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NEWSPAPER

IN MUSIC NEWS



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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 23, 1996

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## Record Clubs Focus Of Closed-Door Meeting Retailers To Formulate Game Plan At NARM Confab

This is the first of a two-part series on record clubs prepared by Ed Christman and Don Jeffrey.

NEW YORK—A select group of large retailers and wholesalers will meet behind closed doors at the upcoming National Assn. of Recording Merchandisers convention to discuss potential legal remedies to what they consider onerous practices by record clubs, sources say.

The meeting is being organized by NARM as a forum to discuss the findings of a study it commissioned 18 months ago from Chicago-based law firm Jenner & Block, which was hired to investigate the practices of record clubs.

Pam Horovitz, executive VP of NARM, confirms that there will be a meeting to discuss Jenner & Block's findings at the March 21-25 convention in Washington, D.C., but declines to comment further.

Retailers have long complained that record club introductory offers that advertise "11 CDs for the price of one, with nothing more to buy, ever" devalue the CDs sold in stores.

Additionally, retailers complain that they want a level playing field. Retailers pay about \$10.65 for each \$16.98 CD purchased, while record clubs' costs are considerably less, due to licensing deals cut between the clubs and the la-



The two major record clubs are BMG Music Service, owned by Bertelsmann Music Group, and Columbia House, jointly owned by Warner Music Group and Sony Music Entertainment. Spokesmen for the record clubs declined to comment on the meeting, to which club representatives have not been invited.

Sources suggest that due to the licensing arrangements, record clubs get at least 50% of their product for free and that their costs for the other 50% are less than half of the wholesale cost to retailers.

The two record clubs generate \$1.15  
(Continued on page 95)

## Junos Swept By Morissette

BY LARRY LeBLANC

HAMILTON, Ontario—Winning five major awards, Maverick's Alanis



MORISSETTE



TWAIN

Morissette swept Canada's 25th annual Juno Awards, held March 10 at Copps Coliseum here.

Morissette took home awards in the female-dominated Junos for  
(Continued on page 47)

## Hootie & Co. Try To Repeat History On 2nd Atlantic Set

BY MELINDA NEWMAN

NEW YORK—It may seem the height of lunacy for a band to release a new album while its current project remains cozily nestled near the top of The Billboard 200, but for Hootie & the Blowfish, the April 23 release of "Fairweather Johnson" can't come too soon.

"When we were out on the road last summer, we were already getting sick of the music from 'Cracked Rear View,'" says guitarist Mark Bryan. "We knew we had a lot of really good new stuff, so we were more excited about doing a

new album than anything."

As bassist Dean Felber puts it, "It's like having a story to tell or a new joke. You can't wait to tell someone. You're not worried about the last joke and how good it was; you've got a new one."

For anyone who may have missed 1995, "Cracked Rear View," the band's 1994 Atlantic Records debut, has been certified by the



HOOTIE & THE BLOWFISH

Recording Industry Assn. of America for sales of more

than 12 million units. According to the RIAA, "Cracked Rear View" is behind only "Boston" (15 million)  
(Continued on page 88)

BILLBOARD EXCLUSIVE

## BMG Sales Plan Gets Mixed Review

BY ED CHRISTMAN

NEW YORK—In an attempt to enhance sales of catalog and front-line product, BMG Distribution has overhauled its terms of sales to its account base. Among the changes are an increased discount for early payments, on-going catalog deals, and extension of new-release deals beyond street date.

According to a BMG letter sent to the account base March 12, accounts now have the option of taking an even larger early payment discount if they pay within 30 days, instead of 60.

The distributor will offer accounts the option of taking a 3% discount if they pay on the 10th day of the month following receipt of an order. If accounts choose to stay with the traditional early payment time period of the 10th day of  
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# Cranberries' Hymns 'To The Faithful'

People are destined to overlook the poetry in their lives until the day they can recognize its absence. By appreciating the merest building blocks of each momentous occurrence, the Cranberries have created music that is more mythic and consequential than many of the intentional big statements rock'n'roll has attempted in the '90s.

"It's strange how we all find reasons for not dealing with things that are in our faces," says Dolores O'Riordan, the fervent lead singer/lyricist of the Limerick, Ireland-based rock quartet, which also includes brothers Noel (lead guitar) and Michael Hogan (bassist) and Feargal Lawler (drummer). "And yet when we write these simple songs about family, growing up, love, and death, most people generally enjoy the discussions they bring about." She shrugs with a shy grin. "So if it's uncool to write about these matters, I guess we don't care to be cool."

"Sometimes there's so much emphasis on image, but we were always under the impression that the music would say who and what we are," adds the soft-spoken Noel Hogan, as if describing his tender cloud-bursts-of-chords guitar style and the defenseless sensibilities of "To The Faithful Departed" (Island, due May 7), the Cranberries' third album. If the band members seem reticent offstage, they are strikingly unwary in their music, examining post-adolescent apprehensions in such early hits as "Linger" and "Dreams" from 1993's "Everybody Else Is Doing It, So Why Can't We?," and then shielding their hearths against the sectarian violence that is Europe's spreading affliction on "Zombie" and "Ode To My Family" from 1994's "No Need To Argue."

"To The Faithful Departed"—whose title is derived from a Catholic homily for the deceased—continues in the same vulnerable vein as the group's previous work, offering a benevolent yet unblinking look at the fragility of life and the preciousness of its passing pleasures. Pairing pretty music with tangible dismay ("Hollywood," "When You're Gone"), triumphant riffs with terrible tragedy ("Warchild," "I Just Shot John Lennon," "Bosnia"), and anthems of derring-do with prayers of grateful relief ("Free To Decide," "Electric Blue"), the Cranberries have arranged a 13-track psychic circuit of our social wilderness that is as sincere as it is absorbingly ceremonial.

Ireland is a place where fact and fable co-exist with equal force. The procession of somber tests, surprise setbacks, and uncertain final judgments on "To The Faithful Departed" carries hints of the Stations of the Cross, as well as flashes of Ireland's sardonic classical storytelling à la Yeats, Sean O'Casey, and Flann O'Brien. But most of all, the stirring compassion of the material recalls "The Children Of Lir," one of the saddest tales in Irish folklore, in which a stepmother, driven mad with envy by husband King Lir's love for his four children, transforms them into white swans for 900 years. Stricken with guilt, the stepmother relents somewhat and gives them the gift of song.

The sense of being stranded or victimized in a disaffected world permeates the drug-besotted households portrayed on "Salvation," the new album's first single. "It's looking at a dark subject in a light-hearted way," Dolores explains. "Kids go straight for the things they grew up being told not to do, and then parents, because they love them and they're upset, begin behaving awfully toward them."

"I was writing that from the aspect of me becoming a woman, thinking that I'm going to be a mother in the next five to 10 years—yet it seems it was only five to 10 years ago that I was a defiant child, thinking my mother was a pain in my butt."

Dolores Mary Eileen O'Riordan was born Sept. 6, 1971, and grew

up outside of Limerick in the village of Ballybricken, the youngest of seven children by Terence O'Riordan and the former Eileen Green-smith. "My dad's mother came from a family of tailors who made clothes for the Irish army," says O'Riordan. Dolores' mum embarked on a catering business after her husband, who played the button accordion, was injured in a serious motorcycle accident.

Domestic distress intensified when O'Riordan's older sister accidentally burned down the family home, but music was a mood-lightening mainstay as kindly neighbors helped the industrious clan relocate. When young Dolores wasn't assisting her mum or helping her older brothers with their mobile food concessions, she was playing piano, the tin whistle, and bodhrán; learning the squeezebox from her dad; and entering the annual Slogadh music and folk dancing competitions.

By her teens, O'Riordan was writing verse, singing with some local cover bands, and dividing the rest of her time between Laurel Hill public school, for which her mother scrimped to send her, and part-time employment at Cassidy's clothing shop and the Dunnes Stores chain. Meeting the Hogans and Lawler (whose combo then went by the pun Cranberry Saw Us) through a local girlfriend, she auditioned in 1990, took tapes of Noel's chord changes home, and constructed a forlorn song around them called "Linger."

For his part, Noel Hogan (born Dec. 25, 1971, to the former Anne Ryan and baker Noel Hogan), his sibling Mike, and the rest of the four-child brood are descended from noted Irish poet Michael Hogan (1832-99), the Bard of Thomond, whose "Lays And Legends Of Thomond" is compared to Robert Burns. None of these ancestral credits helped Noel to endure "hated" stints repairing cash registers and tending bar at the Rhine Hotel, when Dolores and company (now called the Cranberries) cut a 1991 EP for tiny Xerica Records. A rash of major-label interest plus fickle British press boosterism led to the signing with Island, and worldwide sales of more than 20 million records.

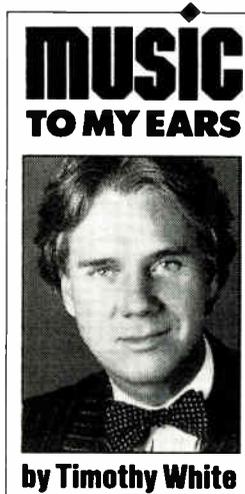
The quiet realm the band left behind is recalled in "The Rebels," in which Dolores reflects on "the 2-liter

containers of [hard] cider that we'd take down to drink by the River Shannon, because there were never any police there." She says that "I Just Shot John Lennon" is a song about "someone my age being deprived of seeing him in the flesh. I also made sure I didn't mention the name of the man who took his life, because he's as irrelevant as John Lennon is extraordinary." She also wrote "Joe," a requiem for her late grandfather Joe Greensmith, a supportive "second dad."

Once chided as rustic curiosities, the Cranberries have coalesced into a hardy, close-knit unit, happy in their private lives, protective of one another. "I married two years ago," says O'Riordan, "and Noel and Fergie are getting married, too. We've been through so much together as a band; I think everybody's decided to keep their heads together and follow their hearts."

Which returns us to the tale of the "Children Of Lir," who regained human form after their ordeal but were so debilitated that they expired shortly after a long-postponed baptism, finding salvation in the after-world Celts call "The Land Of Eternal Youth." This may be why King Lir decreed that no swans in Ireland should ever again be mistreated or killed. The edict remains in effect to this day.

"A lot of what we sing about on 'To The Faithful Departed' is done, and we can never go back to it or regain it," O'Riordan says. "The Rebels" reflects that, and my grandfather Joe, I guess his song is part of my acceptance that he's gone—and so is my childhood."



by Timothy White

## THIS WEEK IN BILLBOARD

### SHOWCASING LATIN MUSIC

Acts ranging from La Diferenzia to the Super Cuban All-Stars are set to play showcases at Billboard's seventh annual International Latin Music Conference, slated for April 29-May 1 in Miami. Latin America bureau chief John Lannert reports. **Page 38**

### MUSICAL REVIVALS ON CD

Show music aficionados have a wealth of recorded material to choose from, as labels continue to release CDs that document new musicals as well as classics. Deputy editor Irv Lichtman has the story. **Page 44**

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*- Oscar Wilde*



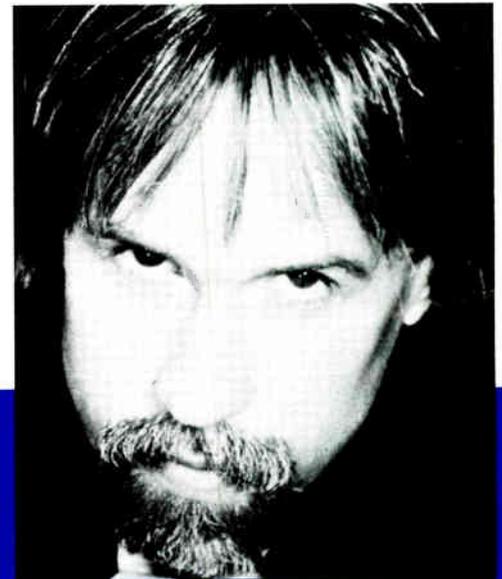
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# Editorial

## Alternativity: Freedom To Explore All Options

Definitions of "alternative" range from "another choice or possibility" or a "substitute" to the word's most expansive meaning: "selection, action, or performance done by turns," i.e., pursued one way, then another, until all available options are explored.

It seems fashionable in some media circles to cynically attempt to determine whether a given rock, pop, jazz, country, or hip-hop recording or performer is genuinely "alternative" in nature. Criteria used for such exercises usually include the image and recent traits of the record label, the previous musical backgrounds of the musicians involved, and the varieties of collaborative effort in songwriting, production, or live presentation. Certain new artists working with established/eclectic collaborators are being sniped at for being less than credible in their endeavors, while others who enjoy initial success through renditions of songs written by associates are somehow permitted safe passage.

Thankfully, emerging talents of earlier eras, including Duke Ellington, Nat "King" Cole, Quincy Jones, the Beatles, Willie Nelson, and Joni Mitchell, had the instincts to disregard such jaundiced prattle and press on precisely as they damn well pleased. Indeed, scrutiny of a century of Billboard's back pages, as well as the weekly experience of assembling this publication, have long since taught us that most pejorative appraisals of musical categorization are trite in nature and ephemeral in import.

Billboard has spent a century coining

and/or chronicling the use of assorted chart- and genre-related terms as they pertain to the music industry, whether they once described a general sound (country & western, rhythm & blues) or now trace a developmental new stage of commercial achievement (Heatseekers). As a rule, we've tried to keep these coinages discerning in nature yet open-ended and nondogmatic in tone, partly because they exist primarily to serve trade-related marketing and formatting efforts and partly because they should be as flexible as the ongoing evolution of the music itself.

Veteran musicians understand that most performers who gain a measure of creative visibility or commercial success usually have a complex history and a varied portfolio of prior experience. This seasoning often encompasses formative musical training, earlier recording and publishing deals, and assorted bands of assorted genres, plus a firsthand knowledge of the pitfalls and hard knocks that temper one's best work. Veterans also recognize that any truly viable career customarily shows its worth in the long haul, with even the most esteemed artists continually experiencing seasons of growth and change, along with an ebb and flow of popular acceptance.

Another key aspect of artistic maturation is collaboration, whether it transpires between current band members, outside colleagues, or kindred songwriters, arrangers, and producers—particularly those from different stylistic schools. Any serious artist cultivates the original involvements that lead

to an unexpected permutation or metamorphosis, and collaboration is a time-honored route to these results. Moreover, the spirit of collaboration is generally a cause for joy among musicians, since it validates/exemplifies the bridges of communication between distinct muses that are the goals of all creative expression.

Important artists who enjoy multi-decade spans of creative influence and commercial impact are characteristically those whose dynamic creative alliances and attendant rule-breaking help to define their output. Historically, such musicians have mined a wealth of genres and tested an array of restraints—until ultimately, the artist's name becomes the only fit adjective for the uncompromising stature of the sound being forged.

Meanwhile, Billboard favors the coinages and trade terms that help to organize—but not limit—the multifarious convergence of art and commerce in the marketplace. Billboard celebrates simultaneously the creative drive that ignores or decries cynical road maps and preset stylistic paths for musical fulfillment. It is the artists who pioneer and define the parameters of our industry.

Indeed, whenever there exists an atmosphere of petty jealousy, critical conservatism, or restrictive rule-setting in the music business, the only true "alternative" artists will be those who disregard/defy such attitudes and continue to take sagacious steps in unsanctioned directions.

## COMMENTARY

## When Arts Funding Is Cut, The Loser Is Society

BY CHARLIE HADEN

Art for art's sake? How about for our country's sake? In the debate over government funding, what seems to have been missed is the arts' importance, even necessity, to a growing and prosperous society. It's more than simply a matter of national pride, it's a matter of values.

The United States is the great country it is today because it values imagination and creativity. We don't just imitate, we invent. We're a country of immigrants and pioneers, people who imagined a better life across the sea or over the mountains and created it. That spirit of exploration is what shaped us. The idea of America is empty without it.

But what inspires imagination? How do you learn creativity? By experiencing art, in all its forms, by nurturing its soul within each of us.

We're a country of new ideas, of improvisation, whether in politics, science, or in my field, jazz. One of the few original art forms that sprang from this soil, jazz could not have been created anywhere else. It's the most improvisational of genres, and I find its country of origin to be no coincidence. Jazz teaches the importance of spontaneity, of living in the moment. It's about invention, discovery, taking risks, challenging the mind.

The arts promote creative thinking. The fact that Einstein played the violin and Nobel Prize-winning physicist Richard Feynman played percussion in a jazz group illustrates how creativity in one endeavor is reflected in another. Both art and science are about making choices.

My education in music has taught me more

than just how to play jazz and compose. There's an analogy to sports. Participating in sports is not a good thing only because it's a form of exercise, just as engaging in the arts is not a good thing only because it is entertaining. Both are important to us individually and as a nation because of the positive values they teach—about working in groups, team spirit, a sense of fair play and competition, and the desire to excel. I find it ironic that the naysayers talk about character and values without considering that those are the very things art and music teach.

I've seen jazz and improvisation act as a catalyst, getting kids to think with the full potential

Central Los Angeles or watching Pavarotti on public television—we may lose them forever.

This isn't an issue of supporting entertainers or encouraging the occupation of the performance artist or professional jazz musician. It's about deciding whether someone who may someday become a lawyer or doctor or architect or whatever will more likely be a better person if he or she has experienced the arts. I believe the answer is clearly yes. The benefits to society in the character and quality of our citizens far outweigh the meager monetary costs.

If federal arts funds are cut off, the effects will trickle down to states, to counties, to cities. Free concerts, educational programs, and community outreach efforts will suffer. Fewer children will be touched by the arts.

For many children, such concerts and programs are the only contact with live classical music, with opera, with ballet, and with arts that do not enjoy the assent of the commercial mass media. Take away PBS and National Public Radio, too, and they can't even find that inspiration on their radios or television screens. The arts are not elitist, they are populist. They become elitist when only those who can afford them are permitted to experience them.

Those proposing cutbacks in or elimination of the National Endowment of the Arts and the Corporation for Public Broadcasting rest their argument on the notion that the arts should be subject to the same laws of natural selection as any other economic activity. But when arts that cannot support themselves commercially in this country—largely due to the suffocating domi-

(Continued on page 97)



**'Richness in the arts has to do with depth and variety'**

The recipient of a Guggenheim Fellowship and two NEA grants, renowned jazz bassist/composer Charlie Haden is the founder of the Department of Jazz Studies at the California Institute of Arts, where he has taught since 1982.

of their brains and spirits. But if creativity isn't nourished early in school, a young person's growth is stunted. Without inspiration to start with—whether it's a free jazz concert in South

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# Presidential Candidates Guest As MTV Taiwan VJs

■ BY GEOFF BURPEE

HONG KONG—The political tension between mainland China and Taiwan did not deter MTV Asia from offering guest VJ slots to the island nation's presidential candidates last month for a "Choose Or Lose" election special aired on the network's local, Mandarin-language channel.

"MTV is a unique medium, and it's our job to connect with young audiences around the world," says MTV Asia president Peter Jamieson. "We wanted to give politicians an opportunity to connect with that audience."

Three of Taiwan's four presidential candidates participated in the program, which was a special edition of MTV's regular guest VJ slot. It was shot at different locations in the nation's capital, Taipei. Notably absent—despite an invitation—was incumbent Lee Teng Hui.

MTV Taiwan communications manager Garand Wu says that Lee, who raised the ire of mainland Chinese officials with a visit last year to his U.S. alma mater, declined because time constraints forced him to turn down political debates on "hard news" channels, so an appearance on MTV would be seen as spurning other local media.

"[Political] PR departments in Taiwan arrange media in categories A, B, and C," says Wu. "We were A, because they said [the candidates] cannot afford to ignore the power of youthful voters." He adds that MTV Taiwan GM Ni Chung Hwa conceived the idea for the special.

The election takes place Saturday (23). The voting age in Taiwan is 20.

Opposition party chief Tong Ming did his slot from a Taipei baseball stadium. He

(Continued on page 91)

# U.S. Shares Jazz With Asia Hancock Among Top Acts On Tour

WASHINGTON, D.C.—Although he has a new album, "The New Standard," due out on Verve Tuesday (19), award-winning jazz pianist Herbie Hancock isn't on the promotional circuit right now.

Instead, he's in Asia, where he is taking part in a 2 1/2-week concert and workshop tour of India and Thailand with seven students from the Thelonious Monk Institute of Jazz Performance, sponsored by the U.S. Information Agency.

Hancock will lead the students in a series of workshops, master classes, and concerts in the Indian cities Bombay, Calcutta, Madras, and New Delhi through Wednesday (20).

From Wednesday (20) through Saturday (23), he will be joined in Bangkok, Thailand, by drummer Thelonious Monk Jr. and tenor sax giant Wayne Shorter for the remainder of the government-sponsored tour.

Hancock's part in the tour took a frightening turn during his second day in India, when he fell off a 12-foot platform during a publicity photo session while the group was visiting the Taj Mahal in Agra March 9.

As a result of the fall, the pianist badly cut his head above his right eye and required a trip to the hospital and 16 stitches.

Hancock was only a little worse for the wear, said manager David Passick of David Passick Entertainment. "He went on with the day's itinerary."

The India/Thailand tour is the second USIA collaboration with the Monk Institute. In 1995, the Institute's Jazz Ambassadors (led by Monk) performed and shared the jazz experience with enthusiastic students and musicians throughout eastern and southern Africa.

The tour underscores USIA's longstanding efforts to spread American jazz around the world, which began more than 35 years ago with the now-legendary jazz radio program hosted by Willis Conover on its overseas Voice of America broadcasts.

The tour is part of USIA's Arts America program, which has also sponsored tours with such jazz artists as Dizzy Gillespie, Terence Blanchard, and Don Pullen, as well as with rockabilly artist Jeff Little and acoustic-music master Béla Fleck, among others.

Voice of America has also organized live concerts featuring artists as varied as Garth Brooks, Grover Washington Jr., and Chet Atkins for broadcast in other countries (Billboard, July 4, 1992).

Hancock's visits follow the pioneering "jazz ambassadors" State Department tours in the '50s and '60s with Louis Armstrong, Gillespie, Dave Brubeck, and others, which, along with Conover's program, first kindled

(Continued on page 97)



HANCOCK

# No Charges In Cocker's Brit Awards Debacle

LONDON—Jarvis Cocker, singer of Britpop act Pulp, will not be charged for his invasion of the stage during Michael Jackson's performance at the Brit Awards Feb. 19.

Cocker admits to cavorting among Jackson's dancers at the event to protest what he perceived as the singer's self-importance (Billboard, March 2). It was alleged that several children were injured in the incident; Cocker was arrested and spent the night in a police cell.

However, police announced March 12 that no charges will be brought against Cocker. Rival fans of Cocker and Jackson gathered outside the London police station where the announcement was made.

JEFF CLARK-MEADS

# RIAA Releases '95 Piracy Statistics Seizure Of Bogus CDs Has Nearly Doubled

■ BY BILL HOLLAND

WASHINGTON, D.C.—The anti-piracy unit of the Recording Industry Assn. of America has released its 1995 piracy statistics. The data show that while traditional cassette piracy continues to decline and has reached a five-year low, the seizure of counterfeit and bootleg CDs has almost dou-

bled, reflecting the increasing popularity of that format, especially for illicit DJ mixes.

While seizures for bogus cassettes decreased to 1.1 million, down from 1.4 million in 1991 (and a high of more than 2.5 million in 1992, before RIAA efforts and outreach programs took hold), CD seizures were on the rise, with 25,652 seized in 1995, compared

with 14,845 in 1994.

Steve D'Onofrio, RIAA executive VP and director of anti-piracy, says that his unit is "keeping on top of the problem" with the help of the legitimate DJ community, as well as through cooperation with CD plants participating in RIAA's plant-education program.

Overall, D'Onofrio says, a combination of tough new state laws, a GATT-related federal anti-bootleg statute, arrests and indictments, and inroads into the Latin music piracy problem have brought about the successes.

Yet, most important for the continuing success of the RIAA's anti-piracy efforts, RIAA officials say, is the emergence of civil lawsuits as a major tool, such as the one in Puerto Rico last year that resulted in a judgment of \$2.1 million, the largest ever for piracy. Such suits have had a ripple effect throughout the pirate and bootlegger underground.

Another civil suit was brought against a major raw supplier to cassette bootleggers.

"The success of the RIAA's anti-piracy programs, combined with the

(Continued on page 95)



**Pieces Of Jewel.** Atlantic Records artist Jewel socializes with her managers and with label executives after the final performance of her yearlong residency tour. Jewel's album "Pieces Of You" has been on Billboard's Heatseekers chart for 24 weeks, and the video for her latest single, "Who Will Save Your Soul," is airing on MTV and VH1. Pictured backstage at the Roxy in Los Angeles, from left, are Jenny Price, West Coast A&R rep, Atlantic Records; Inga Vainshtein, Jewel's co-manager; Jewel; Ron Shapiro, senior VP/GM, Atlantic Records; Nedra Carroll, co-manager; and Danny Buch, senior VP, Atlantic Records.

# Chart-Track Buys Out Gallup Charts Division, Takes On Existing Contracts

LONDON—The new company formed by John Pinder, a linchpin executive of the Gallup Organization's music charts for many years, has completed its management buyout of the Gallup charts division.

The deal was concluded March 8 and sees the fledgling firm, Chart-Track Ltd., take over Gallup's existing charts contracts with the Entertainment and Leisure Software Publishers Assn., IFPI Ireland, and the Billboard Music Group, which publishes Music Monitor. No financial details of the buyout were disclosed.

Pinder, managing director of London-based Chart-Track, says he is gratified to have finally concluded the buyout, which was prompted by Gallup's decision last October to leave the charts sector (for music and electronic games) and focus on other "core business" areas.

"We'll be looking to expand our business in the future and to improve on and broaden the service as far as possible," he says.

Gallup entered the U.K. music charts field in 1983 and produced the industry's official sales rankings from then until 1994.

For ELSPA, Chart-Track will assume production of wide-ranging entertainment software charts, which cover as many as 20 product genres and configurations. These are compiled using sales data electronically captured from 2,500 retailers, including such chains as HMV, Virgin/Our Price, WH Smith, Woolworth's, Dixons, Currys, and Argos, and such specialists as Elec-

tronics Boutique, PC World, and Game.

