters in a row, but it's taken me so long to achieve some of the things I'm achieving now, I don't know how to say no to going out there and playing."

Concurrent with the release of "Live! The Real Deal," Guy will be heard on the Code Blue/Atlantic soundtrack for the Alec Baldwin movie "Heaven's Prisoners." The set, scheduled for April 23 release, will include Guy's version of Jimi Hendrix's "Red House," which originally appeared on the 1993 Reprise tribute album "Stone Free."

Tedesco says that Guy will also appear on an all-star Epic tribute album and a TV special saluting the late Stevie Ray Vaughan; an Epic spokeswoman says that no release date has been set yet.

"Giddyup Go—Answer," in 1966.

"Over the years, the character has changed," she wrote. "I have records of the first appearances on the air. She was much gentler and much quieter then, and the character would get chuckles instead of loud laughs."

Her dedication to fighting cancer began in 1967, when she lost a sister to the disease. In 1985, Cannon herself underwent a double mastectomy. She was performing again in 10 days and devoted much of her time to work for the American Cancer Society. In 1987, President Reagan presented her with the Cancer Society's annual Courage Award. Centennial Medical Center named its cancer facility after her in 1991.

That same year, she suffered her first stroke and was forced to retire from performing.

Services were held March 6 at Brentwood United Methodist Church. Her pastor, the Rev. Joe E. Pannel Jr., officiated, and Amy Grant and Connie Smith sang. Private burial was at Mount Hope Cemetery in Franklin, Tenn.

She is survived by her husband.

CHUCK D. LAUNCHES SLAM JAMZ

(Continued from page 5)

be scaled down."

In an effort to do so, Slam Jamz will not release full-length albums, just singles and EPs. "I believe that less is more, and rap is a singles medium," Chuck D. says.

Slam Jamz will be employing an A&R concept called "MOVE." Chuck D. explains the concept: "An artist's 'music' has to be bangin'; the 'objective' of a group has to be clear; its 'visual' infage must be distinct; and there's gotta be 'entertainment' value there."

The label will operate with a "floating staff," Chuck D. says. "That cuts expenses and allows people to roam the environment in search of new things." He hopes to open a Slam Jamz office in Atlanta within the next five months.

Label employees, including GM Phil "Root" Nelson and A&R

staffers Gary G-Wiz and Kerwyn "Sleek" Young, are based in various locations throughout New York.

To help reflect new ideas, Slam Jamz will mine the entire U.S. for talent, not just the coasts, Chuck D. says. "We want to make all parts of this country active in the world of rap," he says. "We'll be looking to recruit good, new people on all levels, be it video directors, producers, bio writers, or artists."

The label plans to sponsor remix contests, and it hopes to conduct a 25-city talent search in 1997.

Chuck D. feels that using the entire country as a talent pool "will add some kind of hysteria to the rap game, because everybody everywhere will feel they have a chance to make it. That's what pushes sports forward—that dream of becoming the next Jordan or Barkley."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 262 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'MISSING EVERYTHING BUT THE GIRL' and 'ONE SWEET DAY'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the chart for 20 weeks or more.

Recipients are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'NOT GON' CRY' and 'CUMBERSOME'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs with the greatest sales gains.

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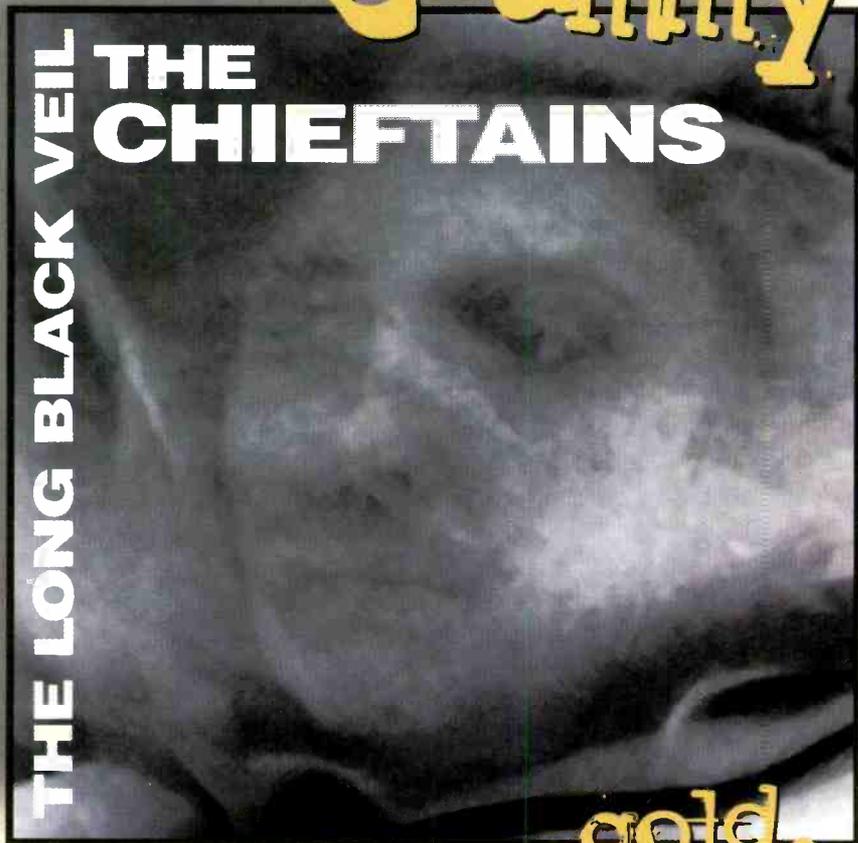
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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
MARCH 16, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	2	2	38	ALANIS MORISSETTE ▲ ⁹	*** No. 1/GREATEST GAINER *** MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS 4 weeks at No. 1 JAGGED LITTLE PILL	1
2	1	1	3	2PAC	DEATH ROW/INTERSCOPE 524204/ISLAND (10.98/24.98) ALL EYEZ ON ME	1
3	7	12	3	FUGEES	RUFFHOUSE 67147/COLUMBIA (10.98 EQ/15.98) THE SCORE	3
4	3	3	16	SOUNDTRACK ▲ ⁴	ARISTA 18796 (10.98/16.98) WAITING TO EXHALE	1
5	4	4	22	MARIAH CAREY ▲ ⁶	COLUMBIA 66700 (10.98 EQ/16.98) DAYDREAM	1
6	8	6	53	SHANIA TWAIN ▲ ⁵	MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS THE WOMAN IN ME	5
7	6	11	29	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ ²	COLUMBIA 67291 (9.98 EQ/16.98) HS THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
8	5	5	22	OASIS ▲	EPIC 67351 (10.98 EQ/16.98) (WHAT'S THE STORY) MORNING GLORY?	4
9	13	16	28	JOAN OSBORNE ▲	BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS RELISH	9
10	11	7	86	HOOTIE & THE BLOWFISH ▲ ¹²	ATLANTIC 82613*/AG (10.98/16.98) HS CRACKED REAR VIEW	1
11	9	8	60	BUSH ▲ ³	TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS SIXTEEN STONE	4
12	21	29	17	COOLIO ▲	TOMMY BOY 1141* (11.98/16.98) GANGSTA'S PARADISE	11
13	10	9	3	WYNNONNA	CURB 11090/MCA (10.98/16.98) REVELATIONS	9
14	19	24	4	NEIL DIAMOND	COLUMBIA 67382 (10.98 EQ/16.98) TENNESSEE MOON	14
15	12	14	19	SMASHING PUMPKINS ▲ ⁵	VIRGIN 40861 (10.98/22.98) MELLON COLLIE AND THE INFINITE SADNESS	1
16	16	15	19	ALAN JACKSON ▲ ²	ARISTA 18801 (10.98/16.98) THE GREATEST HITS COLLECTION	5
17	14	13	13	ENYA ▲	REPRISE 46106/WARNER BROS. (11.98/17.98) THE MEMORY OF TREES	9
18	43	44	87	SEAL ▲ ³	ZTT/SIRE 45415/WARNER BROS. (10.98/15.98) SEAL	15
19	17	20	16	R. KELLY ▲ ²	JIVE 41579* (10.98/16.98) R. KELLY	1
20	50	76	4	VARIOUS ARTISTS	GRAMMY 67565/COLUMBIA (10.98 EQ/17.98) 1996 GRAMMY NOMINEES	20
21	22	25	68	TLC ▲ ⁹	LAFACE 26009/ARISTA (10.98/16.98) CRAZYSEXYCOOL	3
22	15	10	3	GIN BLOSSOMS	A&M 540469 (10.98/16.98) CONGRATULATIONS I'M SORRY	10
23	18	22	3	ADAM SANDLER	WARNER BROS. 46151* (10.98/16.98) WHAT THE HELL HAPPENED TO ME?	18
24	27	32	35	D'ANGELO ▲	EMI 32629 (9.98/13.98) BROWN SUGAR	24
25	20	17	37	NATALIE MERCHANT ▲ ²	ELEKTRA 61745/EEG (10.98/16.98) TIGERLILY	13
26	24	21	66	BLUES TRAVELER ▲ ⁴	A&M 540265 (10.98/17.98) FOUR	8
27	25	18	15	GARTH BROOKS ▲ ³	CAPITOL NASHVILLE 32080 (10.98/16.98) FRESH HORSES	2
28	23	19	6	TORI AMOS	ATLANTIC 82862*/AG (10.98/16.98) BOYS FOR PELE	2
29	26	27	15	LL COOL J ▲	DEF JAM/RAL 523845*/ISLAND (10.98/17.98) MR. SMITH	20
30	33	33	10	EVERCLEAR	TIM KERR 30929*/CAPITOL (9.98/13.98) HS SPARKLE AND FADE	30
31	30	30	20	SEVEN MARY THREE ●	MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS AMERICAN STANDARD	24
32	29	23	3	TOTAL	BAD BOY 73006*/ARISTA (10.98/15.98) TOTAL	23
33	32	40	7	LA BOUCHE	RCA 66759 (9.98/15.98) SWEET DREAMS	32
34	28	26	5	EAZY-E	RUTHLESS 5504*/RELATIVITY (10.98/16.98) STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	3
35	37	43	7	THE TONY RICH PROJECT	LAFACE 26022/ARISTA (10.98/15.98) WORDS	35
36	34	31	8	KRIS KROSS ●	RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98) YOUNG, RICH AND DANGEROUS	15
37	31	28	17	MADONNA ▲	MAVERICK 46100/WARNER BROS. (10.98/17.98) SOMETHING TO REMEMBER	6
38	40	55	32	SOUNDTRACK ▲ ³	MCA SOUNDTRACKS 11228*/MCA (10.98/17.98) DANGEROUS MINDS	1
39	42	48	18	THA DOGG POUND ▲ ²	DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS DOGG FOOD	1
40	39	38	16	MELISSA ETHERIDGE ▲	ISLAND 524154 (10.98/17.98) YOUR LITTLE SECRET	6
41	36	37	21	GREEN DAY ▲ ²	REPRISE 46046*/WARNER BROS. (10.98/16.98) INSOMNIAC	2
42	46	50	25	RED HOT CHILI PEPPERS ▲	WARNER BROS. 45733 (10.98/16.98) ONE HOT MINUTE	4
43	47	58	9	NO DOUBT	TRAUMA/INTERSCOPE 92580/AG (10.98/15.98) HS TRAGIC KINGDOM	43
44	48	42	51	COLLECTIVE SOUL ▲ ²	ATLANTIC 82745/AG (10.98/16.98) COLLECTIVE SOUL	23
45	38	34	28	GOO GOO DOLLS ▲	WARNER BROS. 45750 (9.98/15.98) HS A BOY NAMED GOO	27
46	52	57	11	EVERYTHING BUT THE GIRL	ATLANTIC 82605/AG (10.98/15.98) AMPLIFIED HEART	46
47	41	49	33	MONICA ▲	ROWDY 37006*/ARISTA (10.98/15.98) MISS THANG	36
48	56	54	32	BONE THUGS-N-HARMONY ▲ ²	RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	1
49	68	70	69	EAGLES ▲ ⁶	GEFFEN 24725 (12.98/17.98) HELL FREEZES OVER	1
50	45	35	15	VINCE GILL ▲	MCA 11394 (10.98/16.98) SOUVENIRS	11
51	53	51	19	OZZY OSBOURNE ▲	EPIC 67091 (10.98 EQ/16.98) OZZMOSIS	4
52	60	71	25	SOLO ●	PERSPECTIVE 549017/A&M (10.98/16.98) SOLO	52
53	49	45	17	ALICE IN CHAINS ▲	COLUMBIA 67248* (10.98 EQ/16.98) ALICE IN CHAINS	1
54	44	39	74	DAVE MATTHEWS BAND ▲ ³	RCA 66449 (9.98/15.98) UNDER THE TABLE AND DREAMING	11
55	54	46	8	SOUNDTRACK	ISLAND 524146* (10.98/16.98) DON'T BE A MENACE TO SOUTH CENTRAL...	18