Gallup originally began working for ELSPA in 1989, and the Chart-Track arrangement signals a new three-year deal with the trade group. Its members include the leading software publishers, such as Virgin, Electronic Arts, Sega, Nintendo, Microsoft, Sony, and Ocean. Pinder says his firm also surveys U.K. computer hardware sales.

For IFPI Ireland, Chart-Track will continue to produce the weekly singles, album, and home video charts compiled from retail sales data from that country. Pinder says Chart-Track surveys 70% of the Irish music/video retail base, including Virgin/Our Price, HMV, Golden Discs, and Tower. Gallup has been producing charts for IFPI Ireland since 1991. The organization's members are the country's leading record companies.

For the Billboard Music Group, Chart-Track will assume production of the Independent Retail Chart, a weekly survey of U.K. indie music retailers that is published in Music Monitor and its European sister publication, Music & Media.

Joining Pinder at the new venture are former Gallup employees Rick Smith, Philippa Hayes, Douglas Turvey, and Dorian Bloch. "We're wholly owned by staff and clients," Pinder says, adding that the buyout from Gallup means that Chart-Track will have the use of the U.S. company's newly developed software system for charts analysis.

(Continued on page 98)

# BBC Radio 1: 'Real Love' Not Sufficiently Fab

■ BY ADAM WHITE

LONDON—An aggrieved musician. A voice raised in Parliament. A leading article in The Times.

The recent decision by the U.K.'s national pop radio outlet, BBC Radio 1, to not add the Beatles' "Real Love" to its playlist has been controversial. Station controller Matthew Bannister says the record is not of sufficient merit. "The Beatles were the greatest rock'n'roll band in the world, but 'Real Love' isn't suitable for our playlist," he says, suggesting that it is neither a strong song nor a strong performance.

But the merit of "new" music by the Beatles is not the only issue for the

(Continued on page 91)

# Canada Network And CMT Agree To Form Single Web

NASHVILLE—Responding to a deadline set by U.S. Trade Representative Mickey Kantor, Country Music Television and Canada's New Country Network signed an agreement March 7 to form a single Canadian country music network.

Kantor had set March 7 as the deadline for the parties—Rogers Communications Inc. and RAWLCO Communications Ltd. of Canada and Gaylord Entertainment Corp. and Group W Satellite Communications in the U.S.—to resolve their differences and reach a pact.

The new network is subject to approval by the CRTC (Canadian Radio-television and Telecommunications Commission).

(Continued on page 88)



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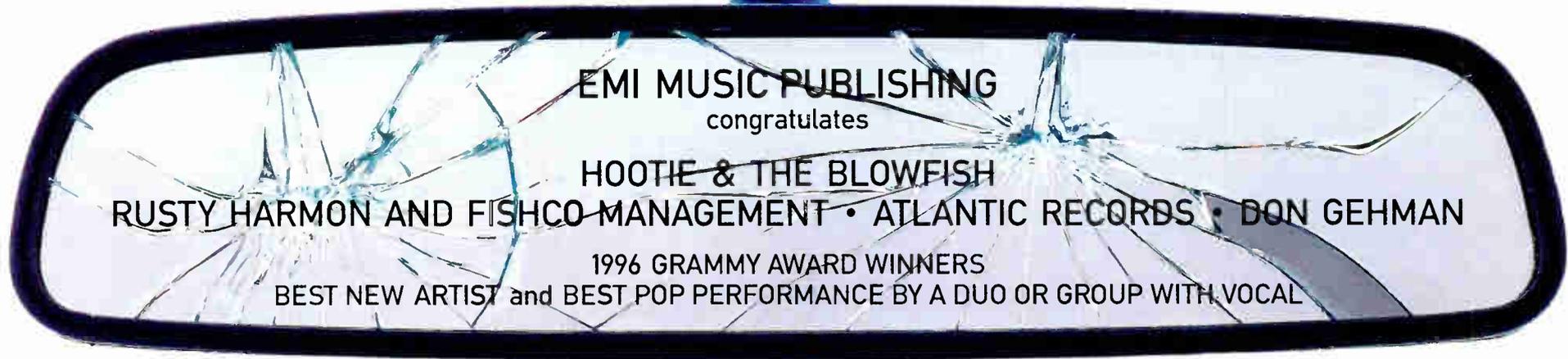
A reduction of overall costs for all concerned.

### **The Plan:**

- Programs that waive loose charges and minimum shipment surcharges.
- Better management of catalog purchases.
- Early payment discount opportunities.

## **BMG's PARTNERSHIP PROGRAM**

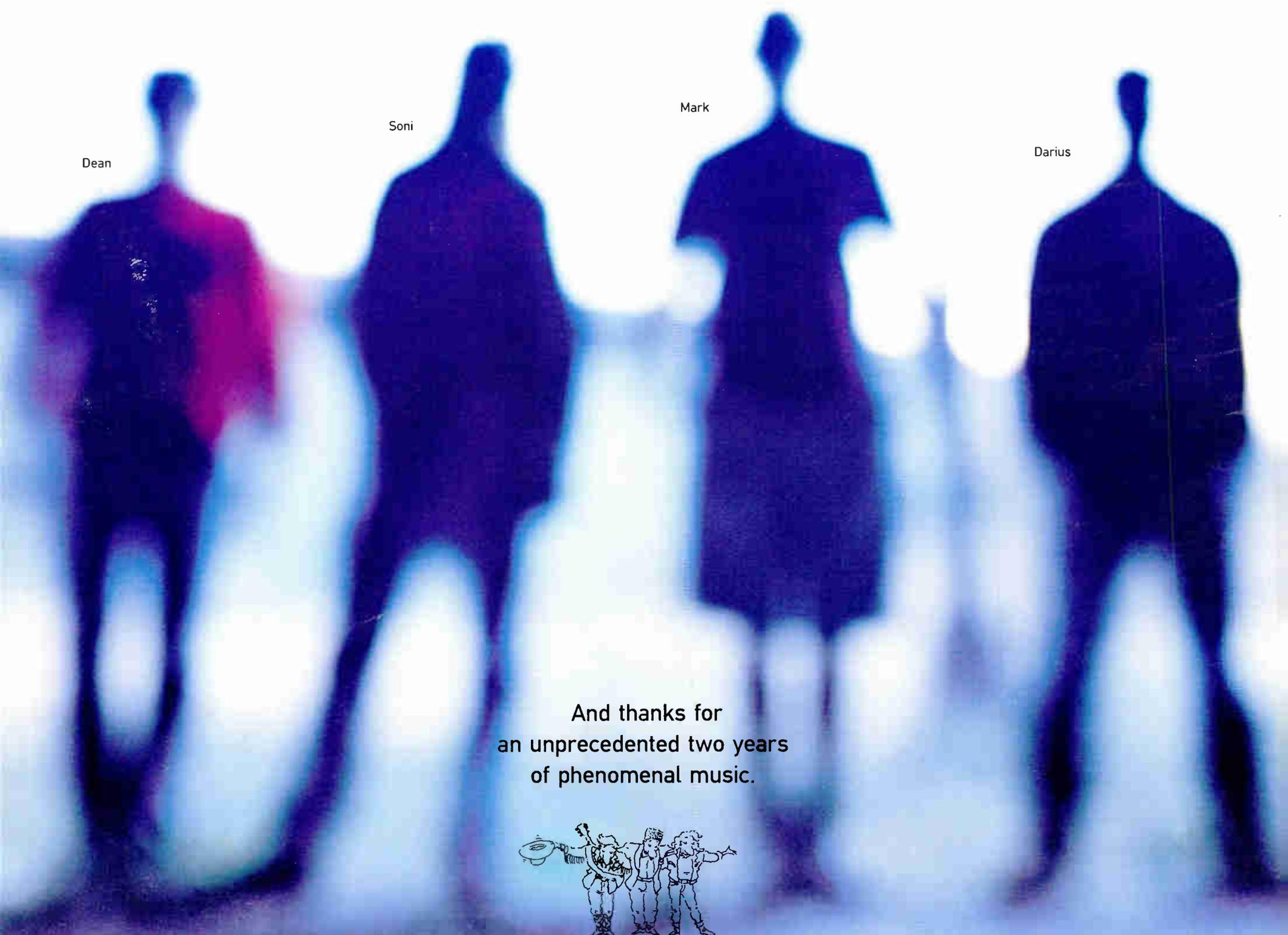
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# Artists & Music

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## Garbage's Serendipitous Success Popularity Falls Into Place For Almo Act

■ BY CARRIE BORZILLO

LOS ANGELES—Fate certainly had its hand in the development of Garbage, whose self-titled Almo Sounds/Geffen debut rises to No. 70 on The Billboard 200 this week.



Despite what she calls a "disastrous" audition, lead singer Shirley Manson joined Garbage and helped the band churn out one of the most interesting, cutting-edge rock debuts of 1995.

Garbage, formed by producer extraordinaire Butch Vig, became a Heatseekers Impact act when its stunningly eerie album—which vacillates between feelings of revenge, hate, and obsession—broke into the top half of The Billboard 200 at No. 88 for the week



ending Saturday (16). Prior to that, "Garbage," released Aug. 15, 1995, spent 28 weeks on the Heatseekers chart, peaking at No. 2. It has sold more than 238,000 units, according to Sound-

Scan.

"It was a disaster," says the Edinburgh, Scotland-based Manson of her first session with the band. "Contrary to how people perceive the three men in the band and despite their production credits, they were terrified when I came in. I didn't know how to go about seeing how I would be vocally suited. We got on as human beings, and I've worked in bands, but never as a session player. This was two parties totally uncomfortable with the situation . . . There were only scratchy lyrics to songs like 'Queer,' and I had to ad lib."

(Continued on page 97)



## Intercord Feeds German Tastes With Fool's Garden's 'Dish Of The Day'

■ BY ELLIE WEINERT

MUNICH—Dance music doesn't have to be Germany's leading music export.

The new dish of the day from the largest market in Europe is the melodic, English-language pop-rock of Fool's Garden. The band's lilting single, "Lemon Tree," has been one of



FOOL'S GARDEN

the biggest hits in Germany this year, with 500,000-plus sales, and its album, "Dish Of The Day," is past the 250,000-unit mark.

Both have topped the country's singles and albums charts and are selling strongly in Switzerland and Austria.

EMI Records plans to release "Lemon Tree" elsewhere in Europe next month and anticipates a major hit.

"I prefer to write lyrics in English," says Fool's Garden vocalist Peter Dinklage, "because it gives you more freedom to express yourself. I pick out words on the basis of their sound quality, like a painter who chooses colors. That's how I get my inspiration for a song."

He and co-writer Volker Hinkel acknowledge that Sting and the Beatles are their major influences.

Freudenthaler adds that "Lemon Tree" (Continued on page 18)

## Warner, Reprise Team With PBS On Longform Vids

■ BY DOUGLAS REECE

LOS ANGELES—A unique alliance is helping Warner Bros. and



Reprise artists and public TV stations reach new audiences.

Warner Bros. began creating programs designed for public television in 1995. Its initial project, (Continued on page 97)

## 1996 Carnival Laden With Festivity, Social Change

■ BY ISAAC FERGUSSON

PORT-OF-SPAIN, Trinidad—Lady Wonder was named National Calypso Queen and Cro Cro emerged as the National Calypso King at Trinidad and Tobago's 1996 carnival here. The victories came amid acrimonious debate over whether Cro-Cro's racially charged social commentary "Blackman You Look For Dat" was insulting to the country's 50% Indo-Trinidadian population.

Cro Cro was not alone in adding a sociopolitical note to this year's carnival, which took place against a background of social convulsions wrought by a change in government leadership from the ruling People's National Movement to the opposition, the East Indian-led United National Congress.

Recent elections brought Basdeo

Panday to power as the first East Indian prime minister.

The ascendance of the UNC is spurring Afro-Trinidadian uneasiness and, sometimes, ugly nationalism as Indians replace Afro-Trinidadians as heads of government agencies.



LADY WONDER

The social upheaval was reflected this year in the calypso compositions of numerous contestants, who sang about race politics or made poignant calls for unity.

Another serious note was sounded during the pre-Carnival activities, which kicked into high gear in the days preceding Ash Wednesday

(Continued on page 74)

## Japan Is Crazy For Carey Concerts, Ads Push Mariah Mania

■ BY STEVE McCLURE

TOKYO—Mariah mania has hit Japan. Mariah Carey's first-ever Japanese concert dates, which mark the start of a world tour, have resulted in a huge wave of publicity here, including front-page pictures and articles in major national newspapers and coverage on widely watched evening news TV shows.

Carey's three sold-out dates at the 50,000-seat Tokyo Dome are expected to boost Japanese sales of her 1994 al-

bum, "Merry Christmas," to more than 2.5 million units (including imports), making it the all-time top-selling foreign album in Japan. Until now, that distinction has been held by the soundtrack to "The Bodyguard."

Meanwhile, Carey's 1995 album, "Daydream," is closing in on "Merry Christmas" and could become Japan's all-time No. 1 foreign album by the end of March, according to trade reports.

Carey is already Japan's top-selling foreign artist for 1995, according to the Recording Industry Assn. of Japan, an honor she also secured in 1994.

"The reason I've taken so long to do a tour is because so much is rely- (Continued on page 18)



CAREY

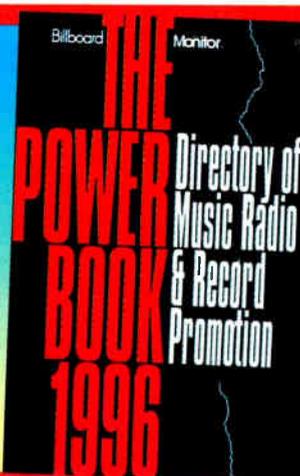
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## Sales Of Andy Griffith's Sparrow Set Spurred By TV

■ BY DEBORAH EVANS PRICE

NASHVILLE—Capitalizing on Andy Griffith's status as one of America's best-loved television personalities, Sparrow Communications is taking a two-part approach to the actor/singer's new album that includes a direct-marketing television campaign and a follow-up retail attack beginning April 2.

"I Love To Tell The Story," which features the veteran actor performing a collection of well-known hymns, debuted this winter via a television campaign featuring a series of 30- and 60-second commercials that have been airing nationally on a wide variety of cable and broadcast stations.

The TV effort has been "a phenomenal success," according to Scott Hughes, Sparrow's VP of special markets, who says that 400,000 copies have been sold via the ads' telephone and mail-order offers to date.



GRIFFITH

"They tested the product in the fall, [but] they didn't really roll out until January," Hughes adds. "So at least 300,000 of those have been sold since January. It really is taking off."

(Continued on page 96)

## Pavarotti Album Gets Behind Charity Europe, U.S. Targeted For London Live Set

■ BY PAUL VERNA and JEFF CLARK-MEADS

Nothing is more touching than a large gathering of friends, except perhaps a large gathering of friends who use their collective power to make a contribution to a charity.

That's what Luciano Pavarotti and several of his high-profile counterparts in the rock and pop world have done by performing and recording together to benefit War Child, a charity devoted to improving the quality of life in war-ravaged Bosnia.

In the third volume of the popular "Pavarotti & Friends" live-album series, the world-renowned tenor has joined forces with members of U2, the Cranberries, and Duran Duran, plus Brian Eno, the Chieftains, Michael Bolton, Meat Loaf, Bosnian artist Nenad Bach, children's group Gam Gam, and Italian pop stars Zucchero and Jovanotti. The result of their collabora-

tion is "Pavarotti & Friends Together For The Children Of Bosnia."

A live album recorded last September in the opera star's hometown of Modena, Italy, "Pavarotti & Friends" is due for release in the U.S. April 2 on London Records, following March releases in most European territories, including Italy, the U.K., and Germany.



PAVAROTTI

Home video and laserdisc versions of the concert will launch simultaneously with the album release.

The album includes a rendition of the hit "Miss Sarajevo," performed by U2 side project the Passengers with Pavarotti on guest vocals. "Pavarotti & Friends" also contains a performance of the U2 staple "One," which has garnered significant airplay in

Boston and other markets.

London VP Greg Barbero says, "The past 'Luciano & Friends' records had some strong angles for the European market, particularly the Italian market, but the artists had less presence in the U.S. than the artists on the current album. With Michael Bolton, Dolores O'Riordan, Meat Loaf, U2, etc., this is the best record we've had for this marketplace."

Barbero says proceeds from record sales of "Pavarotti & Friends" will go toward building a music center in the Bosnian town of Mostar, which has been nearly destroyed by the war.

"The object is to give children a place to go, an activity that will enrich them," says Barbero. "At this point, there's so little left standing in Mostar; this project keeps the music alive and helps the town rebuild itself."

Barbero says that Pavarotti has already made a \$300,000 donation to the (Continued on page 98)

## 'Bibbidi Bobbidi Bach' Is Classical Fun Delos' Disney Sequel Has 'Heigh' Hopes

■ BY BRADLEY BAMBARGER

NEW YORK—If you whistled while you worked to "Heigh Ho! Mozart," Delos International hopes you'll hop to "Bibbidi Bobbidi Bach," the label's sequel to its successful album of classical makeovers of Disney tunes.

Due March 22, "Bibbidi Bobbidi Bach" not only reprises the charming formula of "Heigh Ho! Mozart," it continues a marketing program that favors sites on the Internet's World Wide Web (Billboard, Sept. 23, 1995).

"'Heigh Ho!' has been so well-received that we're going to keep doing what we've been doing, especially on the Internet," says Al Lutz, Delos product manager. "For 'Heigh Ho!,' almost all the first week's sales were from the computer [marketing], and probably as much as one-third of the sales overall."

Lutz says that information on "Heigh Ho! Mozart" and "Bibbidi Bobbidi Bach" will appear on three of the five Disney news groups on the World

Wide Web as well as on the Delos site. The label also sponsors the Disneyland Information Guide on the Net.

Using the Internet as a marketing tool is "a whole different way of reaching people," Lutz says. "It enables a smaller label to compete with the majors on an equal level."



Issued last July, "Heigh Ho! Mozart" is Delos' best-selling release, at nearly 50,000 copies, according to SoundScan. The album peaked at No. 3 on the Top Classical Crossover chart in September.

According to Blockbuster Music classical buyer John Kuhnle, sales for "Heigh Ho!" put the album in the chain's top 10% for classical, and, he says, "the new one should do as well or better with all the publicity it'll get."

A measure of that publicity will come (Continued on page 96)

## Chilean Music World Mourns Scottie Scott

■ BY PABLO MÁRQUEZ

SANTIAGO, Chile—The Chilean music world lost one of its most respected figures March 3 when noted songwriter Scottie Scott died after a long battle with bone cancer. She was 52.

Scott wrote more than 300 songs, many of which triumphed at prestigious song festivals and were recorded by noted Chilean artists, such as Juan Carlos Duque and Eduardo Gatti, or by Latino stars, such as José José and Angélica María. Scott spent the last 10 years actively defending the intellectual (Continued on page 16)

## First 'Performance Today' Awards Pay Tribute To Classical Music

■ BY HEIDI WALESON

National Public Radio has announced the nominees for its first "Performance Today" Awards for classical music.

The awards, to be given in six categories, will be presented March 24 in the Cotillion Ballroom of the Sheraton Washington Hotel during the National Assn. of Recording Merchandisers convention in Washington, D.C.

The awards are intended to recognize artistic excellence, significant contributions to the field of classical music, and proven success at communicating to the widest possible classical music audience.

The winners will be chosen by Katrina Ames, senior writer for Newsweek; Barrymore Lawrence Scherer, music critic for The Wall Street Journal; and Scott Cantrell, mu-

sic critic for The Kansas City Star and chairman of the Music Critics Assn. All are commentators and reviewers for "Performance Today."

The Heritage Award will be given to a recording that helps foster understanding, appreciation, preservation, and celebration of classical music. This category is not limited to historic recordings but may include compilations dedicated to a single composer, for example, or a new recording reflecting significant advances in research.

The award for radio debut artist of the year will be presented to a young performer or ensemble that made a first appearance in 1995 on "Performance Today."

The award for debut recording of the year will go to a young performer or ensemble making a first appearance (Continued on page 16)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Denis Handlin is appointed chairman for Sony Music Entertainment Australia Ltd. in Sydney. He was managing director/CEO. He will continue his duties as CEO.

Relativity Records in New York promotes Mohammed Ali to VP of urban music marketing. He was senior director of urban marketing/product management.

Dmitri Matheny is named director of operations of Monarch Records in San Francisco. He was director of development for the San Francisco Jazz Festival.

Arista Records in New York promotes Rani Hancock to associate director of A&R administration and Cord Himmelstein to manager of special projects. They were, respectively, manager of A&R administration and coordinator of special projects.

Karen Brown is appointed to a senior creative services position at the Enclave in New York. She was GM of



HANDLIN



ALI



MATHENY



HANCOCK



BROWN



PYKEN



DUNN



HUNKE

Dedicated Records/BMG International.

Ichiban Records in Atlanta names Gof Abbey VP of international, Gina Galvin VP of artist liaison, Van James VP of urban music promotion, Becky Lehner VP of distributed labels, Ken Masters VP of sales and marketing, Randy Sadd VP of national radio promotion/Altered Records, Mika Talvitie VP of production, John Underwood VP of independent sales, Helen Urriola VP of press and video promotion, and Tracey Whiston VP of finance and accounting. All

held positions in their respective departments.

Leigh Armistead is named national director of NAC/jazz/AC promotions at Discovery Records in Santa Monica, Calif. She was music director at KBZN-FM Salt Lake City.

Streetside Records in St. Louis promotes John Mandelker to CEO, Randolph L. Davis to president/COO, John Karhoff to VP of operations, and Amy Fokins to controller. They were, respectively, president, VP, director of operations, and senior accountant.

**PUBLISHING.** Jennifer Pyken is appointed VP of film and TV for Sony/ATV Music Publishing in Santa Monica. She was music supervisor at Tri-Tone Music.

BMI in Nashville promotes Olivia Dunn to director of performing rights and Misha Hunke to associate director of performing rights. They were, respectively, associate director of performing rights and writer/publisher relations administrator.

Connie Ambrosch is named VP copyright and foreign administration for Leiber & Stoller Music Publishing

in Los Angeles. She was public relations director at Bug Music.

**RELATED FIELDS.** Gregg Lindner is appointed senior VP of research for Scarborough Research in New York. He was technical director for Simmons Market Research.

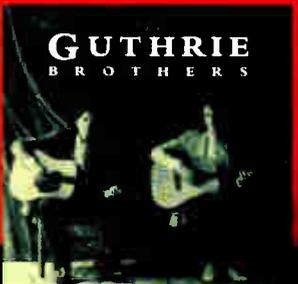
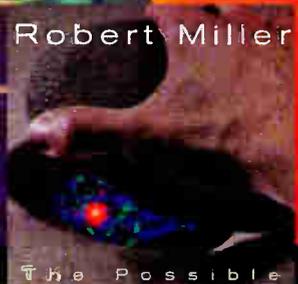
VH1 promotes Janis Unterweiser to director of music programming. She was manager of music programming.

Kristine Ashton is promoted to account executive at the Mitch Schneider Organization in Sherman Oaks, Calif. She was tour press director.

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N E X T

H O R I Z O N



# Dave Matthews Back With A Bang

## RCA's 'Crash' Follows Still-Strong Label Bow

■ BY JIM BESSMAN

NEW YORK—When the Dave Matthews Band's second RCA album, "Crash," is released April 30, the label will be ready to exploit what executive VP/GM Jack Rovner recognizes as "a unique opportunity for a new album."

He means, of course, the continuing momentum generated by the band's triple-platinum label debut, "Under The Table And Dreaming," which has been on The Billboard 200 for 75 weeks. The album peaked at No. 11 and was at No. 54 last week. The band's 1993 debut, "Remember Two Things," was an indie release.

"Take away the Hootie phenomenon, and Dave Matthews is one of the strongest staying-power albums out there," says Rovner. "Complementing sales, he has built an incredible foundation on the touring side. The guy can clearly sell out amphitheaters. We'll have him back on the road in June."

Concert plans are key to "Crash" and involve a major U.S. headlining tour as well as select appearances on the H.O.R.D.E. tour, says Rovner. Matthews expects to stay out at



DAVE MATTHEWS BAND

least a year or so—and relishes the thought.

"I don't mind those long tours," he says. "It's a good job and won't last forever, so I try to appreciate it."

Matthews appreciates touring so much, in fact, that after completing "Crash" in January, he commenced a short acoustic tour of the Northeast with longtime cohort Tim Reynolds.

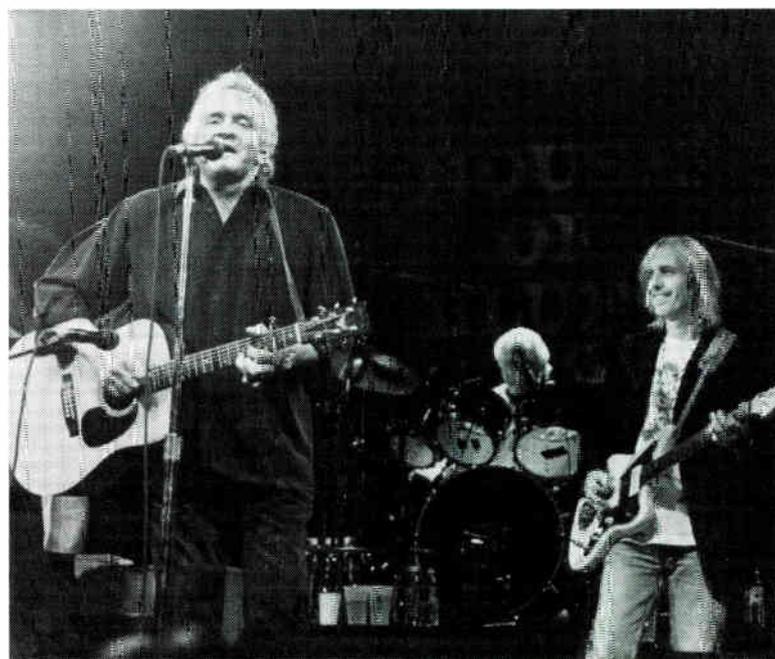
"Tim has played on all our albums, and he and I have played music together since '87—longer than the band has been together," notes Matthews, who was born in South Africa and is based in Charlottesville, Va. "He's a phenomenal guitar player, and we performed together four years ago but never toured. So

we billed it 'Dave Matthews and Tim Reynolds' to make sure people knew it was just the two of us. We did 3½-hour shows, and it was great, great fun."