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
56	NEW ▶		1	BAD RELIGION	ATLANTIC 82870/AG (10.98/15.98) GRAY RACE	56
57	57	52	64	GARTH BROOKS ▲ ⁸	CAPITOL NASHVILLE 29689 (10.98/15.98) THE HITS	1
58	73	72	16	TRACY CHAPMAN	ELEKTRA 61850/EEG (10.98/16.98) NEW BEGINNING	58
59	58	47	6	SOUNDTRACK	POLYDOR 529508/A&M (10.98/16.98) MR. HOLLAND'S OPUS	42
60	55	41	27	FAITH HILL ▲	WARNER BROS. 45872 (10.98/16.98) IT MATTERS TO ME	29
61	82	86	3	SOUNDTRACK	JAC-MAC 46134/WARNER BROS. (10.98/15.98) A THIN LINE BETWEEN LOVE & HATE	61
62	65	84	8	SPACEHOG	HIFI/SIRE 61834/EEG (10.98/15.98) HS RESIDENT ALIEN	62
63	59	69	32	VARIOUS ARTISTS ●	TOMMY BOY 1137 (10.98/15.98) JOCK JAMS VOL. 1	30
64	NEW ▶		1	COWBOY JUNKIES	GEFFEN 24952 (10.98/16.98) LAY IT DOWN	64
65	51	36	3	JACKSON BROWNE	ELEKTRA 61867/EEG (10.98/16.98) LOOKING EAST	36
66	67	73	73	SOUNDTRACK ▲ ²	MCA 11103* (10.98/16.98) PULP FICTION	21
67	62	53	17	QUINCY JONES ●	QWEST 45875/WARNER BROS. (10.98/16.98) Q'S JOOK JOINT	32
68	66	80	15	VARIOUS ARTISTS ●	TOMMY BOY 1139 (11.98/15.98) MTV PARTY TO GO VOLUME 8	47
69	35	—	2	NEWSBOYS	STARSONG 20075/VIRGIN (9.98/15.98) TAKE ME TO YOUR LEADER	35
70	64	77	71	BOB SEGER & THE SILVER BULLET BAND ▲ ²	CAPITOL 30334* (10.98/15.98) GREATEST HITS	8
71	61	75	28	SOUNDTRACK ▲	TVT 6110 (9.98/16.98) MORTAL KOMBAT	10
72	63	64	36	SILVERCHAIR ▲ ²	EPIC 67247 (10.98 EQ/16.98) HS FROGSTOMP	9
73	70	87	47	WHITE ZOMBIE ▲	GEFFEN 24806* (10.98/15.98) ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
74	86	100	35	FOO FIGHTERS ●	ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS	23
75	187	194	51	ANNIE LENNOX ▲	ARISTA 25717 (10.98/16.98) MEDUSA	11
76	72	56	6	TRACY LAWRENCE	ATLANTIC 82866/AG (10.98/15.98) TIME MARCHES ON	31
77	69	82	33	XSCAPE ▲	SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) OFF THE HOOK	23
78	85	117	5	VARIOUS ARTISTS	COLD FRONT 6218/K-TEL (8.98/14.98) CLUB MIX '96 VOLUME 1	78
79	81	90	30	KORN ●	IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS KORN	72
80	78	61	24	TIM MCGRAW ▲ ²	CURB 77800 (10.98/16.98) ALL I WANT	4
81	74	66	18	DEF LEPPARD ●	MERCURY 528718 (10.98 EQ/16.98) VAULT - GREATEST HITS 1980-1995	15
82	71	68	21	JANET JACKSON ▲ ²	A&M 540399* (11.98/17.98) DESIGN OF A DECADE 1986/1996	3
83	91	95	18	CYPRESS HILL ▲	RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98) CYPRESS HILL III (TEMPLE OF BOOM)	3
84	90	83	20	CLAY WALKER	GIANT 24640/WARNER BROS. (10.98/15.98) HYPNOTIZE THE MOON	57
85	88	92	15	DC TALK ●	FOREFRONT 25140/CHORDANT (10.98/16.98) JESUS FREAK	16
86	102	104	15	DON HENLEY	GEFFEN 24834 (10.98/16.98) ACTUAL MILES HENLEY'S GREATEST HITS	48
87	97	98	49	JOHN MICHAEL MONTGOMERY ▲ ³	ATLANTIC 82728/AG (10.98/16.98) JOHN MICHAEL MONTGOMERY	5
88	124	158	21	GARBAGE	ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS GARBAGE	88
89	79	81	97	LIVE ▲ ⁶	RADIOACTIVE 10997*/MCA (10.98/16.98) THROWING COPPER	1
90	75	79	5	VARIOUS ARTISTS	RCA VICTOR 62707 (10.98/16.98) SONGS OF WEST SIDE STORY	65
91	129	126	23	THE MAVERICKS	MCA 11257* (10.98/15.98) MUSIC FOR ALL OCCASIONS	58
92	NEW ▶		1	DIAMOND RIO	ARISTA 18812 (10.98/15.98) IV	92
93	83	78	5	MINISTRY	WARNER BROS. 45838* (10.98/16.98) FILTH PIG	19
94	76	67	79	BOYZ II MEN ▲ ¹¹	MOTOWN 530323 (10.98/16.98) II	1
95	84	85	16	ACE OF BASE ▲	ARISTA 18806 (10.98/16.98) THE BRIDGE	29
96	89	74	28	DEEP BLUE SOMETHING ●	RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS HOME	46
97	80	60	24	MICHAEL BOLTON ▲ ²	COLUMBIA 67300 (10.98 EQ/16.98) GREATEST HITS 1985-1995	5
98	103	105	17	GOODIE MOB	LAFACE 26018/ARISTA (10.98/15.98) SOUL FOOD	45
99	105	112	75	BRANDY ▲ ³	ATLANTIC 82610/AG (9.98/15.98) BRANDY	20
100	94	103	13	IMMATURE	MCA 11385* (9.98/15.98) WE GOT IT	76
101	77	—	2	AUDIO ADRENALINE	FOREFRONT 25144 (9.98/15.98) BLOOM	77
102	NEW ▶		1	SKINNY PUPPY	AMERICAN/REPRISE 43057/WARNER BROS. (10.98/16.98) HS THE PROCESS	102
103	98	106	32	TOADIES ●	INTERSCOPE 92402/AG (10.98/15.98) HS RUBBERNECK	56
104	93	59	15	THE BEATLES	APPLE 34445*/CAPITOL (19.98/31.98) ANTHOLOGY I	1
105	134	190	40	SOUNDTRACK ▲ ³	WALT DISNEY 60874 (10.98/16.98) POCAHONTAS	1
106	92	65	22	REBA MCENTIRE ▲	MCA 11264 (10.98/16.98) STARTING OVER	5
107	109	121	24	JUNIOR M.A.F.I.A.	UNDEAS/BIG BEAT 92614*/AG (10.98/15.98) CONSPIRACY	8

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.