A tour to support "Crash," then, is a given. Getting the new album heard in greater depth than its predecessor, though, is of great concern for both RCA and Matthews.

"There was a feeling in the band at our home office in Virginia that we would have liked a lot more singles out at radio, because there's a whole lot more there to us than [Grammy-nominated single] 'What Would You Say,'" says Matthews. "So the focus this time is to try to get more songs to radio. Certainly, I'd like to get as many out as we can, to avoid people who get hung up on just one song going, 'I hate the

(Continued on page 14)



Petty Cash. Johnny Cash, left, is joined by Tom Petty at a show at Los Angeles' House of Blues, where Cash previewed material from his new album for American Recordings, due later this year.

# Epic's Rage Against The Machine

## Sets Its Sights On 'Evil Empire'

■ BY STEVE MIRKIN

NEW YORK—Best known in this country for the Leonard Peltier-inspired single, "Freedom," the politically charged music of Rage Against The Machine has, surprisingly, a greater audience abroad.

However, the label hopes to increase the band's domestic fan base with its second release, "Evil Empire," coming April 23.

The band's self-titled 1992 label debut has been certified platinum in the U.S. According to Epic, it has sold more than 2 million copies in Europe.

Epic VP of A&R Michael Goldstone, who signed the band, says the disparity can be explained by the extensive touring the band has done in Europe, which gave it exposure that even its slot on 1993's Lollapalooza couldn't match.

Chris Poppe, Epic's director of marketing, adds that Europeans were able to see the video for "Killing In The Name" from the band's debut album; the song's refrain, "Fuck you, I won't do what you tell me," rendered it unplayable on MTV in the U.S. "It left the band without a video for the first eight months," Poppe says.

At times, the band felt like a prophet without honor in its homeland. "It was a little strange to headline a 65,000-seat festival when you're only selling 80,000 total [tickets] in the States," Rage guitarist Tom Morello admits.

The domestic push for "Evil Empire" will start prior to the album's release, when Epic begins a street-level campaign. Stickers will be inserted in copies of Alternative Press, Thrasher, and Urb magazines, and



RAGE AGAINST THE MACHINE

campus listening parties are planned. Selected retail outlets may also host listening parties.

Musically, the album may have a greater appeal to Rage fans who have grown to appreciate the band's live brand of energetic, hard funk'n'roll. With Brendan O'Brien (Pearl Jam, Matthew Sweet) producing, "Evil Empire" comes close to the impact of Rage Against The Machine's live shows. According to Morello, this was by design. The band (Morello, drummer Brad Wilk, bassist Timmy C, and vocalist Zack de la Rocha) settled on O'Brien, who had remixed its singles, because "he had the right attitude about recording Rage: Do it fast, do it furiously, and do not worry too much about crossing the t's and dotting the i's."

They recorded the album over two weeks in the band's rehearsal studio, a situation that added to the album's churning, viscous sound because the instruments bled into each other. "The whole idea was to capture the spirit of [the live show]," Morello says. "It was a real comfortable way to record."

Radio did not get behind Rage's  
(Continued on page 18)

# k.d. lang's Uncommon Stage Presence, Cowboy Junkies' Pleasing 'Disaster'

PLEASANT SURPRISE OF THE WEEK, PART 1: I headed to the opening night of k.d. lang's three-night stand at Radio City Music Hall in New York last week expecting to hear her crystalline vocals and not much else. Much to my surprise, lang was a complete entertainer, not just a singer. Each song was set up with an amusing anecdote or history. She also endearingly and goofily pranced around the stage, pretending to completely lack rhythm. (Or maybe she wasn't pretending?)

Not surprisingly, she relied more on material from her current album, "All You Can Eat," and 1992's "Ingenua" than from her country-inflected earlier works, although she presented a stellar version of "Pullin' Back The Reins" from 1989's fine "Absolute Torch And Twang" after performing a campy, fun rendition of Lynn Anderson's "Rose Garden."

Unlike many singers whose voices mix with the other instruments, lang's hangs clearly above the notes, stretching out on top of the melody like a warm blanket. At one point, as she sustained a note in "Three Cigarettes In An Ashtray" that was so sharp it could have sliced a sheet of paper, one audience member screamed, "You go, girl!" My thoughts exactly.

PLEASANT SURPRISE OF THE WEEK, PART 2: I have almost made a second career of hating the Cowboy Junkies. Not to put too fine a point on it, but my feeling is that most corpses breathe more life into their vocals than does Margo Timmins. So imagine my shock to find out that the irresistible song I had been singing along to while driving around L.A. last week was the Junkies' current single, "A Common Disaster." I returned home and listened to the rest of the band's new Geffen album, "Lay It Down," and found plenty of other tunes to like, including "Hold On To Me" and "Speaking Confidentially."

Lively would still be much too strong a description to apply to Timmins' singing, but at least I've found a pulse. And, at the risk of sounding like Ward Cleaver, the exercise reminded me of something important: Never rule out an act's new album simply

because you haven't liked its previous work. If I can like the Cowboy Junkies, I can like anything.

HOUSE OF CASH: In addition to playing together onstage (see photo above), Johnny Cash and Tom Petty & the Heartbreakers are collaborating on sessions for Cash's upcoming American Recordings album, which—like its predecessor—is being produced by label head Rick Rubin. This time, though, instead of an all-acoustic record, Cash and Rubin have opted for a full-band approach, enlisting Petty and his band, Marty Stuart, and possibly, longtime friend Carl Perkins.

Cash says, "It's a band record, but the songs are certainly not going to be overproduced. On some songs, it sounds like two acoustic guitars. It's all really simple arrangements. There are no wild arrangements, except maybe for [the track] 'Rusted Cage.' That's rock'n'roll."

Cash, who says his contribution to the "Dead Man Walking" soundtrack is a preview of the direction of his new work, expects the project to be completed in April and released in the summer.

OSCAR TALK: Speaking of "Dead Man Walking," Bruce Springsteen's title track is among the five songs nominated in the best original song category for the upcoming Academy Awards, which will be broadcast March 25. The other nominees are "Colors Of The Wind" ("Pocahontas"), "Have You Ever Really Loved A Woman?" ("Don Juan De Marco"), "Moonlight" ("Sabrina"), and "You've Got A Friend In Me" ("Toy Story").

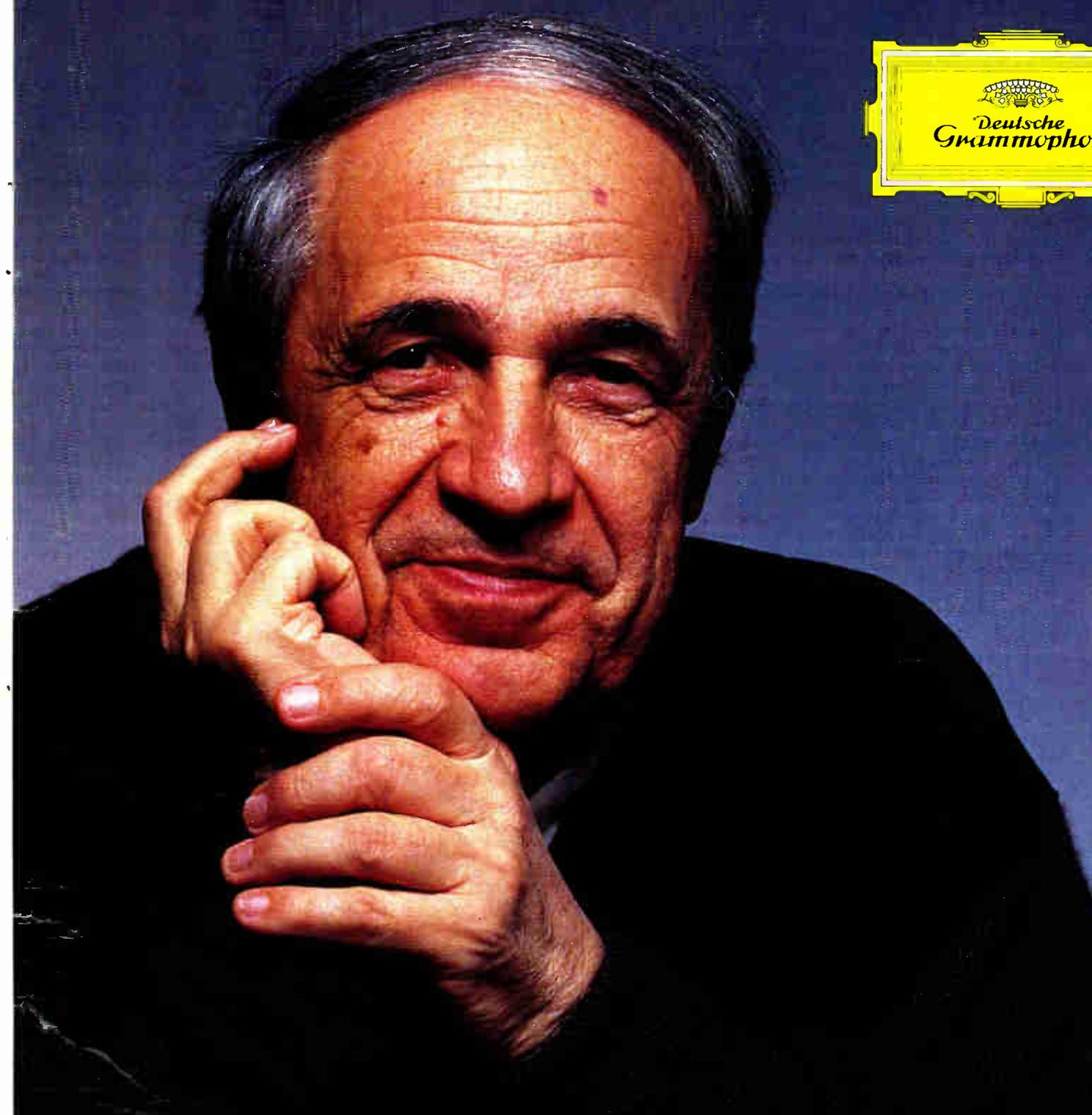
In all possible categories, I'm voting a straight "Babe" ticket, but since that isn't an option here, I'm going with Springsteen and "Dead Man Walking." It wasn't the radio hit that his last Oscar winner, "Streets Of Philadelphia" (from "Philadelphia"), was, but I predict that Springsteen will have a new bauble for his mantle by show's end.

Assistance in preparing this column was provided by Paul Verna.



by Melinda Newman

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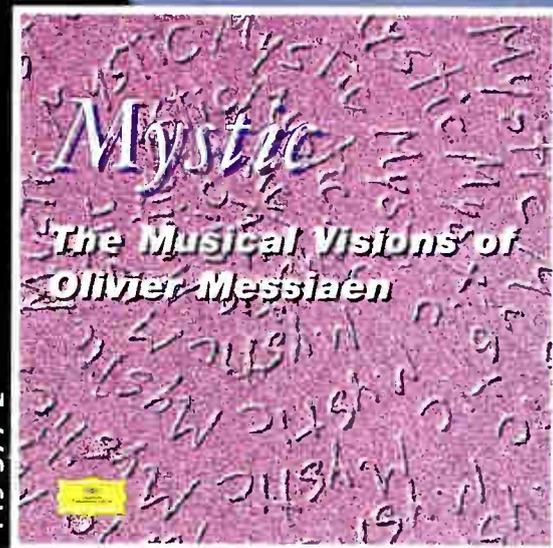
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## Moonshine's DJ Keoki Races Himself On Compilation And Single

BY LARRY FLICK

NEW YORK—Immersed in the pomp and circumstance accompanying the promotion of his beat-mixed compilation "Disco Death Race 2000," Keoki is relishing the glamour that comes with being a "superstar DJ." Swathed in kitschy duds and dramatic shades, this bleached-hair boy oozes a playful version of Norma Desmond anxiously awaiting her close-up.

"You've got to be larger than life," he says, his words punctuated by a the excited chuckle of a kid. "You've got to give people a little glamour, some sparkle, and some magic. It's not nearly as much fun when you're an artist with ordinary traits. People want their stars to be unique and special."

All these adjectives perfectly describe the diminutive young man who has quickly evolved from being one of the many turntable jocks vying for a slice of the New York club pie to being one of the world's most in-demand DJs. "Disco Death Race 2000"—due out April 30 on

Moonshine Records—and the separate single "Caterpillar" show him broadening his creative palette even further and, consequently, entering the arena of proper recording artists.

"I'm taking it step by step," he says. "After years of mixing records, it was time to begin doing it myself. It's kind of heavy because you're putting yourself out there in a totally different way, but I'm ready for the challenge."

Apparently, so are club punters. "Caterpillar," a combination of rapid electro-trance beats and quirky sound bites, is a bona fide smash; it recently peaked at No. 7 on Billboard's Club Play chart and is beginning to gather mix-show play on crossover radio. Sporting remixes by such underground hipsters as the Crystal Method, Stepdisk, and Rabbit In The Moon, the single accomplishes



KEOKI

the near-impossible task of pleasing the body in full motion and the mind in chill mode. Not bad for a relatively inexperienced producer and composer.

"I approached this project with the idea of making a record that I would want to play in a club as a DJ but would also want to spend my own money on," he says. "To me, all of the really great records tend to have something extra that makes you want to hear it again and again for years to come. That was the goal here: to make a record that would be great at this moment in time but also live on."

Unlike many of his colleagues, who reduce spinning to a sideline after making the transition to studio work, Keoki continues to mold and shape his public image as a shrewd, left-field DJ. "Disco Death Race 2000" is his third beat-mixed compilation for Navarre-distributed Moonshine, and the album's strength lies less in the content of the tunes and more in the manner in which Keoki mixes the tracks together. Superstar DJ, indeed.

"It took a long time for me to create my own style," he says. "I'm proud of it. And I'm always looking to grow and expand to the next level. You can't play the role of 'superstar,' as it were, and slack off. It's a lot of hard work."

And the hard work is paying off handsomely. In the past year or so, Keoki has earned his celebrity stripes by playing such high-profile events as last summer's Lollapalooza tour, on which he was the featured DJ on the second stage and performed between acts. His festival gigs have become legendary, and he has played to crowds of up to 20,000. Keoki's rising status certainly has Moonshine president Stephen Levy smiling.

"Although we anticipated having success with Keoki, the single is going further than we could ever anticipate," he says. "This is far and away our most successful release to

date." "Caterpillar" does not appear on "Disco Death Race 2000," a decision intended to keep Keoki's image as DJ and producer/artist separate. Levy says an album of Keoki's own material is near completion and should be released during the fourth quarter.

How much longer can the underground hold on to Keoki with the mainstream world beckoning at his door? "My wish is to have the best of both worlds," he says, his voice booming louder and deeper as if he were willing himself to grow to monumental physical proportions. "For me, you can't have one without the other. I'd rather just add stuff onto the pile and get bigger and better at what I do. Right now, I'm DJing and producing; who knows what'll be next. It should be good, though."

## DAVE MATTHEWS BAND BACK WITH A BANG

(Continued from page 12)

Dave Matthews Band.' " (Other songs from the album have received airplay, including "Ants Marching," but "What Would You Say" has had the greatest impact.)

Matthews says that "Crash" resembles "Under The Table" in that it offers "different flavors" of content. "The luck of playing with LeRoi [Moore, reeds]; Carter [Beauford, drums]; Boyd [Tinsley, violin]; and Stefan [Lessard, bass]—and Tim—is that all of them can run very far from whatever our musical center is. I try to write songs as different from the last one as I can, and they can push it further. We were more relaxed and confident on this album and stretched out a lot more. So there are a lot more highs and lows: The quieter parts are quieter, and the louder ones are louder, but we maintained the integrity of the songs, without fear of imitating the first album."

"Too Much" is the first of several tracks from "Crash" slated for radio, and is set for release to college and rock formats April 3. Matthews says that the album's opening track, "So Much To Say," will follow, and then the title track. "I hope the fourth will be 'Two Step,' which is my favorite on the

album," he says. "It's about a love affair that takes place in the middle of great world upheaval. It's romantic and mysterious at the same time."

Rovner says that for marketing, the label has "gone to the street" with a three-week series of a dozen or so listening sessions throughout the country to preview "Crash" for retail accounts.

"These working sessions involve listening to the album and discussing with each account the unique opportunity in having a brand-new album from Dave Matthews Band, while taking advantage of the still-thriving current one," says Rovner, noting that cross-merchandising and advertising strategies will be tailored to specific marketing opportunities. "Momentum is always created by new music from any artist, but here we have a current album that still thrives and is still being worked. So while we continue working [current single 'Satellite'] at top 40 and mass-appeal stations, we're going back to the rock core with 'Too Much.'"

Rovner adds that promotions will involve "all the appropriate marketing for a triple-platinum artist," including TV and print ads and "ini-

tial marketing back to [Matthews'] core" through 150-200 college consumer publications. "We'll expand from there into mass publications, because his demo has certainly expanded," he says. "It's ages 14-40 at this point, the core being the college audience."

Otherwise, Rovner says, "no gimmicks, because this is the real deal. What's important is that Dave Matthews has truly built an incredible foundation from hardcore fans that I [estimate] at 1 million-1½ million—which is reflected in his headlining arenas and amphitheaters and is so unique in our business right now. People are still discovering him at 3 million units. That's the big opportunity for us now."



**Tee Time.** Poison lead singer Bret Michaels, right, joins Boston Red Sox pitcher Tim Wakefield at the ball player's annual celebrity golf classic in Melbourne, Fla. The tournament raised money for the Children's Space Coast Early Intervention Center.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
REBA MCENTIRE	Houston Livestock Show & Rodeo, Astrodome Houston	March 1-2	\$2,109,030 \$12.10	174,300 174,462, three shows	Houston Livestock Show & Rodeo
BOB SEGER JOHN HIATT	FleetCenter Boston	Feb. 29	\$521,005 \$30/\$25	18,203 sellout	Don Law Co.
REBA MCENTIRE BILLY DEAN	Freedom Hall Coliseum Louisville, Ky.	March 5	\$433,128 \$40/\$28	15,219 sellout	Starstruck Promotions
BOB SEGER	Freedom Hall Coliseum Louisville, Ky.	Feb. 1	\$414,775 \$25	16,733 sellout	Sunshine Promotions
AC/DC POOR	United Center Chicago	March 9	\$393,125 \$25	15,725 sellout	Jam Prods
AC/DC POOR	Freedom Hall Coliseum Louisville, Ky.	March 11	\$390,138 \$24.50	16,404 sellout	Sunshine Promotions
RED HOT CHILI PEPPERS TOADIES SPACEHOG	United Center Chicago	March 6	\$366,741 \$23.50	15,606 sellout	Jam Prods.
BOB SEGER JOHN HIATT	Providence Civic Center Providence, R.I.	March 2	\$350,955 \$30/\$25	12,018 sellout	Don Law Co.
OZZY OSBOURNE KORN DEFTONES	Great Western Forum Inglewood, Calif.	Feb. 29	\$316,390 \$35/\$25	12,009 sellout	Avalon Attractions
DONNA SUMMER	Radio City Music Hall New York	March 6	\$310,240 \$75/\$50/\$40/\$30	5,924 sellout	Radio City Prods.

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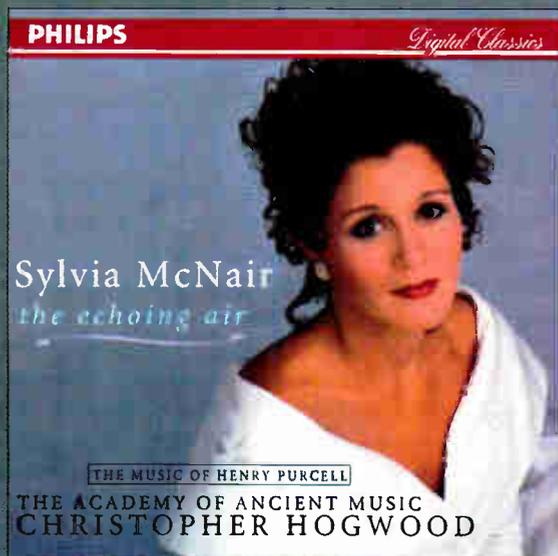
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—THE DAILY NEWS

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## FIRST 'PERFORMANCE TODAY' AWARDS HONOR CLASSICAL ARTISTS

(Continued from page 10)

in 1995 on a commercially released recording available in the U.S.

The award for player of the year will be given to a figure active in the field of classical music who has made major contributions and served as an advocate for the art form.

The New Horizon Award will be presented to an artist, ensemble, and/or composer whose records, while perhaps experimental, are recognizably classical and have demonstrated potential to reach a broader audience. A critics' choice award will also be presented.

Following is a complete list of nominees:

**Heritage Award:** Bartók, Piano Concertos 1-3, pianist György Sándor (Sony Classical); "Delius Collection, Vol. 2" Eric Fenby and the Royal Philharmonic Orch. (Unicorn-Kanchana); Elgar, Symphonies 1-2, Georg Solti & the London Philharmonic (London); Gershwin, "Oh, Kay!," Eric Stern, conductor, Radio Symphony Orch. (Nonesuch); Hindemith, "Mathis Der Mahler," conductor Rafael Kubelik with the Bavarian Radio Symphony Orch. (EMI); "Paul Robeson: Moscow Concert 1949" (Fenix); Sibelius, Symphonies 1-7, conductor Colin Davis with the Boston Symphony Orch. (Philips); "Isaac Stern: A Life In Music" (Sony Classical); "Tchaikovsky: 1812 Overture," An-

tal Dorati with the Minneapolis Symphony Orch. (Mercury Living Presence); "Bruno Walter Edition" (Sony Classical); "Great Pianists" (BMG/Melodiya).

**Radio debut artist:** Mia Chung (Channel Classics); Nokuthula Ngwenyama (unsigned); Quartetto Gelato (Marquis Classics); Les Violons Du Roy (Dorian); Scott Yoo (Albany).

**Debut recording:** "Roberto Alagna" (EMI); Mia Chung, "Beethoven Bagatelles," (Channel Classics); Ben Heppner, "Great Tenor Arias" (BMG/RCA Victor); Leila Josefowicz, "Sibelius & Tchaikovsky: Violin Concertos" (Philips); Jennifer Larmore, "Where Shall I Fly" (Teldec).

**Critics' choice:** Bach, "Six Suites For Solo Cello," Msitislav Rostropovich (EMI); Barber/Bernstein/Foss, "American Album," Itzhak Perlman (EMI); Bartók, "Dance Suite," conductor Pierre Boulez with the Chicago Symphony Orch. (DGG); Beethoven/Brahms/Mozart, "Trios," Emmanuel Ax, Richard Stolzman, Yo-Yo Ma (Sony Classical); Beethoven, Piano Sonatas, pianist Murray Perahia (Sony Classical); Bull, "Harpichord Works," Pierre Hantaï (Astree); Chopin, "Ballades," Perahia (Sony Classical); Debussy, "La Mer," Pierre Boulez with the Cleveland Symphony Orch. (DGG); Lehar, "Merry Widow," John Eliot

Gardiner (DGG); Mozart, "Requiem," conductor Martin Pearlman with Boston Baroque (Telarc); Rachmaninoff/Tchaikovsky, Piano Concertos, pianist Martha Argerich (Philips); Rossini, "La Cenerentola," conductor Carlo Rizzi, mezzo-soprano Jennifer Larmore (Teldec); Schumann, "Dichterliebe," Wolfgang Holzmair (Philips);

Tchaikovsky/Prokofiev, Violin Concertos, violinist Julian Rachlin, Moscow Radio Symphony (Sony Classical); Bryn Terfel, "The Vagabond" (DGG).

**Player:** Pierre Boulez; David Gockley; John Eliot Gardiner; Barbara Hendricks; Yo-Yo Ma; Bobby McFerrin; Leonard Slatkin; Michael Tilson Thomas; Dawn Up-

shaw; David Zinman.

**New Horizon Award:** Sharon Isbin, "American Landscapes" (Virgin Classics); Kronos Quartet, "Released 1985-95" (Nonesuch); soundtrack, "Farinelli, Il Castrato" (Auvidis Travelling); Richard Stolzman, "Visions" RCA; "Heigh-Ho! Mozart" (Delos); Mark O'Connor, "The Fiddle Concerto" (Warner Bros.).

## CHILEAN MUSIC WORLD MOURNS SCOTTIE SCOTT

(Continued from page 10)

property rights of Chilean songwriters.

In 1987, Scott helped found the Chilean authors rights organization Sociedad Chilena del Derecho de Autor and was named its general secretary. Her tireless efforts on behalf of Chilean songwriters resulted in the passage of the Chilean Law on Intellectual Property in 1993.

Famed Chilean opera singer Victoria Vergara paid her respects to Scott by lamenting, "It seems that in Chile we are always waiting until people die before giving them deserved recognition." Vergara's daughter Andrea Tessa won the award for best singer at the 1979 international song festival Viña de Mar, largely on the strength of the Scott composition "Decir Te Quiero."

Duque, who built his early career in the '70s on Scott compositions, said that Scott was "a friend and a profes-

sional," adding that she "was a great example of courage."

Gatti said Scott's death was "an enormous loss for Chilean composers."

Known affectionately in Chilean music circles as "La Gringa," Margaret Scott Villalta, whose ancestors were from Scotland, began her musical career in the '60s as a recording artist during Chile's "Nueva Ola" epoch, in which national radio played almost exclusively music by Chilean artists.

In 1969, Scott won first prize at the Viña festival for her composition "Mira Mira." One year later, she signed to peer international corp.