Congratulations

Alison Krauss

Winner of the 1996 Grammy Awards for

"Baby Now That I've Found You"
Best Female Country Vocal Performance

and

"Somewhere In The Vicinity of the
Heart" (Liberty/Capitol)
Best Country Collaboration with Vocals
- with Shenandoah



This has been an amazing year for
Alison Krauss, with four
Country Music Association Awards
and her Rounder Release
*Now That I've Found You:
A Collection*
achieving DOUBLE PLATINUM status.

Congratulations Alison, Ron, Adam,
Barry and Dan for keeping the
independent spirit alive!
With Love from Rounder Records.



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	
108	113	151	11	JARS OF CLAY	ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	108
109	108	119	238	METALLICA	ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
110	87	62	8	SOUNDTRACK	COLUMBIA 67522 (10.98 EQ/16.98)	DEAD MAN WALKING	61
111	95	114	3	SOUNDTRACK	ELEKTRA 61888/EEG (10.98/16.98)	BEAUTIFUL GIRLS	95
112	101	93	33	SELENA	EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
113	141	127	85	VINCE GILL	MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
114	104	89	28	COLLIN RAYE	EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
115	106	107	27	FAITH EVANS	BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	22
116	123	178	17	BONNIE RAITT	CAPITOL 33705 (14.98/26.98)	ROAD TESTED	44
117	125	135	47	SOUNDTRACK	PRIORITY 53959* (10.98/15.98)	FRIDAY	1
118	120	140	14	RADIOHEAD	CAPITOL 29626 (10.98/15.98)	THE BENDS	118
119	119	120	23	GERALD LEVERT & EDDIE LEVERT, SR.	EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
120	96	96	28	RANCID	EPITAPH 86444* (8.98/13.98)	...AND OUT COME THE WOLVES	45
121	127	129	18	VARIOUS ARTISTS	TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54
122	147	132	56	ALISON KRAUSS	ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
123	148	—	2	2 UNLIMITED	RADIKAL 15446/CRITIQUE (10.98/15.98) HS	HITS UNLIMITED	123
124	RE-ENTRY	5	CECE WINANS	SPARROW 51441 (9.98/13.98)	ALONE IN HIS PRESENCE	124	
125	117	111	25	TRAVIS TRITT	WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
126	107	109	18	VARIOUS ARTISTS	LAVA 92604/AG (10.98/16.98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	53
127	100	88	17	BOYZ II MEN	MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	17
128	122	123	211	ENYA	REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
129	111	94	23	SOUNDTRACK	REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS	41
130	130	102	172	KENNY G	ARISTA 18646 (10.98/15.98)	BREATHLESS	2
131	128	99	33	JEFF FOXWORTHY	WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
132	99	63	33	BETTE MIDLER	ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	45
133	132	108	8	VAN MORRISON WITH GEORGIE FAME & FRIENDS	VERVE 529136 (10.98/16.98)	HOW LONG HAS THIS BEEN GOING ON	55
134	116	113	30	DAVID LEE MURPHY	MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	52
135	126	110	23	AC/DC	EASTWEST 61780*/EEG (10.98/16.98)	BALLBREAKER	4
136	115	116	16	ROLLING STONES	VIRGIN 4104* (10.98/17.98)	STRIPPED	9
137	152	149	8	KENNY WAYNE SHEPHERD	GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	125
138	118	97	6	PATTY LOVELESS	EPIC 67269 (10.98 EQ/15.98)	TROUBLE WITH THE TRUTH	90
139	114	130	21	SOUNDTRACK	CAPITOL 32617 (10.98/16.98)	CLUELESS	49
140	175	—	2	STABBING WESTWARD	COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	140
141	133	118	13	VARIOUS ARTISTS	MCA 11348* (10.98/16.98)	SATURDAY MORNING CARTOONS GREATEST HITS	67
142	121	115	19	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY	27
143	140	143	9	3T	MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	140
144	160	159	106	CELINE DION	550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
145	136	125	18	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS	39
146	131	124	5	SOUNDTRACK	PANGAEA 36071/I.R.S. (9.98/15.98)	LEAVING LAS VEGAS	124
147	112	101	5	SOUNDTRACK	MILAN 35739 (9.98/15.98)	BED OF ROSES	91
148	110	—	2	LOU REED	WARNER BROS. 46159 (10.98/16.98)	SET THE TWILIGHT REELING	110
149	151	156	27	MICHAEL W. SMITH	REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
150	161	172	104	NINE INCH NAILS	NOTHING/TNT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
151	179	157	40	CHRIS ISAAK	REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
152	155	147	16	SILK	ELEKTRA 61849/EEG (10.98/16.98)	SILK	46
153	138	131	33	JODECI	UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
154	158	160	260	ENIGMA	CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
155	144	142	179	QUEEN	HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
156	156	163	17	GROOVE THEORY	EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	69
157	153	155	120	TOM PETTY & THE HEARTBREAKERS	MCA 10813 (10.98/17.98)	GREATEST HITS	5
158	139	128	6	THE D.O.C.	GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	30
159	168	150	23	MARTINA MCBRIDE	RCA 66509 (9.98/15.98)	WILD ANGELS	77
160	146	122	22	TERRI CLARK	MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	119
161	182	170	17	THE CLICK	SICK WID IT 41562/JIVE (10.98/15.98)	GAME RELATED	21
162	142	91	25	GEORGE STRAIT	MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	43
163	162	165	18	EIGHTBALL & MJG	SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	8
164	150	168	12	VARIOUS ARTISTS	LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	108
165	164	153	128	MELISSA ETHERIDGE	ISLAND 848660 (10.98/17.98)	YES I AM	15
166	137	138	31	BRYAN WHITE	ASYLUM 61642/EEG (9.98/15.98) HS	BRYAN WHITE	88
167	157	146	63	SADE	EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
168	183	186	220	PEARL JAM	EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
169	143	162	74	THE CRANBERRIES	ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE	6
170	185	200	3	LONESTAR	BNA 66642/RCA (9.98/15.98) HS	LONESTAR	170
171	149	136	30	SOPHIE B. HAWKINS	COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	65
172	166	174	94	OFFSPRING	EPITAPH 86432* (8.98/14.98) HS	SMASH	4
173	190	—	8	DEBORAH COX	ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	102
174	176	175	118	MARIAH CAREY	COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
175	181	193	70	NIRVANA	DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
176	169	176	68	ABBA	POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
177	173	161	19	AARON TIPPIN	RCA 66740 (9.98/15.98)	TOOL BOX	63
178	154	152	108	GREEN DAY	REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
179	192	197	34	SHAGGY	VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34
180	184	167	102	TIM MCGRAW	CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
181	172	145	315	ORIGINAL LONDON CAST	POLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
182	180	180	36	LORRIE MORGAN	BNA 66508 (10.98/15.98)	GREATEST HITS	46
183	163	183	224	NIRVANA	DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
184	174	182	17	GENIUS/GZA	Geffen 24813* (10.98/16.98)	LIQUID SWORDS	9
185	177	133	87	SOUNDTRACK	EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
186	NEW	▶	1	DOG'S EYE VIEW	COLUMBIA 66882 (7.98 EQ/11.98) HS	HAPPY NOWHERE	186
187	178	137	105	YANNI	PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
188	171	139	23	LISA LOEB & NINE STORIES	Geffen 24734 (10.98/16.98)	TAILS	30
189	186	—	54	ADAM SANDLER	WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	129
190	194	192	24	AL GREEN	THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	127
191	145	173	4	JEWEL	ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	145
192	NEW	▶	1	GARY CHAPMAN	REUNION 16200/ARISTA (9.98/15.98) HS	SHELTER	192
193	NEW	▶	1	SUGA T	SICK WID IT 41578/JIVE (10.98/15.98) HS	PAPER CHASIN'	193
194	170	141	6	SOUNDTRACK	LOS HOOLIGANS/EPIC SOUNDTRAX 67523/EPIC (10.98 EQ/16.98)	FROM DUSK TILL DAWN	89
195	RE-ENTRY	36	MICHAEL JACKSON	EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1	
196	198	164	25	BLACKHAWK	ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
197	RE-ENTRY	41	2PAC	INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1	
198	189	177	13	VARIOUS ARTISTS	SPARROW 51516 (15.98/17.98)	WOW-1996	144
199	RE-ENTRY	55	PEARL JAM	EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1	
200	RE-ENTRY	14	VARIOUS ARTISTS	COLD FRONT 6186 (8.98/14.98)	CLUB MIX '95 VOLUME II	142	

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 2, 197	Collective Soul 44	Jeff Foxworthy 131	Junior M.A.F.I.A. 107	Monica 47	Bonnie Raitt 116	Dangerous Minds 38	Shania Twain 6
2 Unlimited 123	Coolio 12	Fugees 3	R. Kelly 19	John Michael Montgomery 87	Rancid 120	Dead Man Walking 110	VARIOUS ARTISTS
3T 143	Cowboy Junkies 64	Kenny G 130	Korn 79	Lorrie Morgan 182	Collin Raye 114	Don't Be A Menace To South Central... 55	1996 Grammy Nominees 20
Abba 176	Deborah Cox 173	Garbage 88	Alison Krauss 122	Alanis Morissette 1	Red Hot Chili Peppers 42	Forrest Gump 185	Club Mix '95 Volume II 200
AC/DC 135	The Cranberries 169	Genius/GZA 184	Kris Kross 36	Van Morrison With Georgie Fame & Friends 133	Lou Reed 148	Friday 117	Club Mix '96 Volume 1 78
Ace Of Base 95	Cypress Hill 83	Vince Gill 50, 113	La Bouche 33	The Tony Rich Project 35	The Rolling Stones 136	Friends 129	Club Mix '96 Volume 2 68
Alice In Chains 53	The D.O.C. 158	Gin Blossoms 22	Tracy Lawrence 76	Rolling Stones 136	David Lee Murphy 134	From Dusk Till Dawn 194	Funk 164
Tori Amos 28	D'Angelo 24	Goodie Mob 98	Annie Lennox 75	Newsboys 69	Nine Inch Nails 150	Leaving Las Vegas 146	Jock Jams Vol. 1 63
Audio Adrenaline 101	DC Talk 85	Go Go Dolls 45	Gerald Levert & Eddie Levert, Sr. 119	Nirvana 175, 183	No Doubt 43	Mortal Kombat 71	MTV Party To Go Volume 7 121
Bad Religion 56	Deep Blue Something 96	Alan Jackson 195	Live 89	Original London Cast	Oasis 8	Mr. Holland's Opus 59	MTV Party To Go Volume 8 68
The Beatles 104	Def Leppard 81	Janet Jackson 82	LL Cool J 29	Phantom Of The Opera Highlights	Offspring 172	Pocahontas 105	Saturday Morning Cartoons Greatest Hits 141
Blackhawk 196	Diamond Rio 92	Jars Of Clay 108	Lisa Loeb & Nine Stories 188	Phantom Of The Opera Highlights	Original London Cast	Pulp Fiction 66	Songs Of West Side Story 90
Blues Traveler 26	Neil Diamond 14	Jodeci 153	Lonestar 170	Phantom Of The Opera Highlights	Original London Cast	A Thin Line Between Love & Hate 61	Tapestry Revisited: A Tribute To Carole King 126
Michael Bolton 97	Celine Dion 144	Quincy Jones 67	Patty Loveless 138	Phantom Of The Opera Highlights	Original London Cast	Waiting To Exhale 4	Stevie Ray Vaughan & Double Trouble 145
Bone Thugs-N-Harmony 48	Dog's Eye View 186		Paty Loveless 138	Phantom Of The Opera Highlights	Original London Cast	Spacehog 62	George Strait 162
Boyz II Men 94, 127	Eagles 49		Paty Loveless 138	Phantom Of The Opera Highlights	Original London Cast	Suga T 193	
Brandy 99	Eazy-E 34		Paty Loveless 138	Phantom Of The Opera Highlights	Original London Cast	Skinny Puppy 102	
Garth Brooks 27, 57	Eightball & MJG 163		Paty Loveless 138	Phantom Of The Opera Highlights	Original London Cast	Smashing Pumpkins 15	
Jackson Browne 65	Enigma 154		Paty Loveless 138	Phantom Of The Opera Highlights	Original London Cast	Michael W. Smith 149	
Bush 11	Enya 17, 128		Paty Loveless 138	Phantom Of The Opera Highlights	Original London Cast	Solo 52	
Mariah Carey 5, 174	Melissa Etheridge 40, 165		Paty Loveless 138	Phantom Of The Opera Highlights	Original London Cast	SOUNDTRACK	
Tracy Chapman 58	Faith Evans 115		Paty Loveless 138	Phantom Of The Opera Highlights	Original London Cast	Beautiful Girls 111	
Gary Chapman 192	Everclear 30		Paty Loveless 138	Phantom Of The Opera Highlights	Original London Cast	Bed Of Roses 147	
Terri Clark 160	Everything But The Girl 46		Paty Loveless 138	Phantom Of The Opera Highlights	Original London Cast	Clueless 139	
The Click 161	Foo Fighters 74		Paty Loveless 138	Phantom Of The Opera Highlights	Original London Cast	Radiohead 118	

MERCURY SET IS A RETURN TO CLASSIC LIONEL RICHIE SOUND

(Continued from page 1)

"Even though I haven't released new product doesn't mean that I haven't been working or listening to what's been going on creatively," he adds.

"Louder Than Words" is a classic Richie project, packed with timeless ballads that demonstrate the artist's eclectic musical range. "It covers the gamut—from R&B to pop to country to classical—but it all starts with melodies layered over the rhythms of today," says Richie, who licenses his songs through his own LBR Music.



The set features an assortment of producers, including longtime Richie collaborator James Anthony Carmichael, who worked on eight of the album's 12 tracks. Rounding out the production team are David Foster, Jimmy Jam and Terry Lewis, and Kenneth "Babyface" Edmonds.

Some retailers are chomping at the bit to receive "Louder Than Words." George Daniels, owner of independent, Chicago-based George's Music Room, says, "I predict that it's going to be a hell of a selling album. He's not trying to sound too hip; he's doing his own thing, which is what core consumers want from their artists."

Other retailers are more cautious about the album's prospects. Marilyn Ramsey, buyer for 144-store, Owensboro, Ky.-based WaxWorks, says, "There are definitely some sales to be made from this album, but I think its success depends on the avenues of exposure, such as radio and video. We're going to have to educate the consumers that he's back in the market."

Because of the personal strife that occurred in recent years, Richie became used to life away from the day-to-day grind of the music business. What got him back in gear was an encounter during an airport layover, when Richie was confronted by an assortment of fans.

"First a little girl came over to me for an autograph," he says. "Then her father came over for one, and then the mom walked over. The whole situation got me thinking, 'Some [artists] would die for these kinds of demographics, so what am I doing [without a current record]?'"

THE LONG ROAD BACK

Richie's music dominated in the '80s. During that decade, he earned five Grammy Awards, an Academy Award for best song, and dozens of other laurels along the way.

His self-titled, debut solo set after leaving popular R&B group the Commodores was certified quadruple-platinum and peaked at No. 3 on The Billboard 200 in 1982.

His 1983 follow-up, "Can't Slow Down," was certified platinum eight times. The album was No. 1 for three weeks on The Billboard 200 and took album of the year honors at the 1984 Grammys.

His 1986 set, "Dancing On The Ceiling," was also certified quadruple-platinum and was No. 1 for two weeks on The Billboard 200.

Richie's last Motown set was the 1992 compilation "Back To The Front," which was certified platinum. However, the project managed to reach only No. 19 on The Billboard 200.

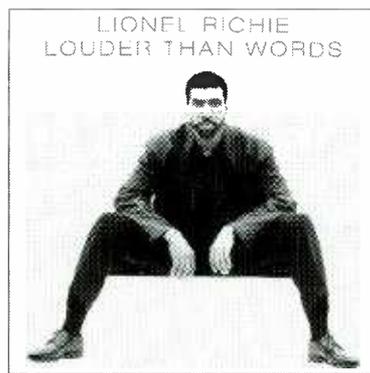
Despite the lengthy time between albums, some observers say "Louder Than Words" is not a make-or-break set for Richie.

"He's got a rough road ahead, but his career is not really at stake with his first single," says R&B/mainstream WGCI Chicago assistant PD Don E. Cologne.

"Lionel's more of an album artist among his core audience, as opposed to the mainstream consumer, who is probably more singles-oriented."

Mercury serviced "Don't Wanna Lose You," the first single, to top 40, R&B, crossover, AC, and jazz/AC March 6. It arrives in stores March 26.

Gaining airplay across all the formats that have been targeted could pose problems for the label. "Lately, it's been tough for heritage artists to enter the song-driven environment and be successful," says top 40/adult WPMX New York PD/operations manager Steve Wood. "We're seeing a dramatic change among our listeners, who are less artist-driven than they are song-driven. The passion for those artists is greatly diminished as consumers hunger for new



sounds and fresh music."

To set up the record, Richie performed at three major radio conventions in the last month, which has allowed the

artist to reintroduce himself to programmers. He also performed the song at the American Music Awards in January.