Throughout the '70s, Scott continued her compositional activities while working as an executive for record labels RCA and IRT. In 1981, Scott started composing music for television soap operas for Chile's Channel 13. She formed her own label tailored to the

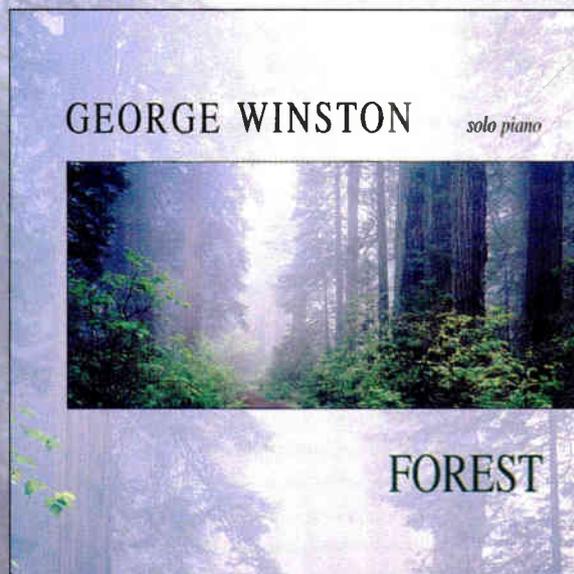
musical needs of Channel 13 owner Corporacion de Televisión de la Universidad Católica de Chile.

In 1995, she created and produced "Cuestión De Amor," a collection of her best-known material performed by noted Chilean and international Latino recording artists. Also, Scott wrote "Lo Mejor Que Me Ha Pasado," which was included on the latest self-titled album by Chilean recording star Myriam Hernández.

One of Scott's last public appearances took place in December during the II Premiación Anual de la Música Chilena awards show, at which Scott was given a lifetime achievement trophy.

Among the many personal and professional friends attending Scott's funeral was Marta Larraechea de Frei, wife of Chilean president Eduardo Frei.

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*George Winston Plays Vince Guaraldi*



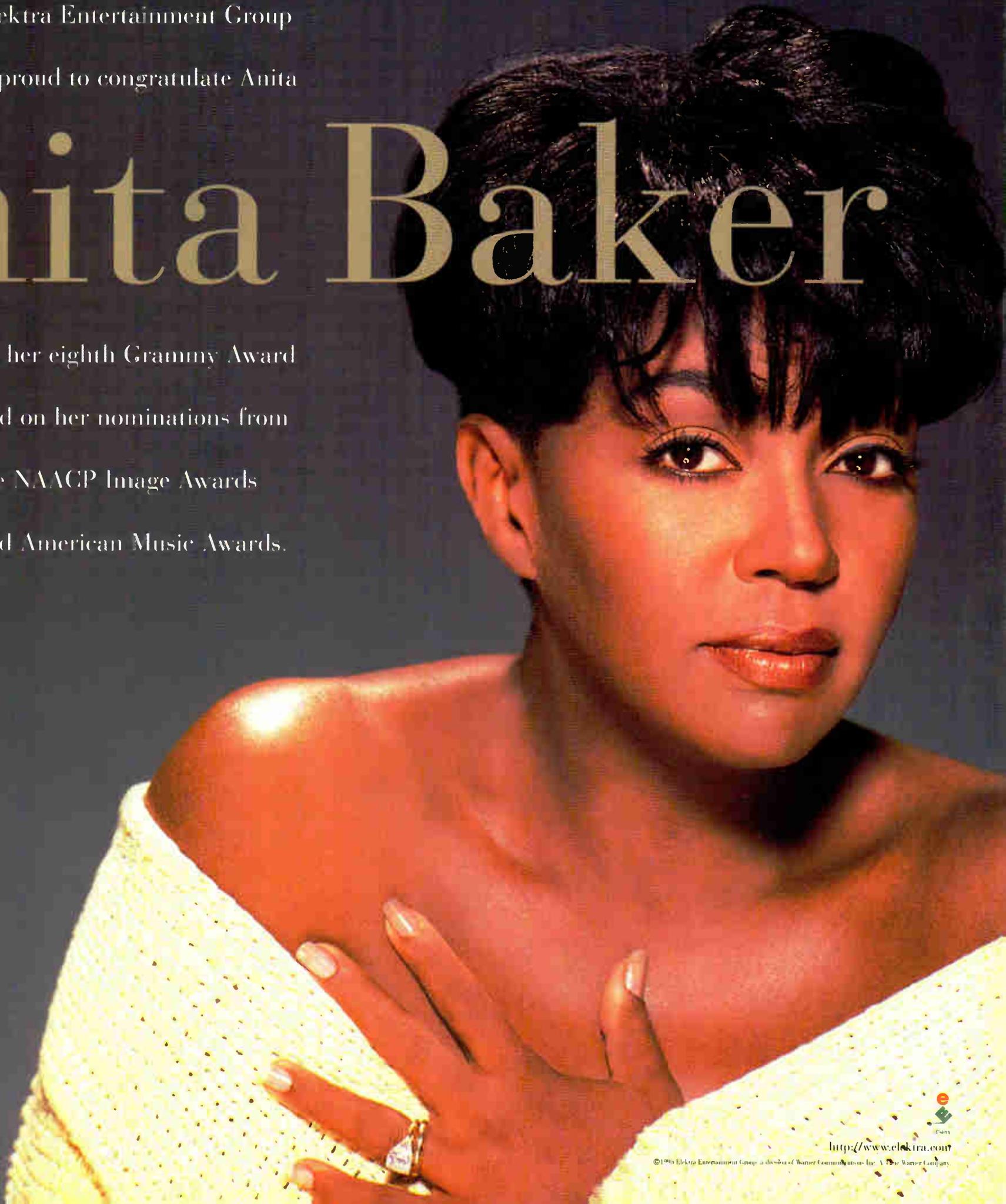
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# Anita Baker

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## EPIC'S RAGE AGAINST THE MACHINE SETS ITS SIGHTS ON 'EVIL EMPIRE'

(Continued from page 12)

debut, in part because of the lyrics, although Poppe says some stations prepared their own edits of specific songs. "The music is there, and it will get on radio somehow," she says. "This band has built its fan base through means other than radio." The relatively profanity-free "Bulls On Parade" has been chosen for the single and will be released March 26, with a video to follow. A limited-edition 7-inch single featuring a cover of N.W.A.'s "Fuck Tha Police" will be sent to members of Rage's fan club.

Epic will work "Evil Empire" to rock, metal, college, and alternative radio stations. While Rage has not previously made much headway in urban markets, research and response to de la Rocha's rapped vocals have given Epic enough encouragement to work the album there. Epic's urban department has been working with Goldstone to choose a producer to remix the single.

Promotional materials will feature the album's cover, a painting by Los Angeles artist Mel Ramos. The only exception will be a preview poster

featuring a photo of Chiapas, Mexico, rebels and the caption "Rage Against The Machine—We Support Our Troops."

Political sentiments like that, along with songs such as "Vietnow" and the nihilistic "Without A Face," could make Rage the next target for self-appointed moral guardians like William Bennett or C. DeLores Tucker. But no one in the band or at Epic appears concerned. Morello hopes the record "is a provocation. If it's not, we haven't done our job well enough." He says he would be proud to be added to the ranks of rebel rockers.

Poppe sees the poster and lyrics as proof of Rage's "strong political stance." In addition to the lyrics, the CD booklet includes a list of books the band has read and recommends. The eclectic collection ranges from Joan Didion's "Play It As It Lays" to "Malcolm X Speaks."

Tour plans will initially focus on the international market. Rage will play a series of European festivals in May and June before hitting the road domestically during the summer. The

band is booked by the William Morris Agency.

The release of "Evil Empire" ushers in a period of change for Rage Against The Machine. The band recently changed management, leaving Warren Entner for Bridget Wright. In addition, Goldstone recently announced his intention to leave Epic for DreamWorks at the end of his contract in 1997 (The Beat, Billboard, March 2).

While Morello is pleased that Goldstone will remain at the label over the course of the album, he is saddened by the loss, calling him both a "great A&R man and a friend." Morello says Rage, which owes Epic four more albums after "Empire," signed with Epic because of Goldstone, and "not having him involved every step of the way is something I'm going to miss."

Goldstone dismisses questions that his status at Epic will affect Rage Against The Machine. "They're going to be enormous," he says, adding that he will "go to bat for them for as long as I am here."

## INTERCORD FEEDS GERMAN TASTES WITH FOOL'S GARDEN

(Continued from page 9)

Tree" is "symbolic for love gone sour, but the melancholy lyrics are transported by an optimistic melody."

Aside from the prospect of bringing foreign kudos and income back home, Fool's Garden stands as a triumph for its record label, Stuttgart, Germany-based Intercord.

It was two years ago this month that EMI Music announced its intention to buy Intercord, which was founded 28 years ago, for a price estimated at \$90 million. The label's roster includes top domestic acts Pur, Pe Werner, and Reinhard Mey, in addition to Fool's Garden, which was an acquisition from independent Town Records.

Intercord national label manager Thomas Stroebele, who signed Fool's

Garden, says, "We got the entire company excited about the band, and within four days, Intercord had the album out on the market."

He adds, "Not in my wildest dreams did I expect them to top the charts within nine weeks. To my mind, the band has a sure-fire instinct for writing commercial songs. Besides that, kids nowadays are getting tired of monotonous techno sounds, and a catchy tune like 'Lemon Tree' appeals to young and old."

The quintet—Ralf Wochele (drums, percussion), Thomas Mangold (bass), Roland Roehl (keyboards), and Freudenthaler and Hinkel—might appear to be an overnight success story.

In fact, the members got together in 1991 in the small southern German town of Pforzheim and began writing and performing their own material. This was bad news as far as getting gigs was concerned, since dance bands that played top 40 material were popular then.

After taking on neophyte manager Stefan Koch two years ago to handle their business affairs, Fool's Garden made "Dish Of The Day" for Town Records. "We did all the groundwork ourselves, by presenting 'Lemon Tree' to radio stations and local retailers," says Koch.

"Regional private stations started playing it, and we had up to 53 plays per week and about 400 inquiries about the group. When SWF3 [the pop channel of state broadcaster Sudwestfunk] picked it up, things really got going," he adds.

SWF3 music programmer Matthias Matuschik recalls, "The band won a contest conducted by department-store chain C&A, which was looking for upcoming talent for its TV commercials targeted at youngsters. So we invited the band to come in for an interview and present their tune 'Wild Days.' We played the song, but at that time the response was next to nothing. Months later, they came up with 'Lemon Tree,' and we put it on our playlist because it was cute and sassy. Soon we had a real avalanche of requests."

Today, the request avalanche concerns Fool's Garden's gigs. Between now and May, the quintet will perform approximately 50 live dates at 700-seat venues.

Lined up for the summer are 14 open-air concerts as opening act for Pur. In the fall, the band will headline its own itinerary.

"And," says Intercord VP of A&R and marketing Jorg Hellwig, "we're confident the band has the songwriting strength and credibility to perform on an international level."

## JAPAN IS CRAZY FOR CAREY

(Continued from page 9)

ing on my voice," Carey said here March 5. "It's very strenuous to sing all my songs back to back. But I'm actually really looking forward to it."

Carey's arrival in Japan came in the wake of her failure to win a Grammy Award this year. She is philosophical in her disappointment. "I didn't go into it with very high expectations, and I was just looking forward to performing with Boyz II Men," she said. "You can't predict those things, and you can't control it. All you can do is be grateful for the nominations and go to the party and have fun."

Carey said she chose Japan as the starting point of her world tour because of the longtime support of Japanese fans.

Accompanying Carey here was her husband, Sony Music Entertainment president/COO Thomas D. Mottola.

Women in their late teens and early 20s constituted most of the

audience at Carey's shows, which were held March 7, 10, and 14.

Carey's extraordinary popularity in Japan is explained in part by Sony's use of her as its image girl in its 1994 MiniDisc print and TV ad campaign.

In fall 1994, her song "All I Want For Christmas Is You" (Japanese title: "Lovers' Christmas") was the theme for the Fuji TV drama "Nijukyusai No Christmas" (29-Year-Old's Christmas).

More recently, her face has been highly visible all over Japan, as she pushed a line of lipstick for cosmetics company Kose, which is one of the sponsors of her current Daydream tour.

Between shows, Carey found time to appear at the RIAJ Gold Disk Awards ceremony March 12, where she sang "Open Arms" and told the audience "Tokyo ichiban" and "Aishite imasu," which mean "Tokyo is No. 1" and "I love you."

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**CHARLOTTESVILLE, VA.:** Many fans of the blues will tell you that the genre is about feeling beaten by the realities of life and being left with nothing but empty hopes and shattered dreams; however, hopes and dreams figure prominently in the music of blues guitarist Gibb Droll and the Virginia-based quartet that carries his name. More than just blues players, the Gibb Droll Band, which also features drummer Mike Williams, bassist Gary Look, and keyboardist Pete Mathis, delivers



THE GIBB DROLL BAND

an effective mixture of rock, jazz, and blues, with Droll's guitar work at the center of the maelstrom. In two years, the group has played more than 400 live dates, opening for B.B. King, Buddy Guy, Robert Cray, Widespread Panic, and the Dave Matthews Band and developing a fan base that stretches from Virginia to the Rocky Mountains. "What we try to do," the amiable Droll explains, "is put something out there you don't normally hear. It's blues, sure, but with a funkier '90s style that

you can dance to." Apparently, those who have come in contact with Gibb Droll's brand of music-making are doing more than dancing. The band's first studio effort, 1994's "Dharma," has sold more than 10,000 copies, and "Narrow Mouth Jar," which was released last October, just topped the 6,000-unit mark. In spite of the whirlwind that the Gibb Droll Band seems to have stirred during the past 24 months, the guitarist puts a different spin on things. "I think that a slow process is important in developing a band; it creates longevity. You take each step of the evolutionary process, learn from it, and then turn it up a notch." Contact Rob Carter at 804-971-1186.

J. DOUG GILL

**WINSTON-SALEM, N.C.:** Guitarists/vocalists Matt Smith and Chris Ong formed the Johnsons in 1992 and hit the local coffeehouse circuit. But they soon realized that they needed to fill out their sound. A bassist and drummer helped but didn't quite do the trick. So Ong and Smith found a piano/organ player and a pedal steel guitarist who doubled on mandolin and banjo. "When I hear our songs," Ong says, "I can hear them acoustically, but also in my head, I can hear this 'Southern gothic orchestra' with all these different instruments, bringing to mind someone like Flannery O'Connor. That's how I describe our music to people. It sounds so stupid now, saying country rock. People say, 'Oh, you guys are like the Eagles, are you going to play 'Hotel California'?"

On the contrary, the band's recent debut album, "Lazybones," sounds like a rowdy, Southern-bred Jayhawks weaned on Bob Dylan, John Prine, and repeated spins of the Rolling Stones' "Exile On Main Street." "Lazybones" received critical raves from numerous North Carolina publications and garnered airplay on commercial stations, such as WEND Charlotte, and college stations, such as University of North Carolina's WXYC Chapel Hill; Guilford College's WQFS Greensboro, N.C.; and University of South Carolina, Columbia, WUSC Columbia. And it has almost sold out its initial pressing of 2,000 copies. Also, Smith and Ong recently signed a publishing deal with Bug Music. The group, the other members of which are bassist Buck Turner, drummer Eric Marshall, pedal steel guitarist Mark Sharp, and pianist/organist David Selkirk, are already at work on a follow-up CD. Ong notes that "Lazybones" was "straight-ahead rock stuff" but that the new album will feature more acoustic instruments and more varied song styles. Contact manager Mark Beuhring at 910-275-5547. KEN JOHNSON



THE JOHNSONS

**SAN FRANCISCO:** Chris Isaak was the big winner at the 19th annual Bammie Awards held at the Warfield Theater here March 9. Isaak and his band Silverstone took home trophies for outstanding album ("Forever Blue"), outstanding song ("Somebody's Crying"), outstanding group, outstanding male vocalist, and write-in winner for outstanding Bay Area musician of the year. Other multiple winners included Inka Inka (Bay Area club band of the year; outstanding world beat club band, and outstanding world beat album); Swingin' Utters (outstanding debut album and outstanding punk band); Green Day (outstanding hard music album and outstanding drummer); and the Charlie Hunter Trio (outstanding jazz album and outstanding jazz club band). Among the other winners were Les Claypool (outstanding bassist); John Lee Hooker (outstanding blues album); Joan Baez (outstanding female vocalist); and Carlos Santana (outstanding guitarist). Special achievement awards went to Ramblin' Jack Elliott, who won the Bill Graham Lifetime Achievement Award, and Todd Rundgren, who took home the Arthur M. Soutch Award for his public service contributions to the area. The Bammies, which honor noteworthy Bay Area artists, are given in 35 categories. The nominees are culled from a panel of more than 150 music industry members, while the winners are voted on by the public via a ballot in BAM magazine.

MELINDA NEWMAN

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	27	<b>JARS OF CLAY</b> ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	JARS OF CLAY
2	3	4	<b>2 UNLIMITED</b> RADIKAL 15446/CRITIQUE (10.98/15.98)	HITS UNLIMITED
3	8	8	<b>LONESTAR</b> BNA 66642/RCA (9.98/15.98)	LONESTAR
4	5	7	<b>STABBING WESTWARD</b> COLUMBIA 66152 (9.98 EQ/15.98)	WITHER BLISTER BURN + PEEL
5	7	30	<b>TERRI CLARK</b> MERCURY NASHVILLE 526991 (10.98 EQ/16.98)	TERRI CLARK
6	10	4	<b>DOG'S EYE VIEW</b> COLUMBIA 66882 (7.98 EQ/11.98)	HAPPY NOWHERE
7	6	18	<b>3T</b> MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
8	4	18	<b>KENNY WAYNE SHEPHERD</b> GIANT 24621/WARNER 8ROS. (10.98/15.98)	LEDBETTER HEIGHTS
9	—	1	<b>CASSANDRA WILSON</b> BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
10	9	22	<b>DEBORAH COX</b> ARISTA 18781 (10.98/15.98)	DEBORAH COX
11	—	1	<b>LUSH</b> 4 AD/REPRISE 46170/WARNER 8ROS. (10.98/16.98)	LOVELIFE
12	—	1	<b>GRAVITY KILLS</b> TVT 5910 (10.98/16.98)	GRAVITY KILLS
13	23	5	<b>THE NIXONS</b> MCA 11209* (9.98/15.98)	FOMA
14	16	9	<b>RUBY</b> CREATION/WORK 67458/COLUMBIA (10.98/15.98)	SALT PETER
15	1	2	<b>SKINNY PUPPY</b> AMERICAN/REPRISE 43057/WARNER 8ROS. (10.98/16.98)	THE PROCESS
16	44	2	<b>JANN ARDEN</b> A&M 540336 (10.98/15.98)	LIVING UNDER JUNE
17	20	11	<b>SON VOLT</b> WARNER 8ROS. 46010 (10.98/15.98)	TRACE
18	15	2	<b>SUBDUDES</b> HIGH STREET 10344/WINDHAM HILL (10.98/15.98)	PRIMITIVE STREAK
19	21	24	<b>JIM BRICKMAN</b> WINDHAM HILL 11164 (9.98/15.98)	BY HEART
20	14	22	<b>MYSTIKAL</b> BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
21	17	2	<b>GEORGE HOWARD</b> GRP 9839 (10.98/16.98)	ATTITUDE ADJUSTMENT
22	19	6	<b>LINDA DAVIS</b> ARISTA 18804 (9.98/15.98)	SOME THINGS ARE MEANT TO BE
23	11	24	<b>JEWEL</b> ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
24	18	13	<b>JERALD DAEMYON</b> GRP 9829 (9.98/16.98)	THINKING ABOUT YOU
25	27	12	<b>LEE ROY PARNELL</b> CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES

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	13	2	<b>SUGA T.</b> SICK WID' IT 41578/JIVE (10.98/15.98)	PAPER CHASIN' (4EVA HUSTLIN')
27	12	2	<b>GARY CHAPMAN</b> REUNION 16200/ARISTA (9.98/15.98)	SHELTER
28	24	4	<b>MAD SKILLZ</b> BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98)	FROM WHERE???
29	26	20	<b>FROST</b> RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
30	22	3	<b>STEVE GREEN</b> SPARROW 51490 (9.98/13.98)	LETTER
31	28	8	<b>ENRIQUE IGLESIAS</b> FONOVISA 0506 (9.98/13.98)	ENRIQUE IGLESIAS
32	30	6	<b>LA MAFIA</b> SONY 81722 (8.98 EQ/13.98)	UN MILLON DE ROSAS
33	—	1	<b>SALT</b> ISLAND 524198 (8.98/14.98)	AUSCULTATE
34	38	21	<b>THE CORRS</b> 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
35	40	17	<b>DARYLE SINGLETARY</b> GIANT 24606/WARNER 8ROS. (10.98/15.98)	DARYLE SINGLETARY
36	37	7	<b>JUNIOR BROWN</b> MCG CURR 77783/CURB (6.98/9.98)	JUNIOR HIGH (EP)
37	42	40	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
38	33	17	<b>TERRY ELLIS</b> EASTWEST 61857/EEG (10.98/16.98)	SOUTHERN GAL
39	49	4	<b>RICOCHE</b> COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHE
40	41	2	<b>V.I.P. MUSIC &amp; ARTS SEMINAR MASS CHOIR</b> VERITY 43014/JIVE (10.98/15.98)	STAND!
41	35	11	<b>FOR SQUIRRELS</b> 550 MUSIC 67150/EPIC (7.98 EQ/11.98)	EXAMPLE
42	43	32	<b>THE IMMORTALS</b> VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
43	—	1	<b>CRAIG CHAQUICO</b> HIGHER OCTAVE 7084 (9.98/14.98)	A THOUSAND PICTURES
44	39	3	<b>NICK CAVE &amp; THE BAD SEEDS</b> REPRISE 46195/WARNER 8ROS. (10.98/15.98)	MURDER BALLADS
45	31	29	<b>POINT OF GRACE</b> WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
46	32	3	<b>LORD FINESSE</b> PENALTY 3035*/TOMMY BOY (9.98/13.98)	THE AWAKENING
47	29	3	<b>GANKSTA NIP</b> RAP-A-LOT 41335/VIRGIN (9.98/15.98)	PSYCHOTIC GENIUS
48	45	4	<b>KILO</b> WRAP 8147/ICHIBAN (10.98/15.98)	GET THIS PARTY STARTED
49	—	18	<b>PURE SOUL</b> STEP SUN/INTERSCOPE 92638/AG (10.98/16.98)	PURE SOUL
50	—	14	<b>BONEY JAMES</b> WARNER BROS. 45913 (10.98/15.98)	SEDUCTION

## POPULAR UPRISINGS

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

**JUICY FOLLOW-UP:** Fuzzy returns with a much stronger album than its 1993 self-titled debut on Seed (Atlantic's attempt at an indie label), and this time it has the strength of a major behind it. "Electric Juices," released March 12 on

explode at radio.

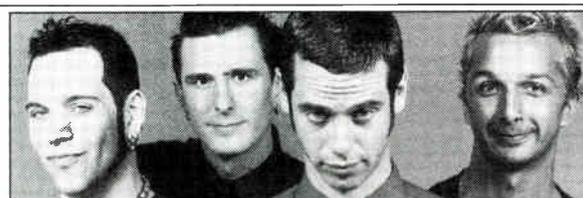
So far, WFNX, in the band's hometown of Boston, and WDRE Long Island, N.Y., are on "Girl Don't Tell Me."

Fuzzy is on a tour with Velocity Girl that started in Austin, Texas, on March 15 and is heading to the Northeast. The second leg of the tour features Velocity Girl and the Posies and will branch out to the rest of the country. Darren Higman, VP/GM of Tag, says this is Fuzzy's "biggest tour ever, biggest record, and really, its first stab at the major-label thing."

On March 8, Fuzzy's album-release party performance was simulcast on SonicNet, a music site on the Internet's World Wide Web. The party was held at Fort Apache, where the band recorded its album with producers Tim O'Heir (Sebadoh) and Paul Kolderie (Hole, Radiohead). Tom Lord-Alge mixed part of the record.

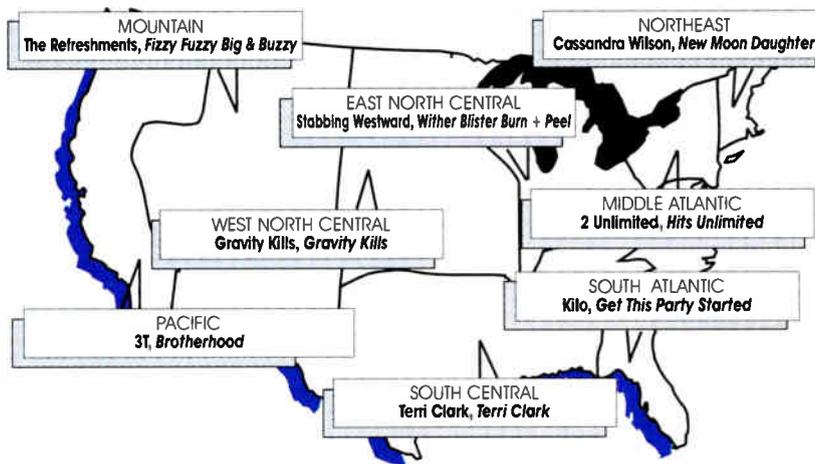
**BAD NAME, GREAT SLOT:** The Screamin' Cheetah Wheelies nabbed the opening slot for rock's latest favorite woman, Joan Osborne, April 1-13.

At the shows, Atlantic will distribute three-song cassette samplers that feature the album's title track, "Magnolia";



**Soul Searching.** New Jersey-based punk band the Bouncing Souls go on the road for the next two months opening for Youth Brigade and Vandals. The band also plays with Radiohead and the Goops at an XTRA-FM San Diego show March 30 for its full-length debut, "Maniacal Laughter," on Chunksaah Records.