In addition, local Mercury promotion personnel have been playing the record for PDs in an effort to spark early interest.

As a result, Mercury executive VP David Leach is optimistic about Richie's chances with consumers. "Radio has already begun playing the single, and once we get it into rotation, we think the peripheral listener will join his core fan base in appreciation of the record," he says.

A videoclip for "Don't Wanna Lose You" was recently produced and will be serviced to local shows and national channels, such as MTV, BET, and

VH1, around the same time as street date.

"We're scheduling all sorts of print and TV advertisements and have already booked Lionel on 'The Tonight Show [With Jay Leno]' and the 'Today' show," says Leach.

By the time "Louder Than Words" is released, Richie will have conducted two promotional tours of Europe. Leach says, "Lionel's had staggering sales around the world, and we want to make sure that his visibility there is just as great as it is here in the States."

A summer concert tour is being planned for Richie, who is represented domestically through Los Angeles-based Howard Rose Agency, that will tentatively be held at roofed, outdoor venues.

IT'S A REVOLUTION FOR GIANT RECORDS

(Continued from page 11)

year 2000, I took a look at where the business has gone and where it is going, more than what went right or wrong with Giant in the past," he says.

The changes also reflect Azoff's continued concentration in the management arena—he was the man behind the highly successful Eagles reunion tour and "Hell Freezes Over" album and has been retained by Journey to oversee its reunion plans.

Azoff has tapped former Columbia Records senior VP Missy Worth as Revolution's senior creative executive. Worth and Azoff have a history together that dates back a decade, when Azoff ran MCA Records and Worth served as an assistant at MCA Concerts.

"Missy is a breath of fresh air," Azoff says. "She has learned even more about the record business than I thought, and I'm really excited about the things we are going to accomplish together."

Worth, who has been on the job since Jan. 2, says that approximately 50% of the label's staffers will remain at the company. Jeff Aldrich remains as a senior A&R executive. Rob Sides continues as head of sales, and Barry Lyons

and Jean Johnson will continue to handle promotion. Larry Silver continues as CFO, and Larry Jacobson has been promoted to head the business and legal affairs department.

GM Steve Backer remains under contract but is said to be entertaining offers from other labels.

New hires at Revolution include A&R executives Cliff Cantor, Geoff Siegel, and Berko; marketing executive Mindy Espy; David Jafri in sales; and media, artist relations, and A&R executive Julie Farman.

Worth felt it was important that the company change its name. "It was a combination of the A&R department, me, and Irving," says Worth. "We really felt that we wanted to start anew entirely, and it starts with the name."

As was the case with Giant, Azoff had to purchase the rights to the company's new name. (Manager Ron Laffitte owned the moniker, but his imprint with Capitol never got off the ground.)

Revolution has already signed three acts: Super Deluxe, in a deal signed in conjunction with Tim/Kerr Records; Los Angeles' Sparkler, featuring for-

mer Lions & Ghosts front man Rick Parker; and Pomona, Calif.'s Man Will Surrender.

Previously signed acts, such as Big Head Todd & the Monsters, Kenny Wayne Shepherd, Letters To Cleo, Wakeland, Color Me Badd, Steely Dan, the D.O.C., Ahmad, Lotion, and Big Mountain, remain on the label.

Worth says that at full capacity, the label's roster will have 30 acts, including those signed to Giant Nashville, and will release 10-12 titles a year.

"We are going for the rock thing, but we do have urban acts," says Worth. "We have Psycho-Rhythmologists, D.O.C., and Ahmad, and we're putting out those acts with Warner's field staff and their marketing department."

WAVE OF LAYOFFS AT WARNERVISION

(Continued from page 3)

sions, the firings were expected. Anton says that some of the staff could be offered jobs at Warner's Burbank, Calif., headquarters.

"It still hasn't been determined if the New York office will remain open," Anton says.

He adds that WarnerVision has planned its release schedule through the end of this year, in order to "fulfill its commitments" for 1996. "We can't turn our backs on our labels," Anton says.

The majority of WarnerVision's sales functions will continue to be handled by WEA, until further notice. WarnerVision's four sales field reps, who were laid off, may be offered new jobs at Warner.

Aside from making staffing decisions, Warner must satisfy its many distributed labels. At the top of the list is Dualstar Entertainment, which produces videos starring twins Mary-Kate and Ashley Olsen.

According to the twins' attorney, Robert Thorne, since the move to Warner was announced, Dualstar has had "significant expression of interest from other major suppliers."

He adds that Dualstar is committed to delivering only about five more titles under its current WarnerVision distribution deal.

Thorne says the company hopes to extend its video distribution agreement with Warner but has a few months to make a final decision.

"We're cautiously optimistic that we'll get better sales and marketing with Warner," Thorne says.

WarnerVision snagged the twins from BMG Video in April 1995 (Billboard, April 15, 1995). The Olsens have a movie deal at Warner Bros. and a

"The philosophy of the label is that we are here to work for artists," she adds. "We are here to break artists and make sure that they don't have to paint houses ever again."

In designing the new company, Worth says she adopted a team environment, such as the one used in the early stages of the Geffen and Interscope labels. "We have creative, open discussions that involve everyone in the company," she says.

Worth adds that since the duties of several staffers overlap, there is "a checks-and-balances system" in the company, "so that no one person becomes more important than another, and the band is what is most important in the end."

CHRISTIAN LABELS POP UP AROUND COUNTRY

(Continued from page 3)

ing for the projects to become TV series.

Last month, Pamplin Music made its bow with soft rocker Timothy James Meaney's "The Big Chair" and inspirational artist Sara Paulson's "Once And For All." In coming months, Pamplin will release albums by R&B artist Tracy Harris, who received a Grammy nomination for her contributions to the Motown project "Motown Comes Home," and pop/alternative act Jenni Varnadeau.

Randall says Pamplin has set up its own distribution system for the new label.

Randall also says that Pamplin is interested in developing artists in a variety of musical styles, from Christian country to alternative. Plans also include expansion into the general music marketplace, he adds.

Like Pamplin, Questar/Mission Records springs from a large, established parent company.

A multimedia company that has been involved in the TV, home video, book, music, and interactive markets for more than 10 years, Questar has become known for high-quality products with strong moral content.

Based in Chicago with offices in New York and Los Angeles, the company comprises five divisions: Questar Video, Questar Television, Questar Interactive,

Epoch Books, and Questar/Mission Records.

Questar has signed an agreement to be an affiliate of Warner Alliance, Warner Bros.' Christian record label, and will be distributed by Warner Christian Distribution. WCD will also distribute product from Questar Video.

The seeds for the label were planted in 1993, when Questar chairman Albert J. Nader heard singer/songwriter Tom Shumate in Chicago's Moody Church. He purchased one of Shumate's tapes and 18 months later offered him a deal as the first artist to be signed to Questar/Mission.

Shumate's debut, "Promise Of Love," will be released April 16.

To introduce the label and Shumate to radio, retail, and media, Questar sent out a prerelease package that featured a locked briefcase that could only be opened by calling an 800 number or accessing the label's online site to get the combination.

Among the contents was a video of the album's first single, "Holy Eyes."

Questar/Mission president Jason Nader says the label plans to open a Nashville office within the next six to eight weeks that will house an A&R staffer as well as marketing and sales personnel. The label also plans at least two more releases this year.

HMV'S 75TH YEAR MARKED BY CELEBRATION, EXPANSION

(Continued from page 1)

Paul guitars, which, after being signed by some contemporary guitar greats, will be auctioned in the U.K. and U.S.

A centerpiece of the celebrations will be two projects to help emerging talent on both sides of the Atlantic.

For sale in its 100 U.K. stores, McAllister says, HMV will produce a CD featuring 10 unsigned bands. "The only criteria will be that they must play original material and must be unsigned," he says. "We'll then put them on the CD, which we'll sell quite cheaply to raise money for the homeless."

The allied purpose of the disc, he says, will be "to champion raw British musical talent." He emphasizes, though, that HMV will take no proprietary interest in the bands after the CD is released this fall.

Other planned anniversary events include a '60s and '70s revival tour in the U.K. and an international search for new modelling talent.

Prospective models will enter the competition via HMV stores, and the winners will be rewarded with a contract with an international modelling agency.

The anniversary celebrations began with the Jan. 24 release of jazz artist Salena Jones' album "It Amazes Me" on the chain's HMV label. Proceeds from the album will go to the Save the Children Fund.

Says McAllister, "With all these activities, we want to celebrate the past and play a small role in developing new talent for the future. If it wasn't for new talent, there would be nothing to celebrate."

McAllister wishes to raise as much money as possible for the causes to which the company is committed. Apart from various projects for the homeless and the Save the Children Fund, the company's activities will benefit the Leukemia Foundation and London's Nordoff-Robbins Music Therapy center.

DEMERGER IMPLICATIONS

Apart from the anniversary celebrations, McAllister is preparing for one of the greatest corporate upheavals in HMV's history. Parent company Thorn EMI is moving toward demerger of the Thorn and EMI Music companies (Billboard, March 2), which will mean that HMV will fall under an EMI Group that will be distinct from Thorn plc.

Though McAllister is cautious in his remarks because of the sensitive nature of the demerger process, he says, "It's a very positive thing for both companies. It's very positive for Thorn rentals; it's very positive for EMI."

In an interview with Billboard five

years ago this month, McAllister said that the group was aiming for annual revenues of \$1 billion within five years. Asked whether this has now been achieved, he says that the demerger process makes it difficult for him to respond. However, informed sources suggest annual revenues are now in the region of \$900 million.

Whatever the current revenues, they should increase as the group expands. HMV currently operates in the U.K., the U.S., Canada, Japan, Hong Kong, Australia, and Ireland and is scheduled to open in Europe's largest shopping mall, in Oberhausen, Germany, in September.

McAllister says he anticipates expansion for the company both in its established markets and in new territories. HMV's prime focus for new territories is Southeast Asia.

GROWTH STRATEGY

"We've opened in Hong Kong, and that's going very well," McAllister says. "We've now got our eyes on China, Singapore, Taiwan, etc."

McAllister adds that the company has created an infrastructure in Hong Kong capable of handling its expansion in the region. "We're looking to put in somewhere in excess of 10 stores," he says.

McAllister states, however, that the company's expansion plans have to remain focused. On that basis, HMV's Asian priorities mean that it has less of an interest in the developing markets of the former communist countries.

McAllister cites low CD-player penetration in Russia and Eastern Europe as one reason for avoiding the area at present. Mainland China, however, remains on the agenda in the long term.

In its established markets, McAllister believes, HMV can grow through the traditional means of "being creative from the marketing point of view and also by displaying an affordable, broad-based range."

The company is also looking to bring those qualities to Germany, the world's third-largest record market. It would be HMV's first involvement on the European continent since an abortive venture in the French market in the early '90s.

McAllister says, "We have looked closely at the German market, and we think there is a gap for HMV."

He argues that the established German record chains, such as WOM and Saturn, have "a different strategy to HMV in that they sell off-pitch." That

is, they are located slightly away from the main shopping areas.

Because HMV stores are on main shopping streets and in malls, McAllister says, "we're more likely to find ourselves in direct competition with the department stores than with Saturn and WOM," he says.

As for the rest of the European continent, he says, "France is of interest, but we have no plans to enter that market at this time. It's bedeviled by the hypermarkets, so it's not very attractive."

In France, suburban hypermarkets use records as loss-leaders to attract customers to their general-goods departments.

U.S. MOVES

In the U.S., HMV intends to expand, despite the view of McAllister and PolyGram president Alain Levy that there are already "too many stores."

Says McAllister, "Our information is that something like 1,200 music stores have closed there in the last 18 months. Many are mom-and-pop stores, but many are stores belonging to well-established chains.

"The U.S. is over-shopped, but it still leaves a gap for us, because we don't go to marginal locations," he adds. "Many of those stores closed were in marginal locations, which is why they suffered. They couldn't compete on price or environment or range and selection."

McAllister believes the U.S. market will polarize into niche independents at one end of the scale and superstores, such as HMV and Tower ("power retailers," as McAllister describes them), at the other.

HMV has 14 stores in the U.S., all on the Eastern seaboard. He says that a concentration of stores is the key to success and that he has no plans to open an HMV on the West Coast.

However, he adds, "our U.S. stores are much larger than their U.K. counterparts. There is no reason why we can't see a base in the U.S. that will eventually be larger than the U.K. base."

As part of that process, HMV's 20-30 new stores worldwide this year will include outlets in the New York area, including Long Island, and an opening in Montreal Friday (15). McAllister says the Montreal outlet will be the largest in Canada.

It will also feature HMV's new international style, which will eventually be seen across the chain. McAllister describes the look as "quite theatrical," saying that lighting will be used to give the stores a varying ambience at different times during the day, in order to "reflect the customer groups we are serving."

In HMV's expansion across the world, McAllister says, it is vital for the company to be sensitive to local culture. This philosophy encompasses not only the music it stocks but the people it employs.

"We have 700 people in Japan, and only four of them are Westerners," he says. "The rest are Japanese. You need to engender a local flavor in all things you do."

All of HMV's achievements have occurred in the face of fierce competition from a myriad of rivals. In the U.K., the rivals have been condensed with W H Smith's acquisition of the 300-store Our Price and its purchase of a 75% stake in Virgin Retail, in addition to its own 250 record departments.

Says McAllister, "While we respect our competitors, we do not fear them. Our strategy of going for market share and market domination has worked in

the U.K. in that we have grown our business there by 600% in eight or nine years. We have 20% of the U.K. market. Other people come in, like Tower and Musicland with Sam Goody, and while they are very good competitors, they still have only a handful of stores."

Asked whether this means that HMV is in head-to-head competition with the Virgin Megastores, McAllister says, "Virgin is a brand we respect. The Our Price/Virgin axis is an interesting one. Our Price has lost out, as they have closed a lot of stores. We keep a watch-

ful eye."

For retailers everywhere, McAllister says, there is an obligation to assist the development of the next generation of talent. He believes that HMV has played its part—he cites the world tour of HMV stores by the band Heavyshift—and says, "If you're part of an industry, you can't just sit back and eat the cream. You have to stand up and play a small but important role in developing new artists and contribute to the future success of the industry you belong to."



by Geoff Mayfield

GRAMMY REWARDS: Although album sales are down from those rung a week ago, the annual Grammy Awards telecast, which aired Feb. 28 on CBS, did provide a boost to several of the artists who received exposure during the broadcast. The most obvious beneficiary is multi-award winner **Alanis Morissette**, who rides her acoustic rendering of "You Oughta Know" and her trips to the podium to the top of The Billboard 200. Along with her return to No. 1, the young Canadian earns the chart's Greatest Gainer trophy. Her 87,000-unit increase yields a one-week figure of 241,000 units, 56% more than her prior-week total and 26% more than the current total of **2Pac**, who ruled the chart the last two weeks.

The Grammys have packed a bigger wallop in other years, like 1993, when titles by **Eric Clapton** and **k.d. lang** more than tripled their sales in the wake of the show. Still, charting albums by **Morissette**, **Joan Osborne** (13-9, a 47% gain), **Coolio** (21-12, a 44% gain), **Seal** (43-18, a 109% gain), **Annie Lennox** (187-75), and **CeCe Winans** (a re-entry at No. 124) demonstrate that the granddaddy of all music awards shows motivates consumer purchases. Lennox's two performances and her televised acceptance of the best female pop award propel her to a 123% gain and the week's Pacesetter award; the Grammys' gospel showcase, which included **Whitney Houston**, garners a 128% gain for Winans' award-winning title. **Shirley Caesar** also gets a lift from that gospel segment, as an 83% gain yields a Heatseeker debut (No. 25), the veteran singer's first appearance on that chart.

D'Angelo (27-24) and **Tony Rich** (37-35), who teamed on an inventively arranged Grammy tribute to **Stevie Wonder**, each see gains. Of the two, D'Angelo has the fatter increase (14%), but since the Wonder medley appears on neither artist's album, I suspect his boost comes more from the multiformat success of his "Lady" single than from the program's exposure.

OTHERS WHO SEEM to benefit from the Grammys' glow: **Mariah Carey** (who bullets at No. 5), **Hootie & the Blowfish** (11-10), **TLC** (22-21), and country acts **Shania Twain** (8-6), **the Mavericks** (129-91), **Vince Gill** (141-113), and **Alison Krauss** (147-122); the last three make even bigger strides on Top Country Albums (see Country Corner, page 35) . . . You'll notice that most of the musicians who experience Grammy gains played the show, a fact made especially clear by the winless **Joan Osborne**, whose performance of the nominated "One Of Us" helps her album reach the top 10 for the first time. The broadcast ranked ninth among all shows for the week, with a 14.6 rating and a 23 share. January's American Music Awards had a 13.8 rating and a 21 share. **Rochelle Staab**, VP of market research for Warner Bros./Reprise, notes that 16 titles featuring Grammy performers showed a cumulative 27% increase over the prior week.

GRAMMY ENCORES: **Joni Mitchell** did not play the Grammys, but her surprised acceptance of the pop album award was televised. Although Mitchell's 3,000-plus units fall short of reaching The Billboard 200, her winning "Turbulent Indigo" has the largest percentage gain—523%—of any Grammy-impacted title. Even the reluctant **Eddie Vedder**, who isn't sure what winning a Grammy means, can see **Pearl Jam's** "Vitalogy" re-enter at No. 199 with a 23% hike . . . The second collection of Grammy-nominated tuneage, a joint venture between NARAS and Sony Music, also looks hot this week. It zips ahead 30 places to No. 20 on a 115% gain.

MORE HEAT: Billboard's Heatseekers chart adds 10 positions this week (see story, page 1). Four of the albums on the chart stood between Nos. 41-50 last week on SoundScan's analogous new-artist chart, but rather than post a "last week" rank, we are treating each of those entries as either new or re-entered titles during this transition week (see chart, page 26). The foursome includes No. 12 **Gary Chapman**, whose sales practically double over those of the prior week, along with No. 37 **Junior Brown**, No. 44 **Jann Arden**, and No. 50 **Aaron Jeffrey**.

Despite the expansion, the floor of the chart is pretty much unchanged. Last week's No. 40 title had almost the same total, around 2,800 units, as Jeffrey has this week at No. 50.