### REGIONAL HEATSEEKERS #1's



### THE REGIONAL ROUNDUP

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

WEST NDRTH CENTRAL	MIDDLE ATLANTIC
1. Gravity Kills Gravity Kills	1. 2 Unlimited Hits Unlimited
2. Lonestar Lonestar	2. Cassandra Wilson New Moon Daughter
3. Terri Clark Terri Clark	3. Dog's Eye View Happy Nowhere
4. Kenny Wayne Shepherd Ledbetter Heights	4. Stabbing Westward Wither Blister Burn + Peel
5. Suga T. Paper Chasin'	5. 3T Brotherhood
6. 3T Brotherhood	6. Lord Finesse Awakening
7. The Nixons Foma	7. Lush Lovelife
8. Jim Brickman By Heart	8. Deborah Cox Deborah Cox
9. Stabbing Westward Wither Blister Burn + Peel	9. Mad Skillz From Where???
10. Dog's Eye View Happy Nowhere	10. Jann Arden Living Under June

the first single, "Hello From Venus"; and "Ride The Tide," from the band's 1993 self-titled debut that features Blues Traveler's John Popper on harmonica.

"Hello From Venus" goes to college, triple-A, and album rock radio in late March.

The album, due April 9 and produced by Michael Barbiero (Blues Traveler, Gov't Mule), features a guest appearance by Warren Haynes of the Allman Brothers and Gov't Mule.

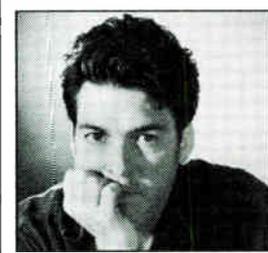
**REGIONAL HAPPENINGS:** The Refreshments retain the No. 1 position among new and developing artists in the Mountain Regional Roundup this week with their Mercury debut, "Fizzy Fuzzy Big & Buzzy."

**CHECK 'EM OUT:** The Honeydogs, whose "Everything, I Bet You," was released March 12 on October/TRG, embark on a Midwest and South

Central swing Saturday (16) through April 27... The Meices headed out March 6 for a cross-country trek through April 13 in support of their London debut, "Dirty Bird," released Feb. 27. The first single, "Wow," features Rocket From The Crypt's horn section... The Customers team with Ben Folds Five through Saturday (23). The band's bow,

"Green Bottle Thursday," is out on Vapor:

**FYI:** Popular Uprisings can now be reached on the Internet. E-mail Carrie Borzillo, Heatseekers features editor, with information



**All-Star Cast.** Joe Henry is back with "Trampoline," due March 26 on Mammoth/Atlantic. It is an edgy record that features Page Hamilton (Helmet), Carla Azar and Tim O'Reagan (the Jayhawks), Bucky Baxter (Bob Dylan), and Mike Russell. A version of the band will kick off Henry's two-week tour, starting at the Mercury Lounge in New York May 1. The title track goes to college and triple-A radio this week, with a push at modern rock later. Kevin Kerslake (Nirvana) directed the video. Henry duets with sister-in-law Madonna on "Guilty By Association" on the Vic Chesnutt "Sweet Relief II" tribute album.

on new and developing artists at cborzillo@billboardgroup.com.



**A Miracle? No, Just Stevie.** Motown legend Stevie Wonder checks out the plaque presented to him for his lifetime musical achievement during a label soiree in his honor at Raleigh Studios in Los Angeles during Grammy week. Pictured, from left, are Motown president/CEO Andre Harrell, Motown chairman Clarence Avant, and Wonder.

## Lattimore Expresses Himself Producers, Artist Team For Columbia Bow

BY J.R. REYNOLDS

LOS ANGELES—Despite being paired with high-powered producers, Columbia artist Kenny Lattimore was able to showcase his creative personality on his self-titled debut album because of the common vision of the parties involved.

"Kenny Lattimore," which streets internationally April 30, features heavyweight producers Dave Hall, Kipper Jones, Kenneth Crouch, Jay Dibbs, Barry Eastmond, Herb Middle-

ton, and Oji Pierce. Lattimore also takes production credits.

"We sat Kenny down with his collaborators and gave them a chance to bond with him," says Columbia marketing VP Demmette Guidry. "The result of that exercise was that we came away with a project that held a collective musical theme."

The Washington, D.C., native, who was signed to Sony Music Publishing prior to his deal with Columbia, co-wrote half the album and says the label's joint approach between artist and producer made all the difference in the world, creatively.

Lattimore says, "Because they took the time to find out what I was all about, the album ended up being a top-shelf, artist-driven project, as opposed to a set consisting of a bunch of really good singles. It's something that I can begin building a solid career on."

In addition to writing and producing, Lattimore performed and arranged all the background vocals. Executives say the added dimension helps set the artist apart from other R&B vocalists, who tend to sing only.

"This album definitely has the emotional equipment for ladies who are 'waiting to exhale,'" quips Guidry.

Lattimore, who is in his early twenties, takes an understated vocal approach on the album, offering listeners a smooth R&B delivery. However, the project maintains an overall youthful edge because of the producers involved.

"When I sing an uptempo song, I kind of lay back on it because that's the way I am as a person," he says. "I can sing powerhouse style, but if somebody tells me to sing 'Happy Birthday,' it'll come out on the mellow side."

"Never Too Busy," the first single, was written by Hall and Jones and was produced by Hall. It was to be serviced to R&B and crossover radio on Tuesday (19) and features a remix by Dazz

from Tha Dogg Pound and All-Star. Label executives anticipate AC airplay and plan to follow up with top 40 stations as the single develops.

In an effort to prepare the trade for "Kenny Lattimore," the label sent the artist on a six-branch national promotional tour in January. Prior to the album's release, 25,000 copies of a three-track CD sampler will be issued to one-stops for distribution to retailers across the country.

Guidry says that discriminating young black professionals are a primary consumer target for the album. He says, "Because of the nature of this project, we're tying in with fraternities and sororities and other upscale organizations. Kenny performed at last fall's Congressional Black Caucus, and we included him in a voter-registration campaign that utilized audio and visual PSAs."

Lattimore is managed by Los Angeles-based Colin Gayle.

The clip for "Never Too Busy" was serviced at the beginning of March to appropriate local and national shows and channels. It was directed by Mike Halsband, who was selected because of his experience as a print photographer.

"Since Kenny's a good-looking guy, we wanted a director who could best take advantage of that creatively," Guidry says. "We're also looking into hair- and fashion-magazine spread opportunities."

The label is conducting a publicity week that begins Monday (18). It will start with a special all-female press junket before opening up to include male editors and reporters.

On the international front, the label plans a heavy press campaign, which executives hope will help stimulate radio airplay. "Everyday," a bonus track written by Lattimore and Eastmond, is on the international version of the album.

Columbia wants to get Lattimore, who has no booking agent, on the road as soon as possible to take advantage of his skills as a concert performer. However, at press time, there were no shows scheduled.



LATTIMORE

## African-American Art, Culture Exhibited; Pure Soul Gets Old-School Education

**HISTORIC VISIT:** The traveling exhibit in celebration of the Smithsonian Institution's 150th anniversary stopped at the Los Angeles Convention Center Feb. 9-March 10. Aside from all the historic artifacts on hand—including to-die-for art works and memorabilia from such black music artists as Dizzy Gillespie, Duke Ellington, and Marion Anderson—the most interesting thing about the exhibit was the generous representation of African-American art and culture on display.

Passing through this exhibition gave me a renewed sense of national pride and historic perspective. Exhibit organizers should be applauded for their well-rounded take on American history.

**SOULFUL COMBINATION:** Pure Soul, Solo, Blue Magic, and the Delfonics appeared in an old-school-meets-new-school sellout concert Feb. 14 at the Apollo in New York.

According to Haqq Islam, president of University Records, Pure Soul has been doing a lot of dates with old-school groups, including the Stylistics and the Chi-Lites. "This summer, they're planning to go out on tour with Maze Featuring Frankie Beverly," says Islam.

University is distributed through Interscope. "It's a safe show, because you get a cross-section of clientele, which almost guarantees sellout shows," Islam says. "And there's no insurance problems, which makes the date financially very attractive."

Islam produced Pure Soul's current single, "Stairway To Heaven," with collaborator Kim Jordan. This week, the single is No. 25 on the Hot R&B Singles chart. It has a remix that features the O'Jays.

**ON THE REAL:** MVP Records, a subsidiary of React Entertainment, is one of the few labels that's putting some of its money where its mouth is. Founded about nine months ago by Sabastian Jones, the label has allocated a portion of proceeds to charitable organizations, including the House of Blues Foundation.

The label is also developing youth programs, including music education seminars and community-service-oriented lecture series, voter registration campaigns, and AIDS awareness drives.

In February, the Navarre-distributed label released five compilations: "Vintage Funk Vol. One," "Classic Funk Vol. One," "Classic Mellow Vol. One," "Classic Jazz Funk Vol. One," and "Nu Movement Vol. One."

On March 26, the label will drop "Vintage Blues Vol. One," a compilation that features tracks from such artists as Muddy Waters, Howlin' Wolf, Buddy Guy, B.B. King, John Lee Hooker, and Koko Taylor.

Calabasas, Calif.-based G-Vine Entertainment is another label that is giving back to the public. According to G-Vine founder Stan Sheppard, 10% of the company's earnings are slated to go toward the construction and maintenance of three community computer learning centers, which will be located in the Los Angeles communities of Watts, Compton, and South Central.

Sheppard intends to gain matching fund support from the label's distributors.

G-Vine's first album, "Where's My Receipt?" by underground rapper Dazzie Dee (Billboard, Nov. 25, 1995), hits stores Tuesday (19) and is distributed by Cema.

**SAY IT LOUD:** Polydor is celebrating the 40th anniversary of the hardest-working man in show business with the release of "Foundations Of Funk: A Brand New Bag 1964-1969."

The two-CD anthology, which is also available on cassette, traces the evolution of James Brown through the mid- to late '60s.

Track highlights include "Say It Loud—I'm Black and I'm Proud," "I Got The Feelin'," "Papa's Got A Brand New Bag," and "I Can't Stand Myself (When You Touch Me)." The songs are extended versions; many are longer than those on the original albums.

Also included are previously unreleased and unedited live performances of "Bring It Up," "Licking Stick—Licking Stick," and "Mother Popcorn (You Got To Have A Mother For Me)."

The set's 27 tracks are digitally remastered and come with vintage photos, detailed track annotations, and a comprehensive essay.

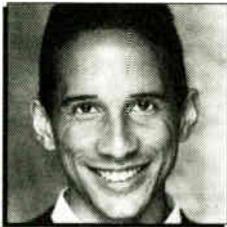
**MO' SOUL:** Sony/Legacy has released seven more classic soul albums on CD through its Rhythm & Soul series. "The Soul Of Seduction" is a compilation featuring such artists as the Intruders, Harold Melvin & the Blue Notes, the Isley Brothers, Aretha Franklin, and Babyface.

The label has also released compilation sets by the Emotions, Peaches & Herb, Deniece Williams, Johnnie Taylor, and Bunny Sigler.

Also available is the O'Jays' 1972 classic "Back Stabbers," which has been digitally remastered.

**EMI VOCALIST** Joi is working on "The Amoeba Cleansing Syndrome," the follow-up to "The Pendulum Vibe," her acclaimed debut set. Dallas Austin, who produced the first album, will work on some tracks on the second, which is slated for release in August.

(Continued on page 29)



by J. R. Reynolds



**All Peeps On Chantay.** RCA artist Chantay Savage helps celebrate the launch of BMG Entertainment's "Peeps Republic" during a recent reception at the Apollo Theatre in New York. "Peeps Republic" is an Internet World Wide Web site that is devoted to hip-hop, R&B, rap, and other traditionally black forms of music and culture.

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING MARCH 23, 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
<b>★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★</b>						
1	2	2	4	<b>FUGEES</b> RUFFHOUSE 67147/COLUMBIA (10.98 EQ/15.98) 1 week at No. 1	THE SCORE	1
2	1	1	5	<b>2PAC</b> DEATH ROW/INTERSCOPE 524204/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
3	3	3	17	<b>SOUNDTRACK</b> ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
4	4	4	17	<b>R. KELLY</b> ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
5	5	5	36	<b>D'ANGELO</b> ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
6	7	7	23	<b>MARIAH CAREY</b> ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
7	6	6	4	<b>TOTAL</b> BAD BOY 73006*ARISTA (10.98/15.98)	TOTAL	4
8	10	10	9	<b>SOUNDTRACK</b> ● ISLAND 524146* (10.98/16.98) DON'T BE A MENACE TO SOUTH CENTRAL...		3
9	8	9	26	<b>SOLO</b> ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
10	12	15	4	<b>SOUNDTRACK</b> JAC-MAC 46134/WARNER BROS. (10.98/15.98) A THIN LINE BETWEEN LOVE & HATE		10
11	9	8	16	<b>LL COOL J</b> ▲ DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	4
12	11	13	20	<b>THA DOGG POUND</b> ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/15.98) HS	DOGG FOOD	1
13	13	11	9	<b>KRIS KROSS</b> ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
14	15	16	18	<b>QUINCY JONES</b> ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
15	18	27	18	<b>COOLIO</b> ● TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
16	14	12	6	<b>EAZY-E</b> RUTHLESS 5504*/RELATIVITY (10.98/16.98) STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON		1
17	16	14	34	<b>MONICA</b> ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
18	17	17	34	<b>XSCAPE</b> ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
19	21	22	8	<b>THE TONY RICH PROJECT</b> LAFACE 26022/ARISTA (10.98/15.98)	WORDS	19
20	20	18	18	<b>GOODIE MOB</b> LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
21	19	19	29	<b>JUNIOR M.A.F.I.A.</b> UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
22	24	21	24	<b>GERALD LEVERT &amp; EDDIE LEVERT, SR.</b> ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
23	22	26	69	<b>TLC</b> ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
24	23	20	28	<b>FAITH EVANS</b> ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
25	25	28	34	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
26	27	23	18	<b>VARIOUS ARTISTS</b> LOUD 66805*/RCA (10.98/15.98) FUNKMASTER FLEX: 60 MINUTES OF FUNK		15
27	26	24	19	<b>EIGHTBALL &amp; MJG</b> ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
28	32	34	18	<b>THE CLICK</b> SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>						
29	<b>NEW</b>	1	1	<b>THE CONSCIOUS DAUGHTERS</b> PRIORITY 53994 (10.98/16.98)	GAMERS	29
30	29	35	53	<b>MYSTIKAL</b> BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
31	31	31	14	<b>IMMATURE</b> MCA 11385* (9.98/15.98)	WE GOT IT	14
32	30	30	20	<b>GROOVE THEORY</b> EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
33	33	25	4	<b>MAD SKILLZ</b> BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98) HS	FROM WHERE???	18
34	28	—	2	<b>SUGA T.</b> SICK WID' IT 41578/JIVE (10.98/15.98) HS	PAPER CHASIN' (4EVA HUSTLIN')	28
35	39	33	19	<b>GENIUS/GZA</b> ● GEFENN 24813* (10.98/15.98)	LIQUID SWORDS	2
36	46	42	66	<b>KIRK FRANKLIN AND THE FAMILY</b> ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
37	34	36	34	<b>JODECI</b> ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
38	40	—	2	<b>GEORGE HOWARD</b> GRP 9839 (10.98/16.98) HS	ATTITUDE ADJUSTMENT	38
39	41	40	19	<b>CYPRESS HILL</b> ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
40	44	48	22	<b>DEBORAH COX</b> ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
41	35	37	17	<b>SILK</b> ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
42	43	41	76	<b>BRANDY</b> ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
43	38	29	7	<b>THE D.O.C.</b> GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	5
44	36	39	3	<b>LORD FINESSE</b> PENALTY 3035*/TOMMY BOY (9.98/13.98) HS	THE AWAKENING	36
45	45	44	67	<b>MARY J. BLIGE</b> ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
46	49	46	32	<b>AL GREEN</b> THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
47	42	38	11	<b>JERALD DAEMYON</b> GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
48	52	50	33	<b>SOUNDTRACK</b> ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2

49	51	54	19	<b>VARIOUS ARTISTS</b> NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
50	47	43	18	<b>WILL DOWNING</b> MERCURY 528755 (10.98 EQ/16.98)	MOODS	23
51	48	45	31	<b>BRIAN MCKNIGHT</b> ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
52	58	51	70	<b>SADE</b> ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
53	53	53	32	<b>RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)</b> ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	2
54	61	67	20	<b>FAT JOE</b> VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
55	50	32	3	<b>GANKSTA NIP</b> RAP-A-LOT 41335/VIRGIN (9.98/15.98) HS	PSYCHOTIC GENIUS	32
56	66	60	48	<b>SOUNDTRACK</b> ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
57	59	52	19	<b>ERICK SERMON</b> DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	6
58	37	72	8	<b>GHETTO TWINZ</b> BIG BOY 20 (9.98/14.98) HS	SURROUNDED BY CRIMINALS	37
59	62	56	21	<b>S.O.S. BAND</b> TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
60	54	49	18	<b>PHYLLIS HYMAN</b> PIR 11040/200 (10.98/16.98)	I REFUSE TO BE LONELY	12
61	70	79	78	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
62	76	65	16	<b>VARIOUS ARTISTS</b> DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23
63	63	55	80	<b>BOYZ II MEN</b> ▲ MOTOWN 530323 (10.98/16.98)	II	1
64	57	61	17	<b>TERRY ELLIS</b> EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	27
65	55	47	22	<b>JANET JACKSON</b> ▲ A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
66	56	58	52	<b>2PAC</b> ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
67	73	62	21	<b>PURE SOUL</b> STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	33
68	72	63	17	<b>THE PHARCYDE</b> DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN CALIFORNIA	17
69	65	69	111	<b>WU-TANG CLAN</b> ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
70	75	78	19	<b>INTRO</b> ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE	16
71	68	—	21	<b>AZ</b> EMI 32631* (10.98/15.98)	DOE OR DIE	1
72	86	85	17	<b>5TH WARD BOYZ</b> RAP-A-LOT 40758/VIRGIN (9.98/15.98)	RATED G	35
73	74	75	18	<b>TOP AUTHORITY</b> TRAK 72668/SOLAR (10.98/16.98)	RATED G	16
74	83	73	7	<b>MAZE FEAT. FRANKIE BEVERLY</b> THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
75	RE-ENTRY	97	97	<b>SNOOP DOGGY DOGG</b> ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
76	69	86	18	<b>3T</b> MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	65
77	64	59	39	<b>WILLIAM BECTON &amp; FRIENDS</b> WEB 9145/INTERSOUND (9.98/13.98) HS	BROKEN	25
78	60	66	14	<b>SPICE 1</b> JIVE 41583 (10.98/15.98)	1990 SICK	3
79	67	57	9	<b>KILO</b> WRAP 8147/ICHIBAN (10.98/15.98) HS	GET THIS PARTY STARTED	57
80	89	95	32	<b>TRU</b> NO LIMIT 53983*/PRIORITY (10.98/14.98) HS	TRUE	25
81	80	81	16	<b>VARIOUS ARTISTS</b> ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	46
82	78	68	7	<b>VARIOUS ARTISTS</b> RHINO 71865 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 7	43
83	82	64	7	<b>VARIOUS ARTISTS</b> RHINO 71863 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 5	45
84	79	77	24	<b>SOUNDTRACK</b> ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
85	RE-ENTRY	15	15	<b>GROUP HOME</b> PAYDAY/FFRR 124079*/ISLAND (10.98/16.98) HS	LIVIN' PROOF	34
86	100	—	18	<b>FROST</b> RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER	36
87	88	83	15	<b>EAZY-E</b> RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	19
88	93	74	67	<b>METHOD MAN</b> ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
89	96	87	33	<b>SHAGGY</b> ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
90	71	76	5	<b>RICHIE RICH</b> SHOT 8000 (9.98/14.98)	HALF THANG	57
91	98	98	94	<b>ZAPP &amp; ROGER</b> ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
92	97	92	173	<b>KENNY G</b> ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
93	84	—	16	<b>C-BO</b> AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
94	RE-ENTRY	86	86	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
95	77	—	2	<b>RUSS FREEMAN &amp; THE RIPPINGTONS</b> GRP 9835 (10.98/16.98)	BRAVE NEW WORLD	77
96	81	82	31	<b>VARIOUS ARTISTS</b> ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
97	90	96	33	<b>BUJU BANTON</b> LOOSE CANNON 524119*/ISLAND (10.98/14.98) HS	TIL SHILOH	27
98	RE-ENTRY	42	42	<b>VARIOUS ARTISTS</b> RHINO 71859 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
99	94	80	18	<b>BOYZ II MEN</b> MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	15
100	91	91	36	<b>LUNIZ</b> ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1

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

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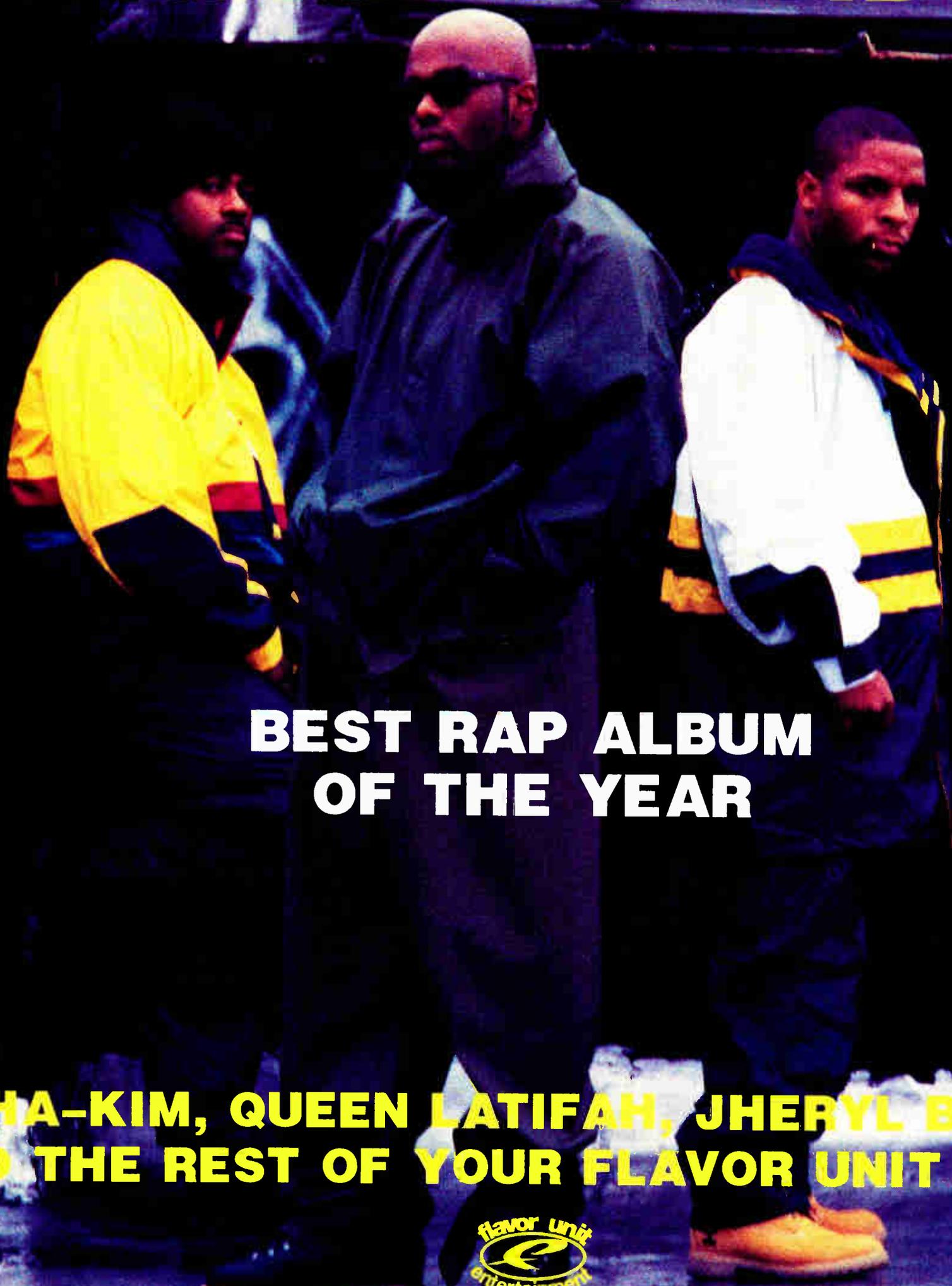
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# UPCOMING

# Billboard



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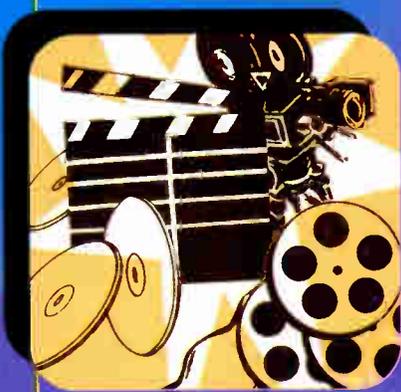
**ISSUE DATE: APRIL 27**

**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.

**Contact:**

Lee Ann Photoglo  
615-321-4294



## 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



## INTERNATIONAL LATIN MUSIC CONFERENCE GUIDE

**ISSUE DATE: MAY 4**

**AD CLOSE: APRIL 9**

From April 29-May 1, **Billboard** will be hosting its Seventh Annual Latin Music Conference and Awards in Miami, Florida. Our May 4th Spotlight issue gives an overview of the Conference, including reports on planned events and seminars, a list of this year's winners and their profiles, and general information on Conference performers. John Lannert also summarizes the developments and trends in Latin Music over the last year.

**Contact:**

Gene Sculatti  
213-525-2310



## VIRGIN TAKES MANHATTAN

**ISSUE DATE: MAY 4**

**AD CLOSE: APRIL 9**

Virgin Retail is coming to the "Big Apple" in April and **Billboard** has the inside bite on the grand opening of this megastore. Our May 4 Spotlight recaps the history behind the multi-million dollar store, including facts and figures on product offerings, an exclusive interview with Ian Duffell (President of Virgin Retail Group, North America and Asia Pacific) and a short first-person address by Virgin founder Richard Branson.