FUEL: The "Pocahontas" soundtrack, last week's Pacesetter, continues to benefit from the movie's home video release (134-105, a 17% gain) . . . **The Eagles'** Grammy-nominated "Hell Freezes Over" is pushed by VH1's artist of the month campaign (68-49, a 23% gain).



HMV's anniversary celebration included honoring Eric Clapton with an award for his "outstanding contribution to the music industry." A commemorative gold replica of one of Clapton's Fender guitars was presented to him after his show at the Royal Albert Hall in London by HMV U.S. finance manager Lyn Kroeber, who claims to be "Clapton's biggest fan."

A&M'S BLUETONES 'EXPECTING TO FLY'

(Continued from page 1)

group, formed in 1994, made its first inroads into industry consciousness here with the single "Are You Blue Or Are You Blind?," released on Superior Quality Recordings.

The label, administered by the Bluetones' Jam X management, has the backing of A&M; the band is published by Archaic/EMI Music Publishing. All concerned were more than pleased by the peak at No. 31 of "Are You Blue" on the national chart, and this was exceeded in October, when the follow-up sin-

Burrow notes that he has started to field calls from American promoters but says that a U.S. visit may not happen until after the planned September release of another British single.

The Bluetones' lead singer, Mark Morriss, is aware of the work required to break in the States. "We don't expect to walk into America, for them to roll out the red carpet, [and for us to say] 'What's wrong with you guys? We've had a big song!,'" Morriss says. "That's the wrong attitude that too many people have. We want to build up a buzz slowly."



Bluetones' album "Expecting To Fly"

gle, "Bluetonic," hit No. 19.

But the full impact of the band's relentless tours in the U.K. and heavy support for it in the weekly music press has been felt only in recent weeks. The Bluetones' single "Slight Return," a remake of their first, fan-club-only limited-edition release, debuted at No. 2 in the U.K. early last month, with silver certification for 200,000-unit sales imminent. Three weeks later, the Bluetones' dream was complete, as "Expecting To Fly," produced by Hugh Jones, entered the British charts at No. 1, with reported first-week sales of 82,000 units.

Keeping its momentum, the band is on tour in the U.K. until March 23, with dates in continental Europe and other parts of the world stretching into the summer and another single from the album, "Cut Some Rug," due in mid-April.

But a U.S. release on A&M for "Expecting To Fly" is unlikely until the fall, according to the Bluetones' manager, Jam X's Neil Burrow.

Burrow says, "We decided that rather than go to America now, we'd book loads of stuff throughout Europe until August."

That's an obvious reference to the Britpop bandwagon onto which the Bluetones were unwillingly pushed. "I was never sure what Britpop was in the first place, to be honest," says Morriss. "We were lumped in with so many bands we had nothing in common with, apart from the fact that we all hold guitars."

Nevertheless, British daytime radio's wide acceptance of "Slight Return" appears to be based on a perception of the Bluetones as one of Britpop's leading lights.



Bluetones' single "Slight Return"

Steve Collins, deputy program director at top 40 outlet Key 103 FM Manchester, England, says, "I suppose it's a bit like 10 years ago, with the Stock, Aitken, Waterman boom; people have latched onto the Britpop boom at the moment. [The song] just fits nicely into what's happening now."

"Slight Return" was one of the station's most-played singles in the last week of February, second only to Oasis' "Don't Look Back In Anger."

Retailers share the sentiment. "The album's success wasn't a surprise to us," says Andy Fordyce, chart albums buyer at HMV U.K. "It had built steadily before the release date. We anticipated it would be a very large album."

"It's a classic English guitar album that's very in vogue at the moment. There are a few wavering voices saying it's not as good as all that, but from the fans' point of view, they lapped it up and are continuing to do so."

Such mainstream acceptance is surprising for the Bluetones. Many of the band members cite influences that are album-oriented and American, according to Morriss. He cites Grant Lee Buffalo, Jeff Buckley, Arthur Lee, and Buffalo Springfield as inspirations.

With measured satisfaction, the Bluetones' singer notes the band's progress so far. "It's pleasing that the tide is starting to turn away from us being known only for conventional pop singles," Morriss says. "We put those out to catch people's ear, but even R.E.M. had to do 'Shiny Happy People' before it could do 'What's The Frequency, Kenneth?'"

Assistance in preparing this article was provided by Jeff Clark-Meads.

Other territories, meanwhile, are warming to the Bluetones' radio-friendly guitar sound. "We went to Japan in December," says Burrow. "We only did three gigs, but they all sold out, so we'll be back there at the end of May for six dates in 1,500-capacity venues."

He adds that "Expecting To Fly" has sold 32,000 units in its first three weeks in Japan and that early response is good in Germany. The album is released through Polydor in those territories.

Live work is also planned in Hong Kong and Bangkok, Thailand, plus summer dates at British festivals.

Despite the Bluetones' apparently mercurial rise, Burrow says that the build-up to the album's success was measured. "It was always the idea. Part of not rushing into it last summer, only releasing singles slowly, was to spend a lot of time recording. People were expecting a pop album, and there's always been a bit more to the Bluetones."

Morriss adds, "Last year, there was a climate where artists were just pushing things out. It was like people were afraid they were going to miss some kind of wave. But we never really associated ourselves with other bands or other movements."

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FOR THE RECORD

In a March 2 story on Nil Lara, the album producer's name was listed incorrectly. The producer's name is Susan Rogers.

HOMEFRONT

Billboard Music Group

A WEEKLY UPDATE ON BBMG EVENTS & HAPPENINGS

Music Monitor To Join In Honoring Top UK Broadcast Professional

Music Monitor, the Billboard Music Group's UK trade weekly, is for the second consecutive year sponsoring the Radio Academy's Award for Outstanding Contribution to Music Radio.

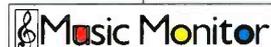
The Academy is the leading organization for broadcast industry professionals in Britain, and this annual accolade recognizes the contributions of a leading figure in that business. Last year, the recipient was air personality Johnnie Walker, lauded for his 30 years in British broadcasting at pirate, public and commercial radio.

The 1996 Radio Academy/Music Monitor Award for Outstanding Contribution to Music Radio will be presented on April 17 at London's Hard Rock Cafe. The occasion will also mark the official launch of the Academy's Music Radio Conference, which takes place April 18 at the British Academy of Film and Television Arts (BAFTA) in Picadilly, London.

Music Monitor recently changed its publication day from Wednesday to Friday in order to provide readers with the most up-to-date charts and

editorial coverage in the UK. The magazine plans to introduce a host of new features, including a "song index" with information about the writers, producers and publishers of UK hits.

Music Monitor's already-existing weekly data package includes Top 40 airplay charts for BBC Radio 1 and Commercial Radio; Power



Playlists of such influential outlets as Virgin Radio, Atlantic 252 and such leading London FM outlets as Capital, Kiss and Heart; the Independent Retail Chart featuring Top 20 singles and albums based on across-the-counter sales from a national sample of influential indie UK music retail stores surveyed by Gallup; and Q&A sessions with industry leaders in music or broadcasting.

For information on the 1996 Radio Academy/Music Monitor Award, call Music Monitor in the U.K. at 44-171-323-6686 or the Radio Academy at 44-171-255-2010.

For Music Monitor subscription details, call Sue Dowman at 44-171-323-6686 in the UK or Jeanne Jamin at 212-536-5237 in the US.

Billboard Online's Web Site Linked To InfoSeek

The Billboard Online Web Site (<http://www.billboard-online.com>) has created a two-way "hot link" with the InfoSeek Guide, the most widely used Internet navigation service. InfoSeek (<http://guide.infoseek.com>) receives over 7 million information requests daily, providing access to more than 1 million web pages.

The link with InfoSeek is expected to vastly increase visits to the Billboard Online Web Site. The link exists on the new InfoSeek iZone, which contains news and views on subjects such as music, fashion and computer games.

Billboard Online's screen on the iZone includes an article summarizing the week's top stories from Billboard magazine. The article contains keywords linking users to related web sites. For example, the keyword "Sony" would link users to

Sony Music's web page or any related Sony product or artist on the Internet. Also included are hot links to Billboard charts, the Billboard Online Web Site and details about Billboard Online's subscriber service.

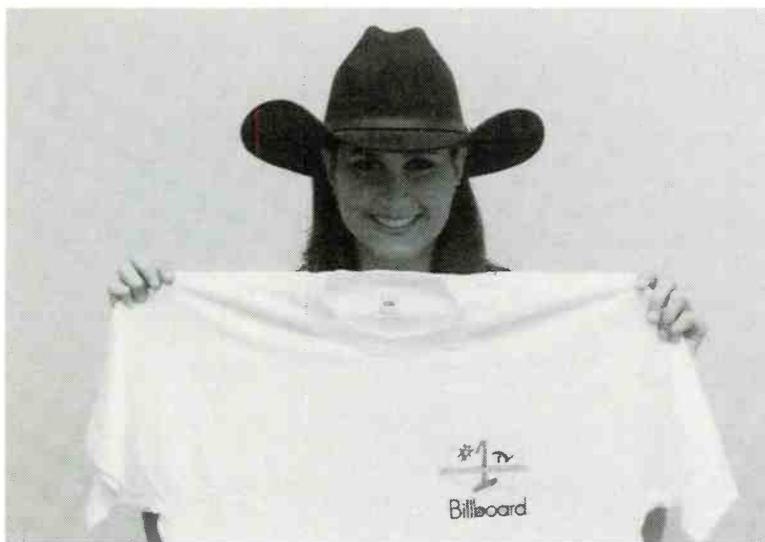
For information on subscribing to Billboard Online's complete database, which provides access to current charts and articles, plus an archive of over 22,000 charts dating back to 1983, contact Vince Beese at 1-800-449-1402 or 212-536-1402. You can also e-mail your address to vbeese@billboard-online.com. Full details about the service are also on the Billboard Online Web Site.