**Contact:**

Lezle Stein  
213-525-2329

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# WORLDWIDE SPECIALS & DIRECTORIES 1996



**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



**ASIA PACIFIC II**

**ISSUE DATE: MAY 18**

**AD CLOSE: APRIL 23**

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

**Contact:**

Amanda Guest  
613-824-8260



**LATIN MUSIC BUYER'S GUIDE**

**PUBLICATION**

**DATE: AUGUST 7**

**AD CLOSE: JUNE 17**

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

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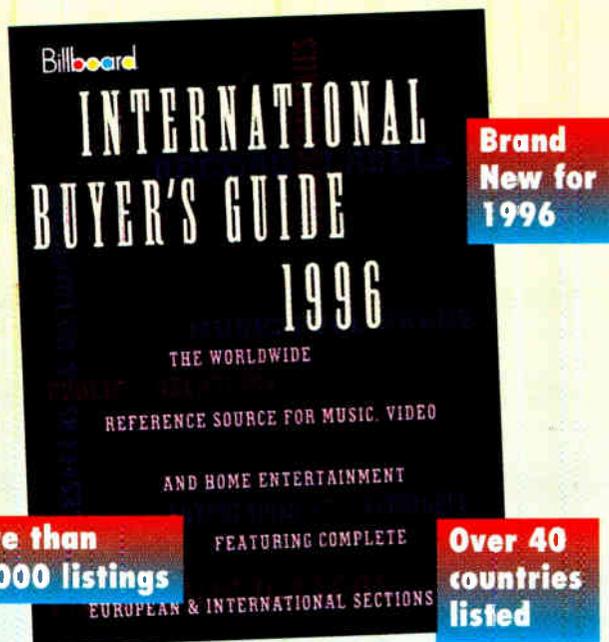
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# Billboard's 1996 International Buyer's Guide

*"The International Buyer's Guide is an indispensable directory for me as an Indie one stopper."*

Cole R. Patterson, Indie Go Music  
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If you're interested in joining those well-connected folks who do the **big deals**, make the **big money**, and have the **big fun** in the music and video business, we suggest that you order your own copy of Billboard's International Buyer's Guide '96 before this year's press run is completely sold out.

IBG '96 brings you record labels, music publishers, wholesalers and distributors, manufacturers, **service and supply companies**, home video companies, public relations firms, schools, **entertainment attorneys**, tape duplicators, compact disc plants, and an audio books section that has been **doubled in size**. Plus, you'll find dozens of pages of informative ads, and an **entire section** of manufacturing specification charts on blank tape.

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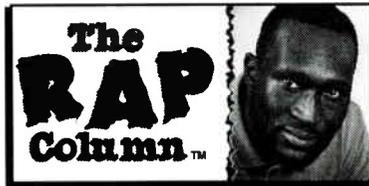
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## R&B

### MC Ren Shows He's 'Da Villain'

**REAL LIVE SH\*T:** With the advent of the g-fonk era, much of the untamed black rage that N.W.A bared when it first crashed Planet Pop—remember "F--- Tha Police" from 1988?—got squeezed out of hard-edged hip-hop from the West Coast. All of a sudden, sun-kissed sounds, like creeping, creamy synths, were floating hella laid-back lyrics about "real" life in Cali.



by Havelock Nelson

The effect was sort of lulling. That is, without the words, the tracks actually gave off the impression that things in the 'hood are all good.

However, on "Da Villain In Black," his third solo set, due April 9 on Ruthless/Relativity, former N.W.A rhymer MC Ren doesn't go swimming in the calm g-fonk ocean. His steady, eloquent baritone—Ren is a speakian-scientist who doesn't babble, mutter, or stutter—is attached to thick, tuneful tracks that throb threateningly. As he champions African-American self-sufficiency and studies disparities between black and white communities, he rails against studio gangstas, "fake-ass" radio programmers, and other "boot-lickin', buck-dancin' niggas," sounding like an aural terror on a mission to preserve the art of hip-hop and maintain the heart of black folk.

"Da Villain" overflows with mind-blowing, pavement-pounding passion, and its sentiments—some of which are owed to Ren's Islamic ideology—actually made me cheer as I danced around my living room, bobbing my nappy head. Such songs as "Keep It Real," "It's Like That," and first single "Mad Scientist" are phat, ferocious, and funky.

**KEEP ON KEEPING ON:** When Dante Ross left his A&R VP post at Elektra Entertainment last year to head No Doubt Recordings, his Def Jam-connected imprint, he kept his A&R philosophy the same. "I still only sign things I feel will be worth [a consumer's] \$8.95," he says. "If I dig something, I dig it, or I won't mess with it. I'm not prolific, because I'm always looking for substance. But my track record's pretty good."

In the past, the executive has been responsible for discovering Brand Nubian, Grand Puba, and Busta Rhymes' old crew, Leaders Of The New School, among others. Currently, No Doubt's roster includes Triggas The Gambler (Smoother Da Hustler's brother), D.V. Alias Khrist, and NME. The latter two acts are from Brooklyn, N.Y., and are down with Nexx Level Productions. NME is a Los Angeles native and a cousin of rapper Kurrupt, a loose part of Tha Dogg Pound.

Ross compares D.V. to the Fugees' (Continued on page 29)



THEDA SANDIFORD-WALLER'S  
**RHYTHM SECTION**

**KING KELLY:** R. Kelly Featuring Ronald Isley's "Down Low (Nobody Has To Know)" (Jive) sustains its No. 1 position on the Hot R&B Singles chart for a third week. Its overall points are so strong that it is unlikely that Kelly will relinquish the top spot next week. This week, sales of his self-titled album are flat; the set stays at No. 4 on the Top R&B Albums chart because of spirited single sales. "Down Low (Nobody Has To Know)" maintains its No. 1 rank on the Hot R&B Singles Sales chart for a third week. In addition, it moves 2-1 on the Hot R&B Airplay chart. On April 4, Kelly kicks off a 35-city tour with L.L. Cool J (Def Jam/RAL/Island), Xscape (So So Def/Columbia), and Solo (Perspective.)

**FUGEES SCORE:** "The Score" by the Fugees dislodges 2Pac's "All Eyez On Me" (Death Row/Interscope) from No. 1 on the Top R&B Albums chart. The album wins the Greatest Gainer award on both the Top R&B Albums and The Billboard 200 charts, where "The Score" stands pat at No. 3. The Ruffhouse/Columbia album has sold more than 380,000 units since its release four weeks ago, according to SoundScan. In 1994, the Fugees' first album, "Blunted On Reality," peaked on the Top R&B Albums chart at No. 62. Last week, the group began a seven-week tour with Goodie Mob (LaFace/Arista) and the Roots (Geffen.) The Fugees have also taped a segment for Rosanne's new Fox program, "The Eleventh Hour." The show is tentatively set to debut as Fox's answer to NBC's "Saturday Night Live."

**HOT SHOT DEBUT:** Eleven must be a lucky number, because Whitney Houston and CeCe Winans' "Count On Me" (Arista) debuts on both the Hot R&B Singles and Hot R&B Singles Sales charts at No. 11. Airplay continues to mount, as the song moves 32-18 on the Hot R&B Airplay chart after a 28% increase in spins.

**CLASSIC CURRENTS:** Lionel Richie's "Don't Wanna Lose You" (Mercury) enters the Hot R&B Airplay chart at No. 37. The song is No. 1 in airplay at WHUR Washington, D.C. PD Hector Hannibal says that although radio has not heard from Richie in a while, "he is an [R&B adult] core-sounding singer." Richie's last No. 1 R&B single was in 1992. Remember the Motown single "Do It To Me"?

Diana Ross' "If You're Not Gonna Love Me Right" (Motown) enters the Hot R&B Airplay chart at No. 74 and moves 69-67 on the Hot R&B Singles chart. KIPR Little Rock, Ark., is spinning it in top 10 rotation. PD Joe Booker sees the tempo-driven single as a welcome relief from the downtempo doldrums typical of this time of year and says that this is "the best-produced record from Diana in years." Ross' last No. 1 R&B single was in 1985, "Missing You."

**IT'S A DOGGY DOGG WORLD:** I thought everyone already had bought Snoop Doggy Dogg's 1993 multiplatinum album, "Doggystyle" (Death Row/Interscope). But apparently not. It re-enters the Top R&B Albums chart at No. 75 on the heels of widespread media coverage surrounding his acquittal after being charged with murder. Snoop appeared on MTV News and BET's "America's Black Forum" to discuss the trial. Snoop was acquitted of charges of first- and second-degree murder and being an accessory after the fact (Billboard, March 2).

## 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	18	2	LET ME CLEAR MY THROAT	D.J. KOOL (CLR)	14	10	5	FAIRGROUND	SIMPLY RED (EASTWEST/EEG)
2	4	4	DANCE WITH ME	INTRIGUE (GRG/UNIVERSAL)	15	—	1	LOVE CAN CHANGE IT	FRANKIE KNUCKLES (VIRGIN)
3	5	4	CLICK	G-SHORTIES (STRESS)	16	17	20	BANKHEAD BOUNCE	DIAMOND FEAT. D-ROC (EASTWEST/EEG)
4	6	4	LA FAMILIA	FROST (RUTHLESS/RELATIVITY)	17	15	7	BOUNCE IT Y'ALL	KIZZY ROCK (TOMMY BOY)
5	20	3	SOAKIN' WET	DG (H.C.I.B.D./RAL/ISLAND)	18	16	8	I GOT DAT FEELIN'	D.J. KOOL (CLR)
6	12	7	CRIME SAGA	SHABAZZ THE DISCIPLE (PENALTY/TOMMY BOY)	19	23	3	SMOOTH	ME & MY COUSIN (PRIORITY)
7	11	6	GIN & JUICE	DEVANTE (MCA SOUNDTRACKS/MCA)	20	—	1	CHANCE FOR OUR LOVE	WHISTLE (SELECT)
8	—	1	NO COMPLEX	CHINO XL (WARNER BROS.)	21	24	19	LIVIN' PROOF	GROUP HOME (PAYDAY/LONDON/ISLAND)
9	14	19	SOME ENCHANTED EVENING	THE TEMPTATIONS (MOTOWN)	22	—	1	ALIZE FOR DOLO	8 OFF (ELEKTRA/EEG)
10	9	5	NO LOVE WITHOUT HATE	SUNZ OF MAN (WU-TANG)	23	—	1	SITUATIONS	5 TH WARD BOYZ (RAP-A-LOT/VIRGIN)
11	8	4	WHAT GOES UP (REMIX)	MACK DA MANIAK (SELECT)	24	—	1	LET ME RIDE	12 GAUGE (STREET LIFE/ALL AMERICAN)
12	19	31	WASSUP, WASSUP!	A-TOWN PLAYERS (PREMEEDITED/WB)	25	—	7	HEADZ AIN'T REDEE/BLACK SMIF N WESSUN	BLACK MOON/SMIF-N-WESSUN (WRECK/NERVOUS)
13	13	7	DARK SUN RIDERS	DARK SUN RIDERS (ISLAND)					

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

FOR WEEK ENDING MARCH 23, 1996

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes entries like 'DOWN LOW (NOBODY HAS TO KNOW)' by R. Kelly feat. Ronald Isley and 'COUNT ON ME' by Whitney Houston & Cece Winans.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes entries like 'GIVE ME THE NIGHT' by Randy Crawford and 'WHY YOU TREAT ME SO BAD' by Shaggy featuring Grand Puba.

Records with the greatest airplay and sales gains this week. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular 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.

# 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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	17	<b>★ ★ NO. 1 ★ ★</b> DOWN LOW (NOBODY HAS TO KNOW) R. KELLY FEAT. RONALD ISLEY (JIVE)	
2	3	10	ALL THE THINGS (YOUR MAN WON'T DO) JOE (ISLAND)	
3	4	13	LADY D'ANGELO (EMI)	
4	1	15	SITTIN' UP IN MY ROOM BRANDY (ARISTA)	
5	5	16	NOT GON' CRY MARY J. BLIGE (ARISTA)	
6	6	4	KILLING ME SOFTLY FUGEES (RUFFHOUSE/COLUMBIA)	
7	10	5	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)	
8	8	20	NO ONE ELSE TOTAL (BAD BOY/ARISTA)	
9	7	11	CALIFORNIA LOVE 2PAC FEAT. DR. DRE AND R. TROTTMAN (DEATH ROW)	
10	12	29	I WILL SURVIVE CHANTAY SAVAGE (RCA)	
11	9	30	BEFORE YOU WALK OUT OF MY LIFE MONICA (RDWY/ARISTA)	
12	11	22	DO YOU WANT TO XSCAPE (SO SD DEF/COLUMBIA)	
13	14	16	LET IT FLOW TONI BRAXTON (ARISTA)	
14	13	25	SOON AS I GET HOME FAITH EVANS (BAD BOY/ARISTA)	
15	18	6	DOIN IT LL COOL J (DEF JAM/RAL/ISLAND)	
16	21	7	A THIN LINE BETWEEN LOVE & HATE H-TOWN (JAC-MAC/WARNER BROS.)	
17	16	21	LOVE U 4 LIFE JODECI (UPTOWN/MCA)	
18	32	4	COUNT ON ME WHITNEY HOUSTON & CECE WINANS (ARISTA)	
19	20	9	KEEP TRYIN' GROOVE THEORY (EPIC)	
20	17	27	I MISS YOU (COME BACK HOME) MONIFAH (UPTOWN/MCA)	
21	15	8	CAN'T BE WASTING MY TIME MONA LISA FEAT. LOST BOYZ (ISLAND)	
22	19	16	WHERE DO U WANT ME TO PUT IT SOLD (PERSPECTIVE)	
23	28	7	STAIRWAY TO HEAVEN PURE SOUL (STEP SUN/INTERSCOPE)	
24	26	10	WHO DO U LOVE DEBORAH COX (ARISTA)	
25	23	17	GET MONEY JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)	
26	30	14	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)	
27	22	20	TONITE'S THA NIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)	
28	43	5	WOO-HA!! GOT YOU ALL IN CHECK BUSTA RHYMES (FLIPMODE/ELEKTRA/EEG)	
29	24	23	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)	
30	27	7	EVER SINCE YOU WENT AWAY ART N' SOUL (NATURE BOY/BIG BEAT/ATLANTIC)	
31	34	3	RENEE LOST BOYZ (ISLAND)	
32	25	6	KEEP ON KEEPIN' ON MC LYTE (FLAVOR UNIT/ELEKTRA/EEG)	
33	39	5	5 O'CLOCK NONCHALANT (MCA)	
34	31	16	BABY, BABY, BABY, BABY... R. KELLY (JIVE)	
35	29	21	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)	
36	37	22	HEY LOVER LL COOL J (DEF JAM/RAL/ISLAND)	
37	—	1	DON'T WANNA LOSE YOU LIDNEE RICHIE (MERCURY)	

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

## HOT R&B RECURRENT AIRPLAY

1	—	1	FANTASY MARIAH CAREY (COLUMBIA)
2	1	4	ALREADY MISSING YOU GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)
3	2	14	ONE MORE CHANCE/STAY WITH ME THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
4	3	16	WATERFALLS TLC (LAFACE/ARISTA)
5	9	13	YOU USED TO LOVE ME FAITH EVANS (BAD BOY/ARISTA)
6	6	21	DON'T TAKE IT PERSONAL MONICA (RDWY/ARISTA)
7	17	23	BEST FRIEND BRANDY (ATLANTIC)
8	4	28	THIS IS HOW WE DO IT MONTELL JORDAN (IMP/RAL/ISLAND)
9	13	3	GANGSTA'S PARADISE COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)
10	5	22	CAN'T YOU SEE TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
11	7	37	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)
12	11	3	CRUISIN' D'ANGELO (EMI)
13	14	7	'TIL YOU DO ME RIGHT AFER 7 (VIRGIN)
14	8	4	BROKENHEARTED BRANDY (ATLANTIC)
15	12	42	CREEP TLC (LAFACE/ARISTA)
16	20	39	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
17	—	5	HEAVEN SOLO (PERSPECTIVE)
18	16	3	DANGER BLAHZAY BLAHZAY (FADER/MERCURY)
19	—	4	SENTIMENTAL DEBORAH COX (ARISTA)
20	10	17	BOOMBASTIC SHAGGY (VIRGIN)
21	23	16	BROWN SUGAR D'ANGELO (EMI)
22	15	13	ON THE DOWN LOW BRIAN MCKNIGHT (MERCURY)
23	—	1	HOOKEO ON YOU SILK (ELEKTRA/EEG)
24	24	37	I WANNA BE DOWN BRANDY (ATLANTIC)
25	22	28	GRAPEVINE BROWNSTONE (MJJ/EPIC)

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

## R&B SINGLES A-Z

40	TITLE (Publisher - Licensing Org.) Sheet Music Dist. 1, 2, 3, 4 (SUMPIN' NEW) (T-Boy, ASCAP/Boo Daddy, ASCAP/Seren Gems-EMI, BMD, HL)
20	5 O'CLOCK (ARLAC, ASCAP/Dazz Nitz, ASCAP)
75	AIN'T NOBODY (Copyright Control)
81	AIN'T NO LOVE AND HAPPINESS (Al Green, BM/Wing, BMD/DO, BM/Sweetness, BMD)
55	AIN'T NO PLAYA (Find-A-Way, ASCAP/Rag Top, BM/Warner- Tamerlane, BM/Interscope Pearl, BM/Anthony Forke, BMD)
39	ALL I NEED (Copyright Control)
3	ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...) (Fade 2 Black, ASCAP/Tallest Tree, ASCAP/Urban Agenda, ASCAP/PolyGram Int'l, ASCAP)
10	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (EMI April, ASCAP/D.A.R.P., ASCAP/Nulhouse, ASCAP/Salandra, ASCAP/EMI Casadilla, BM/EMI Blackwood, BM/Almo, ASCAP/WB, ASCAP) HL/WBM
70	BEWARE OF MY CREW (FROM A THIN LINE BETWEEN LOVE AND HATE) (Daddy Style, BM/Saja, BM/Songs Of Lastrada, BM/WB, ASCAP/Suga, ASCAP/Snoop Doggy Dog, ASCAP)
89	BROKEN LANGUAGE/HUSTLIN' (Protons, ASCAP/Next Level Groove, ASCAP/Hill Playaz, ASCAP)
26	CAN'T BE WASTING MY TIME (FROM DON'T BE A MEN- ACE...) (Motown, BM/Mess Avenue, BM/PolyGram Int'l, BM/Vanessa, ASCAP/My Two Sons, ASCAP/Cyde Otis, ASCAP/M. Sex, ASCAP/EMI April, ASCAP) HL
90	CHILDREN OF THE WORLD (FROM PEOPLE) (Act Fast, BM/Songs Of PolyGram, BM/Miles Day, BMD)
71	C'MON 'N RIDE IT (THE TRAIN) (Cageat, BM/Sa-velle, BM/Unichappell, BMD) HL
88	COLD WORLD (Capers-BMG, BM/Ramecca, BM/GZA, ASCAP/Arbit, ASCAP/Black Bull, ASCAP) WBM
93	COOLIE HIGH (Protons, ASCAP/Sheeba Doll, ASCAP/Sain Strathers, ASCAP/lock In The Box, ASCAP)
11	COUNT ON ME (FROM WAITING TO EXHALE) (Ecaf, BM/Sony/ATV Songs, BM/Fox Film, BM/Nippy, ASCAP/Aurianta, ASCAP)
74	DEAD PRESIDENTS (Ji Lu Lu, BM/Biggs, BMD)
52	DIGGIN' ON YOU (Ecaf, BM/Sony/ATV Songs, BMD) HL
9	DOIN IT (J. Cozz, ASCAP/Def Jam, ASCAP/Sadyah, BMD)
77	DON'T CRY (SPZ, BMD)
58	DON'T GIVE UP (FROM DON'T BE A MENACE...) (Star Brown, BM/D. Lawrence, ASCAP/Crystal Aire, ASCAP)
42	DON'T RUSH (Woke, ASCAP/Genius, ASCAP/Warner Chappell, BMD)
54	DON'T WASTE MY TIME (Max & Rio, ASCAP/BoodMack, ASCAP/Baby Big, ASCAP)
1	DOWN LOW (NOBODY HAS TO KNOW) (Zomba, BM/R. Kelly, BMD) WBM
13	DO YOU WANT TO (Warner-Tamerlane, BM/Boobie-Loo, BMD) WBM
80	DROP (Beastie Boys, BM/EMI Blackwood, BM/Ephoy, ASCAP)
92	EAST 1999 (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollar-N- Sense, BM/Heena, BM/DorKris, BM/Songs Of PolyGram, BMD) HL
100	EASTSIDE LB (Kee-Drick, BM/Warner-Tamerlane, BM/Black Eye, ASCAP/WB, ASCAP)
44	ENVY/FIREWATER (Joseph Cartagena, ASCAP/Mauritians, ASCAP/EMI April, BM/Wu-Tang, BM/Soul Cap, ASCAP) HL
29	EVER SINCE YOU WENT AWAY (Nature Boy, ASCAP/Taylor's Dad, BM/Beautiful, BM/FFALZ, BMD)
34	EVERYDAY & EVERYNIGHT (Funkmaster Flex, BM/M. Bryant, BMD)
82	EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE) (Ecaf, BM/Sony/ATV Songs, BM/Fox Film, BMD) WBM/HL
60	FEELS LIKE THE FIRST TIME (Frabensha, ASCAP/Mess, Nity & Capone, ASCAP/WB, ASCAP)
66	FEELS SO GOOD (SHOW ME YOUR LOVE) (Cynthia, ASCAP/Fatsa, ASCAP/WB, ASCAP)
96	FOR REAL (Tonk, BM/Swing T, ASCAP/Strez, BMD)
21	FU-GEE-LA (Sony/ATV Tunes, ASCAP/Tate San Ko, ASCAP/Overse Creation, ASCAP/Melita, ASCAP/Midnight Magnet, ASCAP/EMI April, ASCAP/Salman Rami, ASCAP) HL
51	FUNKORAMA (Zomba, ASCAP) WBM
65	GAMERS (Sleazy Mobbin', BM/EMI Blackwood, BM/Beautiful Mess, BM/Daughters Only, Dollars, ASCAP/337, ASCAP)
16	GET MONEY (Big Poppa, ASCAP/Undeas, BM/EZ Epee, ASCAP/AR, ASCAP/EMI April, ASCAP/Austin Combs, ASCAP/WB, ASCAP) HL
50	GIVE ME THE NIGHT (Rodsongs, ASCAP/Almo, ASCAP) WBM
72	GOIN' UP YONDER (Bud John, BM/EMI Christian, BMD)
37	HAVE I NEVER (Ecaf, BM/Sony/ATV Songs, BMD)
30	HEY LOVER (Rodsongs, ASCAP/Almo, ASCAP) WBM
83	HURRICANE (Zomba, BM/Tone Only, BM/E-40, BM/B-Legit, BM/D-Shot, BM/Suga T, BMD) WBM
67	IF YOU'RE NOT GONNA LOVE ME RIGHT (Dacara, ASCAP/Cratitude Sky, ASCAP/Warner Chappell, ASCAP/WB, ASCAP/Hackley, ASCAP)
87	ILLUSIONS (MCA, ASCAP/Soul Assassins, ASCAP/BMG, ASCAP/Hs From Da Bong, ASCAP/Bigger Spock Sun's, BMD)
27	I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER) (EMI April, ASCAP/E-Z-Diz-4, ASCAP/WB, ASCAP/Evelle, ASCAP) HL/WBM
98	I REFUSE TO BE LONELY (MCA, ASCAP/All My Children, ASCAP/Command Performance, ASCAP/Music Corp. Of America, BM/Nelana, BM/Music By Candlelight, ASCAP) WBM
86	I REMEMBER (Mandpool, BM/Almo, BM/Shawn Patrick, BM/Ensign, BM/Tyrie For Fyle, BM/Butler Jinx, BMD) HL
6	I WILL SURVIVE (PolyGram Int'l, ASCAP/Premier-Vibes, ASCAP) HL
56	JESUS TO A CHILD (Dick Leahy, ASCAP/Chappell, ASCAP) WBM/HL
91	KEEP IT REAL (Bedphobic, ASCAP/Beanie Tribe, ASCAP/Grand Royal, ASCAP)
18	KEEP ON, KEEPIN' ON (FROM SUNSET PARK) (So So Def, ASCAP/EMI April, ASCAP/Broadway Bassist, ASCAP/Top Billin', ASCAP/Mic, BM/Warner-Tamerlane, BMD) HL/WBM
24	KEEP TRYIN' (Ella's Voice, ASCAP/Groove 78, ASCAP/Almo, ASCAP/Snap, BM/Sony/ATV Songs, BMD) HL/WBM
2	LADY (Ari-choo, ASCAP/1200 AM, ASCAP/Rhythm, ASCAP/PolyGram Int'l, ASCAP)
62	LEFLAUR LEFLAH ESHKUSHKA (Baby Paul, BM/Mr. Maidu, ASCAP/Doughnut, ASCAP/Strangleman, ASCAP)
63	LET'S PLAY HOUSE (Suga, ASCAP/Emoni's, ASCAP/WB, ASCAP/Snoop Doggy Dog, ASCAP)
28	LOVE U 4 LIFE (EMI April, ASCAP/DeSving Mob, ASCAP) HL
82	MICROPHONE MASTER (Straight Out Da Street, ASCAP/Bee Mo Easy, ASCAP/EMI April, ASCAP/Cellar To The Addict, ASCAP/Sewer Slang, ASCAP) HL
97	MISSING (Sony/ATV Tree, BMD)
85	MOVE YA BODY (Forever People, ASCAP/Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP/Clark's True Funk, BMD) WBM
84	MUST STAY PAID (Mism, ASCAP)
17	NOBODY KNOWS (Joe Shade, BM/Staff Start, BMD/Jon, BMD) CLM
7	NO ONE ELSE (Lumping Bean, BM/Austin Combs, ASCAP/EMI April, ASCAP/Evelle, ASCAP/BOP, ASCAP/Zomba, ASCAP/Ar Control, ASCAP/WB, ASCAP) HL/WBM
4	NOT GON' CRY (FROM WAITING TO EXHALE) (Ecaf, BM/Sony/ATV Songs, BM/Fox Film, BMD) WBM
22	ONE SWEET DAY (Sony/ATV Songs, BM/Rye, BM/Black Panther, BM/Wonderpool, BM/Aynaw, BM/Shawn Patrick, BM/Ensign, BM/Sony/ATV Tunes, ASCAP) HL
46	PHYSICAL FUNK (Gelo Jam, ASCAP/Int'l, ASCAP/Chrysalis, ASCAP) WBM
79	REAL LIVE SH*T (Shelbo Man, ASCAP/Fatback, BMD)