Watch this space in the coming weeks for news about Internet access to the full Billboard Online service and a host of new features on the Billboard Online Web Site.

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Self-Titled Success. Terri Clark's self-titled Mercury Nashville debut was No. 1 on the Heatseekers chart for the weeks ending Feb. 3, Feb. 24, and March 2. Clark, who is on the road with George Strait, is shown here with her Heatseekers No. 1 T-shirt, which commemorates her chart success.

SONGWRITER/ENTREPRENEUR WES FARRELL DIES

(Continued from page 13)

company.

Farrell's creative and entrepreneurial endeavors have amassed worldwide sales of more than 300 million units, along with many gold records and Grammy and Emmy nominations.

A dapper man with an enthusiastic personality, Farrell, in his early career, focused on highly successful songwriting and music-publishing activities. He co-wrote such early rock classics as "Hang On Sloopy," "Come A Little Bit Closer," "Come On Down To My Boat," "I'll Meet You Halfway," and "Boys," which was recorded by the Beatles in 1963.

Farrell's works were skillful reflections of early rock'n'roll's tuneful, romantic, and optimistic approach. Yet in their gentle rebelliousness, they opened the way for the more challenging material that arrived with the stormier social and political times of the late '60s.

In the mid-'60s, Farrell formed the Wes Farrell Organization, which centered on music publishing, record production (the Everly Brothers and the Cowsills), and a label.

WFO evolved into an operation with 50 affiliates worldwide, including offices in New York, Los Angeles, and London.

In publishing, his catalog included works by Neil Diamond, Barry Manilow, and the Rascals. Among his company's major copyrights were "Groovin'," "Danke Schoen," "How Can I Be Sure," "Knock Three Times," and "Spanish Eyes."

One of Farrell's most visible efforts was "The Partridge Family," the early '70s TV series, for which he produced and wrote much of the music, including songs performed by David Cassidy, who surfaced as the show's most important personality. Farrell also wrote the show's theme song, "Come On Get Happy."

Farrell's WFO label affiliate, Chelsea Records, had a roster that included Wayne Newton, Lulu, James Gilstrap, and Rick Springfield.

Another important venture developed by Farrell was a jingles company, Coral Rock Commercials, which won CLIO and Addy Awards for commercials for such companies as Ford Motor Co., Coca-Cola, General Motors, Kellogg's, and Coty. Farrell also worked in film scoring, most notably for "Midnight Cowboy."

In addition to his wife, Farrell is survived by their children, a son, Wesley, and a daughter, Sky; a daughter, Dawn, from an earlier marriage; his mother, Fay DePasquale Goldberg; and his mother-in-law, Betsy Atwell.

Farrell and his family lived in Coconut Grove, Fla., for the last 15 years, but he traveled frequently to New York to confer with his financial partner.

A memorial service was held March 5 at St. Stephen's Episcopal Church in Coconut Grove. The family has requested that in lieu of flowers, donations be made to the Sylvester Cancer Center at the University of Miami.

LATIN CONFERENCE

(Continued from page 5)

awards, the competition is based exclusively on Billboard's Hot Latin Tracks airplay chart and The Billboard Latin 50 sales chart.

The video awards were selected by a panel of experts assembled by MTV Latino; "Padrisimo," a music video show on U.S. Spanish-language network Telemundo; and "Tejano Country," which is owned by Tichenor Media System.

Recording acts confirmed to perform at the April 29 showcase are PolyGram Latino/Island singer/songwriter Soraya, EMI Argentina rock act La Portuaria, BMG Colombia rock group Aterciopelados, Sony Colombia singer/songwriter Shakira, Sir George/Sony urban Latin act DLG (Dark Latin Groove), and Arista-Texas mariachi singer Nydia Rojas.

Acts booked to appear at the April 30 showcase include promising EMI Latin Tejano act Bobby Pulido and two unsigned rock groups, Pepe Alva and Puya. Two more acts will be added.

Confirmed to perform at the "Writers In The Round" acoustic set are RCA/BMG's famed tunesmith Victor Victor, Warner/Chappell's Fernando Osorio, and peermusic's Mari Lauret.

For further information about the conference, contact Maureen Ryan at 212-536-5002; for Spanish-language inquiries, call Angela Rodriguez at 305-441-7976.



GABRIEL

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	109,973,000	109,597,000 (DN 0.3%)
ALBUMS	96,949,000	93,735,000 (DN 3.3%)
SINGLES	12,824,000	15,863,000 (UP 23.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	61,985,000	66,879,000 (UP 7.9%)
CASSETTE	34,816,000	26,547,000 (DN 23.8%)
OTHER	148,000	309,000 (UP 108.8%)

OVERALL UNIT SALES THIS WEEK

12,483,000

LAST WEEK

12,580,000

CHANGE

DOWN 0.8%

THIS WEEK 1995

12,072,000

CHANGE

UP 3.4%

ALBUM SALES THIS WEEK

10,352,000

LAST WEEK

10,546,000

CHANGE

DOWN 1.8%

THIS WEEK 1995

10,435,000

CHANGE

DOWN 0.8%

SINGLES SALES THIS WEEK

2,131,000

LAST WEEK

2,034,000

CHANGE

UP 4.8%

THIS WEEK 1995

1,637,000

CHANGE

UP 30.2%

DISTRIBUTORS' TOTAL MARKET SHARE (1/29/96-3/3/96)

WEA	INDIES	PGD	SONY	BMG	CEMA	UNI
21.1%	19.8%	14.7%	14.6%	13.7%	8.6%	7.6%

ROUNDED FIGURES

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

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'Leaving Here' Seems Here To Stay

THE SONGS OF Eddie Holland, Lamont Dozier, and Brian Holland have been covered by artists in almost every format of music. For example, Joni Lee, eldest daughter of Conway Twitty, brought "Baby Love" to the country singles chart in 1976, and David Wilcox did a sensational triple-A version of "It's The Same Old Song" in 1994. Now Pearl Jam is bulleting up the Album and Modern Rock Tracks charts with a take on one of Holland/Dozier/Holland's more obscure copyrights, "Leaving Here." The song dates back to 1964, when Eddie Holland recorded it himself on Motown. The original single peaked at No. 76. Pearl Jam's version is from the Epic benefit album "Home Alive: The Art Of Self-Defense."



by Fred Bronson

'SWEET' 16: William Simpson of Los Angeles reminds us that 1996 has seen the longest wait ever for the first new No. 1 single on the Hot 100. Mariah Carey and Boyz II Men's "One Sweet Day," which assumed the top position in 1995, is No. 1 for a record-setting 16th week.

'DAY'? OH! Carey and Boyz II Men tie the record for the longest-running No. 1 on the Adult Contemporary chart, as "One Sweet Day" collects a 12th week there. "Day" joins Seal's "Kiss From A Rose," Michael Bolton's "Said I Loved You . . . But I Lied," and Billy Joel's "The River Of Dreams" as the Adult Contemporary leader; if the "Day" doesn't end, it will have the record all to itself next week.

MOVING UP CLOSE: Will Celine Dion be the artist who finally unseats "One Sweet Day" on the Hot 100? Her "Because You Loved Me," a Diane Warren song from the film "Up Close And Personal," makes a giant leap, 36-5.

'DEEP' THOUGHTS: "One Sweet Day" still reigns in the U.S., but the Gibb brothers rule the charts as songwriters, with two different titles in two different countries, notes Nanda Lwin of Music Data Canada. In the U.K., Take That enters at No. 1 with its final single, a remake of the Bee Gees' "How Deep Is Your Love." It's the eighth British chart-topper for the group; that puts them in a tie with the Rolling Stones among acts with the most British No. 1 hits. The Beatles and Elvis Presley are tied for first place, with 17 each (which means that if the Beatles' "Real Love" debuts at the top of the chart, the Mop Tops will finally beat the King). Cliff Richard has 13, and Abba has nine.

Take That's swan song is not the group's first remake; in 1992, the group had its first top 10 single with a cover of Tavares' "It Only Takes A Minute." Later that year, Take That had an even bigger hit with a remake of Barry Manilow's "Could It Be Magic."

An ocean away from Britain, the songwriting Gibbs are No. 1 in Canada, thanks to another "Saturday Night Fever" tune. N-Trance rules north of the U.S. border with "Stayin' Alive." On our Hot 100, the Radical single moves 62-68. But as Bob Macdonald of Music Monitor in London points out, the single was No. 62 for six weeks in America. That breaks the record for the longest stay at No. 62; the record was set by the Monkees in 1968, when "Porpoise Song" held that position for five weeks.

THE 'IRONIC' WOMAN: The Grammy glow isn't confined to The Billboard 200, where Alanis Morissette's "Jagged Little Pill" bounces back to No. 1. The Canadian artist has her first-ever Hot 100 chart entry, as "Ironic" makes a very high debut at No. 11.

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