# 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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	4	<b>★ ★ NO. 1 ★ ★</b> DOWN LOW (NOBODY HAS TO KNOW) R. KELLY FEAT. RONALD ISLEY (JIVE)	
2	3	3	WOO-HA!! GOT YOU ALL IN CHECK BUSTA RHYMES (FLIPMODE/ELEKTRA/EEG)	
3	4	4	LADY D'ANGELO (EMI)	
4	2	9	NOT GON' CRY MARY J. BLIGE (ARISTA)	
5	7	7	ALL THE THINGS (YOUR MAN WON'T DO) JOE (ISLAND)	
6	5	15	NO ONE ELSE TOTAL (BAD BOY/ARISTA)	
7	8	6	I WILL SURVIVE CHANTAY SAVAGE (RCA)	
8	6	13	SITTIN' UP IN MY ROOM BRANDY (ARISTA)	
9	10	3	DOIN IT LL COOL J (DEF JAM/RAL/ISLAND)	
10	11	15	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)	
11	—	1	COUNT ON ME WHITNEY HOUSTON & CECE WINANS (ARISTA)	
12	9	7	GET MONEY JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)	
13	14	8	WHO DO U LOVE DEBORAH COX (ARISTA)	
14	13	13	FU-GEE-LA FUGEES (RUFFHOUSE/COLUMBIA)	
15	20	2	KEEP ON, KEEPIN' ON MC LYTE FEAT. XSCAPE (FLAVOR UNIT/EASTWEST)	
16	21	5	5 O'CLOCK NONCHALANT (MCA)	
17	17	13	WHERE DO U WANT ME TO PUT IT SOLD (PERSPECTIVE)	
18	23	8	A THIN LINE BETWEEN LOVE & HATE H-TOWN (JAC-MAC/WARNER BROS.)	
19	12	17	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)	
20	15	16	TONITE'S THA NIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)	
21	16	3	DO YOU WANT TO XSCAPE (SO SD DEF/COLUMBIA)	
22	18	23	BEFORE YOU WALK.../LIKE THIS AND... MONICA (RDWY/ARISTA)	
23	19	16	SOON AS I GET HOME FAITH EVANS (BAD BOY/ARISTA)	
24	25	3	1, 2, 3, 4 (SUMPIN' NEW) COOLIO (TOMMY BOY)	
25	26	7	CAN'T BE WASTING MY TIME MONA LISA FEAT. LOST BOYZ (ISLAND)	
26	32	4	STAIRWAY TO HEAVEN PURE SOUL (STEP SUN/INTERSCOPE)	
27	22	5	JESUS TO A CHILD GEORGE MICHAEL (DREAMWORKS/GEFFEN)	
28	28	24	ANYTHING 3T (MJJ/550 MUSIC)	
29	29	32	GANGSTA'S PARADISE COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)	
30	24	2	ENVY FAT JOE (VIDLATOR/RELATIVITY)	
31	27	16	WE GOT IT IMMATURE (FEATURING SMOOTH) (MCA)	
32	47	2	HAVE I NEVER A FEW GOOD MEN (LAFACE/ARISTA)	
33	36	22	I MISS YOU (COME BACK HOME) MONIFAH (UPTOWN/MCA)	
34	31	11	VISIONS OF A SUNSET SHAWN STOCKMAN (POLYDOR/A&M)	
35	41	5	PHYSICAL FUNK DOMINO (DOUTBURST/RAL/ISLAND)	
36	30	19	HEY LOVER LL COOL J (DEF JAM/RAL/ISLAND)	
37	34	8	EVERYDAY & EVERYNIGHT YVETTE MICHELLE (LOUD/RCA)	
38	62	12	FUNKORAMA REDMAN (INTERSCOPE)	
39	39	3	SET U FREE PLANET SOUL (STRICTLY RHYTHM)	
40	35	18	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)	
41	—	1	DON'T RUSH SILK (ELEKTRA/EEG)	
42	33	21	LOVE U 4 LIFE JODECI (UPTOWN/MCA)	
43	38	4	WIND BENEATH MY WINGS GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)	
44	49	2	SCENT OF ATTRACTION PATRA DUET WITH AARON HALL (550 MUSIC)	
45	37	7	KEEP TRYIN' GROOVE THEORY (EPIC)	
46	42	3	SOUL FOOD GOODIE MOB (LAFACE/ARISTA)	
47	43	9	YOU WANT THIS PARTY STARTED SOMETHIN' FOR THE PEOPLE (WB)	
48	—	1	FEELS SO GOOD (SHOW ME YOUR LOVE) LINA SANTIAGO (GROOVE NATION/UNIVERSAL)	
49	44	15	BEWARE OF MY CREW L.B.C. CREW (JAC-MAC/WARNER BROS.)	
50	40	24	CELL THERAPY GOODIE MOB (LAFACE/ARISTA)	
51	61	4	ALL I NEED JESSE POWELL (SILAS/MCA)	
52	50	4	AIN'T NO PLAYA RAPPIN' 4-TAY (CHRYSLIS/EMI)	
53	48	16	LEFLAUR LEFLAH ESHKUSHKA LEFLAUR LEFLAH & DOGG CASH (EPAS/BUCKDOWN)	
54	73	2	DEAD PRESIDENTS JAY-Z (ROC-A-FELLA)	
55	51	7	UNKNOWNHOWEDU BAHAMADIA (CHRYSLIS/EMI)	
56	59	2	C'MON 'N RIDE IT (THE TRAIN) QUAD CITY DJ'S (QUADRASOUND/BIG BEAT)	
57	46	25	DANGER BLAHZAY BLAHZAY (FADER/MERCURY)	
58	45	12	LET'S PLAY HOUSE THE DOGS FOUND FEAT. MICHELLE (DEATH ROW)	
59	52	21	WHERE EVER YOU ARE TERRY ELLIS (EASTWEST/EEG)	
60	64	8	WHITE HORSE/NASTY DANCER KILO (WRAP/CHIBAN)	
61	55	5	SPACE AGE EIGHTBALL & MJG (SUAVE/RELATIVITY)	
62	60	4	GAMERS THE CONSCIOUS DAUGHTERS (PRIDRITY)	
63	56	14	GOIN' UP YONDER M.C. HAMMER (GIANT/WARNER BROS.)	
64	74	2	EVER SINCE YOU WENT AWAY ART N' SOUL (NATURE BOY/BIG BEAT/ATLANTIC)	
65	—	1	SHADOWBOXING GENIUS/GZA (GEFFEN)	
66	54	11	DON'T GIVE UP ISLAND INSPIRATIONAL ALL STARS (ISLAND)	
67	—	3	KEEP IT REAL JAMAL (RDWY/ARISTA)	
68	58	18	YOU PUT A MOVE ON MY HEART Q. JONES INTRODUCING TAMIA (QWEST/WB)	
69	—	1	SLOW JAMS QUINCY JONES (QWEST/WARNER BROS.)	
70	71	7	WELCOME ERICK SERMON (DEF JAM/RAL/ISLAND)	
71	70	4	REAL LIVE	

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	3	***No. 1*** <b>WOO-HAH!! GOT YOU ALL IN CHECK</b> (C) (M) (T) (X) FLIPMODE/ELEKTRA 64335/EEG	BUSTA RHYMES 2 weeks at No. 1
2	3	4	3	***GREATEST GAINER*** <b>DOIN IT</b> (C) (D) (T) (V) DEF JAM/RAL 576120/ISLAND	LL COOL J
3	2	1	7	<b>GET MONEY</b> (C) (M) (T) (X) UNDEAS/BIG BEAT 98097/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
4	4	3	13	<b>FU-GEE-LA</b> (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	FUGEES
5	6	43	3	<b>KEEP ON, KEEPIN' ON (FROM "SUNSET PARK")</b> (C) (T) FLAVOR UNIT/EASTWEST 64302/EEG	MC LYTE FEAT. XSCAPE
6	7	5	5	<b>5 O'CLOCK</b> (C) (T) MCA 55075	NONCHALANT
7	5	2	16	<b>TONITE'S THA NIGHT</b> (C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	KRIS KROSS
8	9	18	3	<b>1,2,3,4 (SUMPIN' NEW)</b> (C) (D) (T) TOMMY BOY 7721	COOLIO
9	10	12	32	<b>GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")</b> (C) (D) (V) MCA SOUNDTRACKS 55104/MCA	COOLIO FEAT. L.V.
10	8	—	2	<b>ENVY/FIREWATER</b> (C) (D) (T) VIOLATOR 1546/RELATIVITY	FAT JOE
11	13	15	5	<b>PHYSICAL FUNK</b> (C) (D) (M) (T) OUTBURST/RAL 577794/ISLAND	DOMINO
12	11	6	19	<b>HEY LOVER</b> (C) (D) (M) (T) (V) DEF JAM/RAL 577494/ISLAND	LL COOL J
13	26	32	12	<b>FUNKORAMA</b> (C) (M) (T) INTERSCOPE 98084/AG	REDMAN
14	14	23	3	<b>SOUL FOOD</b> (C) (D) (T) (V) LAFACE 2-4145/ARISTA	GOODIE MOB
15	15	13	15	<b>BEWARE OF MY CREW</b> (C) (D) (T) JAC-MAC 17722/WARNER BROS.	L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELL
16	12	9	24	<b>CELL THERAPY</b> (C) (D) (M) (T) (V) LAFACE 2-4113/ARISTA	GOODIE MOB
17	19	20	4	<b>AIN'T NO PLAYA</b> (M) (T) (X) CHRYSALIS 58527/EMI	RAPPIN' 4-TAY
18	18	8	18	<b>LEFLAUR LEFLAH ESHKUSKA</b> (C) (T) DUCK DOWN 53223/PRIORITY	HELTAH SKELTAH AND O.G.C. AS THE FAB 5
19	33	—	2	<b>DEAD PRESIDENTS</b> (C) (D) (T) ROC-A-FELLA 53233	JAY-Z
20	20	22	9	<b>UKNOWHOWWEDU</b> (C) (M) (T) (X) CHRYSALIS 58517/EMI	BAHAMADIA
21	24	—	2	<b>C'MON N' RIDE IT (THE TRAIN)</b> (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	QUAD CITY DJ'S
22	16	11	12	<b>LET'S PLAY HOUSE</b> (C) (D) (T) THA DOGG POUND FEAT. MICHEL'LE (C) (D) DEATH ROW/INTERSCOPE 53230/PRIORITY	THA DOGG POUND FEAT. MICHEL'LE
23	17	10	25	<b>DANGER</b> (C) (T) (X) FADER 127049/MERCURY	BLAHZAY BLAHZAY
24	27	21	10	<b>WHITE HORSE/NASTY DANCE</b> (C) (T) WRAP 349/ICHIBAN	KILO
25	22	29	6	<b>SPACE AGE</b> (C) (D) (T) SUAVE 1545/RELATIVITY	EIGHTBALL & MJG
26	25	27	5	<b>GAMERS</b> (C) (T) PRIORITY 53216	THE CONSCIOUS DAUGHTERS
27	23	19	15	<b>GOIN' UP YONDER</b> (C) (D) (T) GIANT 17717/WARNER BROS.	M.C. HAMMER FEAT. ANGEL BURGESS & THE SAN JOSE COMMUNITY CHOIR
28	NEW	1	1	<b>SHADOWBOXING</b> (C) (T) GEFEN 19396	GENIUS/GZA
29	35	25	4	<b>KEEP IT REAL</b> (C) (M) (T) (V) (X) ROWDY 3-5066/ARISTA	JAMAL
30	31	16	7	<b>WELCOME</b> (C) (D) (T) DEF JAM/RAL 577791/ISLAND	ERICK SERMON
31	30	30	9	<b>REAL LIVE SH*T</b> (C) (T) (X) PIRATE/BIG BEAT 98113/AG	REAL LIVE FEAT. K-DEF & LARRY-O
32	42	46	6	<b>WHY YOU TREAT ME SO BAD</b> (C) (D) (T) VIRGIN 38529	SHAGGY FEAT. GRAND PUBA
33	21	14	15	<b>COLD WORLD</b> (C) (T) GEFEN 19391	GENIUS/GZA FEAT. INSPEKTAH DECK
34	37	36	20	<b>HURRICANE</b> (C) (T) (X) SICK WID' IT 42335/JIVE	THE CLICK
35	29	24	22	<b>WINGS OF THE MORNING</b> (C) (D) (M) (T) AFRICAN STAR/RAL 577198/ISLAND	CAPLETON
36	28	17	7	<b>MICROPHONE MASTER</b> (C) (T) (X) EASTWEST 64309/EEG	DAS EFX (FEAT. MOBB DEEP)
37	34	31	3	<b>ILLUSIONS</b> (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA	CYPRESS HILL
38	36	33	32	<b>JEEPS, LEX COUPS, BIMAZ &amp; BENZ</b> (C) (M) (T) UPTOWN 55062/MCA	LOST BOYZ
39	32	28	20	<b>BROKEN LANGUAGE/HUSTLIN'</b> (C) (D) (M) (T) BAD BOY 7-9031/ARISTA	SMOOTHE DA HUSTLER
40	38	26	14	<b>JUST TAH LET U KNOW</b> (C) (D) (T) RUTHLESS 5532/RELATIVITY	EAZY-E
41	40	35	10	<b>COOLIE HIGH</b> (C) (T) PROFILE 5445	CAMP LO
42	43	40	16	<b>EAST 1999</b> (C) (D) (T) RUTHLESS 6332/RELATIVITY	BONE THUGS-N-HARMONY
43	39	34	18	<b>RIDIN' LOW</b> (C) (D) (T) HOLLYWOOD 64004	L.A.D. FEATURING DARVY TRAYLOR
44	41	38	24	<b>THROW YOUR SET IN THE AIR</b> (C) (M) (T) (X) RUFFHOUSE 78042/COLUMBIA	CYPRESS HILL
45	50	—	39	<b>ONE MORE CHANCE/STAY WITH ME</b> (C) (D) (M) (T) BAD BOY 7-9031/ARISTA	THE NOTORIOUS B.I.G.
46	44	37	16	<b>TOO HOT</b> (C) (D) (T) (V) TOMMY BOY 7718	COOLIO
47	45	44	4	<b>CLICK</b> (C) (T) (X) STRESS 2006	G-SHORTIES
48	48	42	20	<b>THE RIDDLER (FROM "BATMAN FOREVER")</b> (C) (D) (T) ATLANTIC 87100	METHOD MAN
49	RE-ENTRY	5	5	<b>HEINY HEINY</b> (C) (D) (T) (X) RIP-IT 9521	95 SOUTH
50	47	45	24	<b>INCARCERATED SCARFACES/ICE CREAM</b> (C) (D) (T) LOUD 64426/RCA	CHEF RAEKWON

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.

## THE RAP COLUMN

(Continued from page 26)

Lauryn Hill "because he sings as well as he raps," and he describes NME as "a West Coast artist who isn't into g-funk." Trigga, who has an aggressive hardcore flow, can be heard on Smoother Da Hustler's smash street single "Broken Language" on Profile Records.

Ross' strategy for exposing his acts stems from his qualitative approach to A&R. "I just make good records," he says, "and, hopefully, they'll be good enough to stand out." He'll be using Def Jam's promotion and marketing teams to expose his projects. "I have a little indie budget," he says, "but I have utter confidence in Def Jam's staff."

Besides running No Doubt, Ross is managing Sadat X from Brand Nubian, whose Loud/RCA album is due in the summer, and helping Def Jam GM Lyor Cohen pull together songs for a soundtrack to the upcoming Eddie Murphy film "The Nutty Professor," which is due in June. So far, he's recruited songs from Trigga, Raekwon The Chef featuring 12 O'Clock (O' Dirty Bastard's brother), and the Beastie Boys.

**RAP HAPS:** DJ Kool is a go-go rap artist who's on the rise. After being featured on Funkmaster Flex's "60 Minutes Of Funk Vol. 1" (Loud/RCA), his song "Twenty Minute Workout," which was recorded live, has been airing on several stations, according to his label, CLR. These include WPGC Chicago, KMJJ Shreveport, La., WHTA Atlanta, and WKYS Detroit. This is notable, since it's unusual for go-go to have a life outside of the Washington, D.C., area... Ummm Records in Hermosa Beach, Calif., has released a cool compilation called "Da Shit." It includes such electro-driven gems as LA Dream Team's "Rockberry Jam"; Egyptian Lover's "Egypt, Egypt"; MC Breed's "Ain't No Future In Yo' Frontin'"; Ronnie Hudson & the Street People's "West Coast Pop Lock," the funky track that Dr. Dre, 2Pac, and Roger Troutman (who co-wrote the song) referenced in "California Love"; and "I'll House You," the Jungle Brothers' revolutionary cocktail of house and hip-hop.

## THE RHYTHM & THE BLUES

(Continued from page 21)

Organized Noise is also producing, along with Fishbone, whose presence should give the vocalist's new set more of a rock sound.

**CAREER RE-TAYLORING:** Former EMI and Elektra staffer Karen Taylor has gone independent with the launch of TaylorMade, her media relations and special-events shop, which is headquartered in Jersey City, N.J. Like so many publicists in the industry, Taylor got her start working at Angelo Ellerbe's Double XXposure.

**CHART BLISS:** Jazzy violinist Jerold Daemyon's debut GRP set, "Thinking About You," is demonstrating staying power through crossover appeal. The album, which debuted last December (Billboard, Nov. 25, 1995), is currently on three Billboard charts. It's No. 4 on the Top Contemporary Jazz Albums chart, No. 47 on Top R&B Albums, and No. 24 on the Heatseekers Album chart.

KRS-ONE and MC Shan are now starring in a nationally televised ad campaign for Sprite soda. In the commercial, which is scheduled to run throughout the summer, the rap rivals wear boxing gloves and engage in a mock bout. (Remember the infamous bridge wars, a dispute over where rap started, from back in the day?) Also appearing in the advert is "Def Comedy Jam" DJ Kid Capri as the ring announcer and Red Alert and Mister

Magic as corner managers... Did anyone catch former Priority and EMI Records rap publicist Walter Dawkins on "Wheel Of Fortune" March 5? Dawkins won a couple thou, and at the end of the show, host Pat Sajak remarked to letter-turner Vanna White, "Although most rappers are black, there are some white rappers out there, such as Vanilla Ice. In fact, Vanna, I have a rap group myself called 'Low-Fat Milk.'"



**BESLA Midyear Site Set.** Black Entertainment & Sports Lawyers Assn. conference chairperson Rosalyn E. Jones, center, stands with Johnnie L. Cochran Jr., left, and Darrell D. Miller during a reception at the organization's annual conference held on Aruba. BESLA's midyear meeting will be held March 30 at Emory University Law School in Atlanta.

# Billboard®

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## La Glo Finds Her Destiny With Ambitious 'Reach'

**REACHIN'**: Although there is rarely a moment when a fresh Gloria Estefan recording is not whipping club punters into a frenzy, the diva will soon grace her ardent disciples with her first original composition in English in roughly five years. Besides ushering in "Destiny," a new Epic album due in June, the single "Reach" also serves as the theme song to the 1996 Summer Olympics Games.

Produced by hubby Emilio Estefan and Lawrence Dermer, the single is a warmly empowering ballad, showcasing La Glo's most soulful and ambitious performance to date. Her alternate lifestyle as a clubland earth mother is wisely maintained with a pile of remixes that progressively accelerate the pace and tone of "Reach" from a smooth shuffler to a rousing anthem.

First at bat is *Love To Infinity*, taking an important step toward fleshing out its production image with a remix that bares no resemblance to its typical disco sound. For "Reach," the famed U.K. production team employed a breezy funk/hip-hop beat that demands urban and crossover radio attention. Meanwhile, David Morales re-created the song with silky strings, gospel-leaning choir chants, and a throbbing house groove. The result is a jam that will likely be a dancefloor staple throughout the spring and into the summer.

The delicious twist of this hitbound 12-inch package is a brilliantly festive, cha-cha-inducing hi-NRG version by longtime Estefan studio staffer Pablo Flores. He dresses a lively beat with fluttering flamenco guitar lines and vibrant synths. This mix should prove as pleasing to the chilled mind as to the girles on the runway—all of whom will be gleefully sashaying and swinging their pearls upon impact.

**CULTURALLY YOURS**: If you have reached a point where you require dance music to have more enlightening content than a 4/4 beat and a party chorus, seek refuge inside the vivid imagination and classical intelligence of "Rex" by ATMA.

Created by Trinidadian producer Kiran Shiva Akal, this sprawling effort combines two movements from Mozart's "Requiem," written in 1791 from his deathbed. This is the first time these two movements have been sewn into a single piece.

Akal collaborated with noted New York dance music/producer Frederick Jorio on the arrangement of "Rex," utilizing the fluid soprano notes of opera star Melissa Fogarty as well as a 200-man choir—giving this startlingly beautiful recording a majesty that befits its lyrical exploration of the race for supremacy in a world dominated by a "king complex." For those who flunked Latin in school (like we did), "rex" means "king" in Latin.

Sometimes, the only way to fully understand the depth and intention of music is to encounter it firsthand. "Rex" is one of those pieces with the intensity to leaves the most descriptive writer at a loss. Go to this Pagoda Records release immediately... and let it happen to you. We can only imagine what Akal has planned for his first album, which he is currently in the early stages of recording.



by Larry Flick

**ON THE NET**: Boston-based DJ Tony Zeoli makes his bid for the innovation and advancement of dance music on the Internet with "The NetMix Power Hour," an online house music mix show.

The hour-long program, licensed for Internet broadcast by ASCAP, can be heard over the World Wide Web in real time using Real Audio 2.0 software (which is available free upon request to NetMix), with no lengthy downloading. "The NetMix Power Hour" displays the wares of club and radio DJs and producers like Armand Van Helden and Richard "Humpty" Vission. Visitors to the site can also access bios and photos of the DJs, producers, and artists featured during the show. The site also offers links to a variety of other dance-related areas on the Net.

Cool, eh? Give the show a whirl at <http://www.netmix.com>. It's a lot of fun—not to mention full of slamin' tunes and smooth mixing. Dare to dream what can happen next for clubland in cyberspace.

**SOAKING IN RHYTHM**: After a spate of glitzy house releases, Sweden's ClubVision Records puts its energy behind a soul-infused pop/dance project that has the legs to travel into the U.S. consciousness. On "All Night Long," appealing 21-year-old Stockholm ingenue Sadie displays the chops to match the jeep girles of today's top 40 radio, but is less affected in her delivery. Collaborators/producers Bryan Powell, Nick Nice, and Stonebridge keep the

song's overall tone decidedly Euro, while *Mood II Swing* takes it down a house path with wavering results. That latter team's efforts are valiant and respectable, but some cuts should never rise above the song's original easy tempo.

It has been way too long since Canadian cutie Steve Best flexed his sweet tenor over a hi-NRG groove. He makes up for his absence with "Don't Leave Me Now," a tambourine-shaker that contrasts a heart-racing, Giorgio Moroderesque beat by the Yakoo Boys with a gliding, retro-pop melody that Best fleshes out with the confidence that only maturity and practice bring. Just issued by Quality Music—grab a copy and prepare to smile while you twirl.

We're almost afraid to write this, since this record didn't make it to commercial release the first time around, but be on the lookout for the double-pack test pressing of "One More Try" by Kristine W. on RCA Records. The heartwarming house anthem has been touched and retouched by no less than Junior Vasquez, Rollo, Sister Bliss, and David Morales. Even a year after its first aborted shipment on EastWest, this track sounds as fresh and rhythmically relevant as ever. Our fingers are crossed that the hit-hungry folks at RCA will do right by Kristine and put mucho muscle behind this oh-so-worthy project.

The latest offering from Virgin's Underground Records subsidiary is the racy "Wham Bam" by Candy Girls Featuring Sweet Pussy Pauline. If you have experienced one of Pauline's sexually driven tirades before, then you will be happy to know that she is as daisy and direct as ever: Paul Masterson and Rachel Auburn surround her with music that is as aggressive and festive as her rants, with a particular emphasis on edgy percussion breaks and transitions. Check out the remixes by Sharp and Baby Doc, as well as the hilarious



**Bass In Chicago**. Loose Cannon recording act Bass Is Base recently converged upon Eric "E-Smoove" Miller's Chicago-based studio for the post-production of its debut single, "I Cry." Miller tweaked the funk-rooted jam into a fast-paced anthem with new vocals. The 12-inch will begin circulating to underground DJs before the end of March. "I Cry" is the first release from the Canadian band's album "Memories Of The SouShack Survivors." A club tour in support of the project is planned to begin this spring. Pictured, from left, are Miller, Ivana of Bass Is Base, Loose Cannon president Lisa Cortes, and Chin of Bass Is Base.

bonus cut, "Fee Fi Fo Fum."

**DOIN' IT**: Just when you thought you may have heard the last of '80s-era glam-NRG act Dead Or Alive, there comes a new collection, strangely titled "Nukleopatra." Goth-voiced front man Pete Burns is the only remaining member of the original lineup, and he produced this set with Barry "The Viking" Stone with all of the hammer-handed bravado of DOA's heyday hits "You Spin Around (Like A Record)" and "Brand New Lover."

"Nukleopatra" is currently available on Sony Japan and has so far sold more than one-half million copies worldwide,

according to the label. Die-hards carefully tracing DOA's career (and we know there are a lot of you out there) should note that its brief alliance with PWL Records was severed before the completion of this album, which is up for label grabs in the U.S.

Although the chinka-chinka rhythm formula utilized on nearly every cut wears thin after a while, this set will prove irresistible to longtime fans and fleeting fun for folks wanting a dollop of kitsch on their beats. Among the high-lights are the self-loving "I'm A Star" and a fresh recording of the face-cracking "Unhappy Birthday," first heard on 1990's "Fan The Flame." As for the cover of David Bowie's "Rebel Rebel," we wish Burns had stopped while he was ahead.

(Continued on page 32)

## B.J. Crosby's 'Changes' Bullets Upward

BY ANGELA FRODELLA

**NEW YORK**—After only a few weeks out on test pressing, singer B.J. Crosby's house-fueled Bullet Records release, "Love Changes Everything," is generating active play and support from East Coast club DJs. Infectiously enthusiastic yet modest, Crosby is pleased that her single is receiving such rave reviews.

"I don't get to keep much of my paycheck because I pay a lot of people to say nice things about me," she quips with a laugh.

Known to many as an exciting performer with a phenomenal vocal range, this New Orleans-bred vocalist began her singing career in the Baptist Church. Since then, her broad resume of stage and recording credits includes a 1995 Tony nomination for best featured actress in a musical for her role in "Smokey Joe's Cafe," which recently wrapped its Broadway run in New York. Crosby feels that her versatility as a performer has contributed to her longevity as a singer.

"I believe every time you try something new, nothing but positive things can come from it," she says. "I do believe in positive energy, and most of the time when you work with different types of people, you get nothing but



CROSBY

wonderful feedback and reach another avenue."

Further speculating on her diverse career, Crosby adds, "People are amazed that you can do all these different things, but it's just the part of the business and it is open to so many avenues. If you can utilize them and apply yourself to them, then that one thing can take you to the place you're striving to arrive at."

Reflecting on a recent gig at the Sound Factory Bar in New York, Crosby excitedly describes the crowd's feedback to "Love Changes Everything," which was produced by DJ

/remixer Ronnie Ventura.

"I looked out into the crowd and saw people ranging from ages 18-45 who were there to see me perform," she says. "They seemed pleased to connect the face with the music. Afterwards, they were nothing but receptive, and it's a wonderful feeling, because 'Love Changes Everything' is nothing but good, clean dance music."

The key to Crosby's performances remaining so fresh and powerful is taken from the old-school mentality of approaching each show as if it were your last. "At times, when I'm not feeling my greatest, I internalize that and put all that positive energy into my performances," she says. "It's a very strange thing. I can be feeling as low as a snake and go out onto that stage and relive it and give my best performance to all those people and walk off feeling great."

Crosby is working on an album that will combine dance sounds with R&B/jazz flavors. Judging from the early response her latest single has generated, this luminous artist is a star waiting to be discovered.

### Billboard **Dance** HOT Breakouts

FOR WEEK ENDING MARCH 23, 1996

#### CLUB PLAY

1. MAKE THE WORLD GO ROUND SANDY B CHAMPION IMPORT
2. SEXUALITY K.D. LANG WARNER BROS.
3. MIGHTY POWER OF LOVE LEEA JOHN FREETOWN IMPORT
4. DO WHAT'S GOOD FOR ME 2 UNLIMITED RADIKAL
5. YOU'LL NEVER FIND MEECHIE MUSIC PLANT

#### MAXI-SINGLES SALES

1. THE SOUND X-PRESS 2 LOGIC
2. MOVIN' MONE STRICTLY RHYTHM
3. BUD HUCKABUCKS SOUND BY CHARLIE
4. INSIDE OUT CULTURE BEAT 55C MUSIC
5. ROUND WE GO BIG SISTER S.O.B.

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



**If you missed  
Billboard's First Annual  
Dance Music Summit... you missed**

- ▶ The *First Ever* American Concert Appearance by International Sensations *M People* and *D:Ream*
- ▶ The Launch of International Hits Including:  
"Love N' Happiness" by *River Ocean* featuring *India*  
and  
"Beautiful People" by *Barbara Tucker*
- ▶ Live Performances by Dance Legends:  
*Martha Wash*    *Ten City*    *Paul Parker*

**If you missed the Second Annual  
Dance Music Summit... you missed**

- ▶ The Historic "Divas Unplugged" Featuring Clubland Stars  
*Joi Cardwell*                      *Kristine W.*  
*Jimmy Somerville*              *Eve Gallagher*
- ▶ The World Premiere of *Gloria Estefan's*  
Award Winning Music Video "Everlasting Love"
- ▶ Live Performances by Legends  
*Frankie Knuckles*              *Laura Branigan*
- ▶ and rising stars ....  
*Janice Robinson*              *Dajae*  
*Meechie*                          *Abigail*

**You never know what will happen  
this year... so don't miss out !!!**

*Billboard's 3rd Annual*  
**DANCE**  
*Music Summit*

**July 17-19, Chicago Marriott Downtown**

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**WATCH BILLBOARD FOR DETAILS!!**

SANTO  
CAES

# HOT DANCE MUSIC

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	3	5	6	LUCKY LOVE ARISTA 1-2980	ACE OF BASE
2	6	10	6	SALVA MEA (SAVE ME) CHEEKY 008/CHAMPION	FAITHLESS
3	5	7	7	TRES DESEOS (THREE WISHES) EPIC PROMO	GLORIA ESTEFAN
4	1	1	9	THE NEW ANTHEM LOGIC 59034	N-JOI FEAT. MARK FRANKLIN AND NIGEL CHAMPION
5	4	2	9	WHO DO U LOVE ARISTA 1-2943	DEBORAH COX
6	10	12	7	AIN'T NOBODY WORK 78229/COLUMBIA	DIANA KING
7	9	11	8	GIV ME LUV YOSHITOSHI 005	ALCATRAZ
8	2	4	9	THE WINDING SONG SIRE 66019/EEG	DOUBLEPLUSGOOD
9	14	18	6	RUMOUR LAVA 95649/ATLANTIC	BEL CANTO
10	13	19	7	LIGHT YEARS WORK 78077/COLUMBIA	JAMIROQUAI
11	11	9	8	SET ME FREE ICHIBAN 24880	MIISA
12	7	3	11	ENERGY AQUA BOOGIE/WING 852637/MERCURY	DEVONE
13	8	8	8	MUSICA ES MI VIDA (ROBI-ROB'S BORIQUA ANTHEM PT.II) MCA IMPORT	C+C MUSIC FACTORY
14	21	34	3	HYPER-BALLAD ELEKTRA 66043/EEG	BJORK
15	12	6	14	FREEDOM (MAKE IT FUNKY) STRICTLY RHYTHM 12420	BLACK MAGIC
16	15	16	7	IMITATION OF LIFE SIRE 66049/EEG	BILLIE RAY MARTIN
17	24	37	3	WHAT A SENSATION MAW 0005/STRICTLY RHYTHM	KENLOU
18	20	28	4	FEELS SO GOOD (SHOW ME YOUR LOVE) GROOVE NATION 56004/UNIVERSAL	LINA SANTIAGO
19	23	29	5	THIS IS THE WAY STOCKHOLM IMPORT	E-TYPE
20	27	33	4	JUSTIFY STRICTLY RHYTHM 12407	THE GIRL NEXT DOOR
21	17	13	10	DREAM COME TRUE GROOVILICIOUS 006/STRICTLY RHYTHM	ANGELA LEWIS
22	33	45	3	STRANGE WORLD RCA 64371	KE
23	30	32	5	DON'T STOP (WIGGLE WIGGLE) AUREUS 1200	THE OUTHERE BROTHERS
<b>★★★ POWER PICK ★★★</b>					
24	45	—	2	SWEET DREAMS RCA 64504	LA BOUCHE
25	39	—	2	LOVE HAS NO NAME REPRISE 43644	BABBLE
26	28	31	5	UNTIL WE MEET AGAIN KING STREET 1036	URBAN SOUL
27	25	24	6	CARNIVAL CUTTING 364	2 IN A ROOM
28	19	21	8	LET THERE BE LIGHT REPRISE 43561	MIKE OLDFIELD
29	35	43	4	I DON'T WANT TO TALK ABOUT IT HANDS ON IMPORT	GEOFFREY WILLIAMS
30	26	26	6	GEORGY PORGY TRISTAR 36771	3*D
31	36	46	3	INSIDE OUT 550 MUSIC 78233/EPIC	CULTURE BEAT
32	18	17	12	CATERPILLAR MOONSHINE MUSIC 88419	KEOKI
33	16	14	15	DAY BY DAY CAJUAL 234	DAJAE
34	37	49	3	REACHIN' JELLYBEAN 2508	INSTINCT
35	41	—	2	REAP (WHAT YOU SOW) SOUND PROOF IMPORT/MCA	VERNESSA MITCHELL
36	38	42	4	GIVE ME THE NIGHT BLUEMOON 95660/ATLANTIC	RANDY CRAWFORD
37	31	22	11	UNLEARN WAX TRAX! 8728/TVT	PSYKOSONIK
<b>★★★ HOT SHOT DEBUT ★★★</b>					
38	NEW ▶	1	1	SUNDAY AFTERNOONS KRASNOW 55184/MCA	VANESSA DAOU
39	32	30	6	MOVIN' UP RCA 64479	DREAMWORLD
40	43	—	2	FIND OUR WAY (BREAKAWAY) SUB-URBAN 21	KEY TO LIFE FEAT. KATHLEEN MURPHY
41	42	44	4	LIFT ME UP EIGHT BALL 79	CONNIE & JUNIOR
42	22	15	15	THE LOVER THAT YOU ARE JELLYBEAN 2506	PULSE FEATURING ANTOINETTE ROBERSON
43	NEW ▶	1	1	LAND OF DREAMING CLUB ZONE IMPORT	MASTERBOY
44	RE-ENTRY	12	12	TELL IT TO MY HEART ARISTA PROMO	TAYLOR DAYNE
45	NEW ▶	1	1	THE SOUND LOGIC 59039	X-PRESS 2
46	NEW ▶	1	1	OOH BOY ARISTA 1-2983	REAL MCCOY
47	29	20	14	TREAT ME RIGHT ONE PLANET 10302	TEMPLE OF THE GROOVE
48	NEW ▶	1	1	WALK! TRIBAL AMERICA 58520H/R.S.	SIZE QUEEN FEATURING PAUL ALEXANDER
49	46	41	5	DON'T FALL IN LOVE NERVOUS 20146	BYRON STINGILY
50	34	27	11	THIS TIME AROUND EPIC PROMO	MICHAEL JACKSON

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.

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	1	2	3	WOO-HAH!! GOT YOU ALL IN CHECK (M) (T) (X) FLIPMODE/ELEKTRA 66050/EEG	BUSTA RHYMES
2	2	1	4	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	R. KELLY FEAT. RONALD ISLEY
<b>★★★ HOT SHOT DEBUT ★★★</b>					
3	NEW ▶	1	1	DOIN IT (T) DEF JAM/RAL 576121/ISLAND	LL COOL J
4	NEW ▶	1	1	REAL LOVE (X) APPLE 58544/CAPITOL	THE BEATLES
5	4	44	15	NO ONE ELSE (M) (T) (X) BAD BOY 7-9052/ARISTA	TOTAL
6	9	11	8	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	DEBORAH COX
7	NEW ▶	1	1	LADY (M) (T) (X) EMI 10458	D'ANGELO
8	NEW ▶	1	1	RELEASE ME (T) UPSTAIRS 115	ANGELINA
9	NEW ▶	1	1	SHADOWBOXING/4TH CHAMBER (T) GEFEN 22211	GENIUS/GZA FEATURING METHOD MAN
10	7	5	26	SET U FREE (T) (X) STRICTLY RHYTHM 12428	PLANET SOUL
11	6	8	13	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	FUGEES
12	14	10	20	BE MY LOVER (T) (X) RCA 64445	LA BOUCHE
13	15	—	2	DEAD PRESIDENTS (T) ROC-A-FELLA 53233	JAY-Z
14	10	15	9	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) GROOVE NATION 56004/UNIVERSAL	LINA SANTIAGO
15	12	4	4	LUCKY LOVE (M) (T) (X) ARISTA 1-2980	ACE OF BASE
16	5	—	2	KEEP ON, KEEPIN' ON (T) FLAVOR UNIT/EASTWEST 66044/EEG	MC LYTE FEATURING XSCAPE
<b>★★★ GREATEST GAINER ★★★</b>					
17	17	12	4	I WILL SURVIVE (T) (X) RCA 64491	CHANTAY SAVAGE
18	11	9	6	SITTIN' UP IN MY ROOM (M) (T) (X) ARISTA 1-2974	BRANDY
19	21	24	5	OOH BOY/SLEEPING WITH AN ANGEL (M) (T) (X) ARISTA 1-2983	REAL MCCOY
20	8	6	16	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9049/ARISTA	FAITH EVANS
21	13	—	2	FIREWATER/ENVY (T) VIOLATOR 1546/RELATIVITY	FAT JOE
22	26	7	28	MISSING (T) (X) ATLANTIC B5620/AG	EVERYTHING BUT THE GIRL
23	16	13	25	EVERYBODY BE SOMEBODY (T) (X) MAW 0007/STRICTLY RHYTHM	RUFFNECK FEAT. YAVAHN
24	NEW ▶	1	1	ESA NENA LINDA (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN	ARTIE THE 1 MAN PARTY
25	18	28	3	1,2,3,4 (SUMPIN' NEW) (T) TOMMY BOY 721	COOLIO
26	NEW ▶	1	1	LOVE CAN CHANGE IT/WALKIN' (T) (X) VIRGIN UNDERGROUND 38538/VIRGIN	FRANKIE KNUCKLES FEAT. ADEVA
27	3	3	3	DO YOU WANT TO (T) (X) SO SO DEF 78052/COLUMBIA	XSCAPE
28	RE-ENTRY	3	3	5 O'CLOCK (T) MCA 55076	NONCHALANT
29	32	27	15	GET MONEY/I NEED YOU TONIGHT (T) UNDEAS BIG BEAT 95694/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
30	NEW ▶	1	1	STRANGE WORLD (T) RCA 64371	KE
31	NEW ▶	1	1	RITMO LATINO (T) THUMP 009	LAURA MARTINEZ
32	35	39	26	FANTASY (M) (T) (X) COLUMBIA 78044	MARIAH CAREY
33	19	18	6	CAN'T BE WASTING MY TIME (T) ISLAND 854539	MONA LISA FEATURING LOST BOYZ
34	22	—	2	LET ME CLEAR MY THROAT (T) (X) CLR 5218	D.J. KOOL
35	27	23	13	STAYIN' ALIVE (T) (X) RADIKAL 15562/AVEX-CRITIQUE	N-TRANCE
36	20	21	12	FUNKORAMA (M) (T) INTERSCOPE 95691/AG	REDMAN
37	44	—	2	AIN'T NO PLAYA (M) (T) (X) CHRYSALIS 58527/EMI	RAPPIN' 4-TAY
38	NEW ▶	1	1	COUNT ON ME (M) (T) (X) ARISTA 1-2977	WHITNEY HOUSTON AND CECE WINANS
39	41	42	5	GIV ME LUV (T) YOSHITOSHI 005	ALCATRAZ
40	50	—	2	THINK TWICE (T) (X) QPM 2501/PROFILE	HEARTBEAT FEATURING LAURINE
41	NEW ▶	1	1	BURNIN' UP (T) STRICTLY RHYTHM 12421	ANGEL MORAES FEATURING SALLY CORTES
42	47	—	5	GIVE ME THE NIGHT (T) (X) BLUEMOON 95660/AG	RANDY CRAWFORD
43	40	43	18	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	ACE OF BASE
44	RE-ENTRY	15	15	TONITE'S THA NIGHT (M) (T) RUFFHOUSE 78093/COLUMBIA	KRIS KROSS
45	RE-ENTRY	20	20	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	MONIFAH
46	39	—	2	WHAT DO YOU WANT? (T) (X) TRIBAL AMERICA 58382H/R.S.	FALLOUT SHELTER PRESENTS DIHANN MOORE
47	33	—	8	UKNOWHOWWEDU (M) (T) (X) CHRYSALIS 58511/EMI	BAHAMADIA
48	25	14	3	ILLUSIONS (M) (T) (X) RUFFHOUSE 78223/COLUMBIA	CYPRESS HILL
49	RE-ENTRY	4	4	GEORGY PORGY (T) TRISTAR 36771	3*D
50	NEW ▶	1	1	RENEE (M) (T) ISLAND 854585	LOST BOYZ

## DANCE TRAX

(Continued from page 30)

**VIBIN'**: Ya gotta prop those industrious folks at Strictly Rhythm Records for their ability to quickly spring into action. The leftfield top 40 success of "Set U Free" by Planet Soul has barely cooled down, and the label is already hustling behind a new single and a full-length album. Talk about striking while the children are still in a sweat!

"Energy And Harmony" plumbs through the electro-funk/house flavor of "Planet Soul" with only minimal deviation. Miami-based producer and group mastermind George Acosta has a

knack for ear-grabbing hooks, which singer **Brenda D.** injects with giddy vigor. She is particularly engaging on the new single, "Feel The Music," which has a tongue-tripping chorus that you'll be working hard to master—just make sure add to a little tooth-sucking attitude to your delivery. It is the ultimate secret to this project's success.

Add Logic Records to the lengthening list of labels fashioning together threads of its back catalog into a beat-mixed retrospective. "Mixed Up Logic" shows revered New York jock **Glenn Friscia** deftly blending the jams to illus-

trate the label's increasingly distinctive Euro-club sound. Clock the inclusion of "Away From Home" by **Dr. Alban**, as remixed by **Todd Terry**; **Darren Friedman's** post-production of "Falling In Love" by **La Bouche**; and the **Rabbit In The Moon** interpretation of "Cosmic Greets Florida" by **Cosmic Baby**. Pretty nifty stuff.

Speaking of compilations, L.A.'s new Domestic Records adds its 2 cents to the West Coast's thriving electro scene with "Wish FM." Assembled with sharp ears and tender loving care by label head **Stephanie Smiley**, the set features the

music of such renegades as Dallas sibling act **Symbiosis**, who combine winding synth lines with turntable wizardry on "Dreamlight," and **Mixmaster Morris**, whose classically bent "Symphony In E" is downright mind-altering.

The stateside branch of the Disco Mix Club (DMC) is undergoing an extensive reorganization, starting with a string of personnel changes. **Chris Tropiano** has been named GM of U.S. operations, while former Vinylmania Records promoter **Ted Esposito** comes aboard as manager of DMC's various label ventures, including United DJs of America and Sugar

Daddy Records. By the by, **Sugar Daddy** is currently enjoying rabid club approval of the single "America (I Love America)" by **Full Intention** in the U.K.

Rounding out DMC staff movement is the addition of **Darren Ressler** as editor of the company's Update USA tip sheet, which will eventually evolve into the more consumer-oriented **Mix Mag America**—an offshoot of the popular, DMC-owned U.K. DJ 'zine **Mix Mag**. Company veterans **Guy Orneland** and **David Davies** will maintain hands-on management of each facet of the state-side arm.



**Ten Years At The Table.** ASCAP Nashville celebrated its 10th Country Radio Seminar luncheon with entertainment by RCA's Ty England and Asylum's Bryan White. Shown, from left, are England, ASCAP Nashville director of membership relations Shelby Kennedy, Country Radio Broadcasters president Ed Salamon, White, and ASCAP Nashville VP/director of membership Connie Bradley.

## Neal McCoy Stays In The Game New Atlantic Set Follows Platinum Success

BY DEBORAH EVANS PRICE

NASHVILLE—Neal McCoy is one of those artists whose career took some time to ignite at country radio. Once it did, it exploded with "No Doubt About It," which hit No. 1 on the Hot Country Singles & Tracks chart, followed by "Wink," which topped that chart for four weeks, a feat equaled in 1994 only by Atlantic labelmate John Michael Montgomery's "I Swear."

The trick for McCoy, like any artist who attains a certain level of success, is maintaining that momentum. And that's just what he plans to do with the release of his self-titled album May 21

and a heavy tour schedule that includes a spot on the upcoming Crown Royal tour with Rhett Akins and Joe Diffie.

"We've been pretty fortunate and haven't taken the big dive," McCoy says. "It was pretty scary after having the success with 'Wink' and 'No Doubt About It.' We've been consistent, and that's a big deal with today's music. There are a lot of guys who have one or two big hits and then taper off. Now, the current single is out, and it's doing well." ("You Gotta Love That" is



McCoy

No. 11 with a bullet on Hot Country Singles & Tracks.)

Atlantic feels that McCoy's career is in healthy shape and plans to continue the push with the new album. "Coming off his last two albums going platinum, we feel this is going to be Neal's year to really break through and become a star," says Bob Heatherly, VP of sales and marketing for Atlantic. "He's grown and matured in the studio, and his stage show was already there."

Atlantic's efforts to let the world know about McCoy and his new release include covering radio, TV, and retail. During the Country Radio Seminar earlier this month, McCoy was featured on an SJS syndicated radio spe-

(Continued on page 37)

## Willie Nelson Reveals His 'Spirit'; Reinhard To Address CMA Seminar

WILLIE NELSON has done it again. He has recorded another landmark, departure album, and in this case "departure" has some decidedly spiritual overtones. "Spirit," which will be the first country album on Island Records, ships June 4. Some product has legs; this one has wings.

Country gothic hasn't sounded this good since Nelson's album "Red Headed Stranger." In this case, "Spirit" is even starker and darker than "Stranger." It's mostly Nelson and his guitar, accompanied by sister Bobbie Nelson on Southern gospel piano, Johnny Gimble on ethereal fiddle, and Jody Payne on rhythm guitar and harmony vocals.

The album is composed of all original material, and if there ever was a Nelson album that was a soundtrack in search of a movie, this is it. Besides the instrumental title cut "Spirit," which is reprised at various tempos throughout the album, consider the songs that lurk behind these titles: "She Is Gone," "Your Memory Won't Die In My Grave," "I'm Not Trying To Forget You Anymore," "I Thought About You, Lord," "I'm Waiting Forever," "We Don't Run," and "I Guess I've Come To Live Here In Your Eyes." My personal favorite is "Too Sick To Pray," a touching colloquy with God.

Nobody but Nelson has the credentials and karma to write, sing, and play this kind of music and get away with it.

THE COUNTRY MUSIC ASSN. has tapped Keith Reinhard, board chairman/CEO of DDB Needham Worldwide Inc., to deliver the keynote address for a major marketing seminar set for May 8-10 at the Opryland Hotel. "Marketing With Country Music" is presented by the CMA and Advertising Age magazine to bring ad agencies and corporate marketers together with the country music community.

ASCAP's 16th annual Country Songwriters' Workshop begins April 3 at the society's Nashville office. Songwriter Robert Ellis Orrall will moderate the sessions, which will meet on six consecutive Wednesday evenings... The Canadian Country Music Assn. has set Country Music Week '96 for Sept. 6-9 in Calgary, Alberta... Opryland Theme Park has picked Riders In The Sky to be featured in a series of ads for the park's 25th anniversary season, which begins March 30. Porter Wagoner will appear in guest spots in his revved-up golf cart.

The Grand Ole Opry has entered into an agreement with MCI to produce a 7½-minute video on the Opry's history, which will be shown to audiences at the Opry and visitors in the Grand Ole Opry Museum... Country performers will be well-represented at the 25th Kerrville (Texas) Folk Festival, which will run May 23-June 16. Scheduled artists include Guy

Clark, Butch Hancock, Tish Hinojosa, Michael Martin Murphey, Riders In The Sky, Peter Rowan, and Lucinda Williams... Béla Fleck is on a roll. After he and his Flecktones picked up three Nashville Music Awards (jazz instrumental album for "Tales From The Acoustic Planet," miscellaneous instrumentalist for Fleck, and bass player award for Victor Wooten), he headed for the Grammys. Fleck was hoping to win for the album cut "Cheeseballs In Cowtown," which was nominated for best country instrumental performance, but won for Asleep At The Wheel's "Hightower," another song nominated in that category on which Fleck had played. He was unaware that it had been nominated. After nine Grammy nominations over the past 10 years, Fleck finally took an award home.

On April 1, songwriter Fred Koller is opening a resource store targeted toward songwriters that will be located, appropriately enough, under the Bluebird Cafe on Hillsboro Pike here. He will feature used books from his huge private collection, as well as new titles that he thinks songwriters and poets need.

### ROCK THE VOTE'S

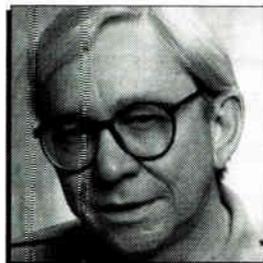
Ricki Seidman has been in town organizing Country Rocks the Vote. Both CMT and TNN have offered to air an initial series of public service announcements. Artists committed thus far are Pam Tillis, Billy Ray Cyrus, Charlie Daniels, Terri Clark, Kim Richey, Sawyer Brown, Sammy Kershaw, Doug Stone, and Wade Hayes. Activities will include registration booths at country venues, fan club newsletter messages, and registration pledge drives at Nashville's Summer Lights and Dancing in the District.

April 1 is the deadline for applications for the next class of Leadership Music in Nashville. Write to request application forms at P.O. Box 158010, Nashville, Tenn. 37215-8010 or fax 615-327-9846. Previous applicants may request update sheets... TNN reports that its reruns of "The Dukes Of Hazzard" have dramatically raised the network's ratings in its time slots and that the show is attracting a huge 18-34 demographic.

NO-LAST-NAMES-NEEDED DEPT.: Shania has surpassed the 1 million sales mark in Canada, earning a Diamond Award there (see story, page 1)... Garth breaks Eric Clapton's record at Milwaukee's Bradley Center, selling 54,000 tickets in less than two hours... Naomi portrays a psychiatrist on the CBS series "The Client" on Tuesday (19). Is this what they mean by "method acting"? Wynonna, phone home.



by Chet Flippo



## Don Everly Likes Life Better Without Pressures Of Success

BY CHET FLIPPO

NASHVILLE—"My real ambition was just to get on 'The Grand Ole Opry,'" says the man who was one-half of a duo that came roaring out of Nashville 39 years ago to set the rock'n'roll world on its ear.

In 1957, the Everly Brothers not only got on the Opry; they hit No. 1 on the country chart and No. 2 on the pop charts with "Bye Bye Love." It was the beginning of a string of hits that defined harmony singing and influenced groups ranging from the Beatles to the Beach Boys.

Now 59, Don Everly lives quietly in Nashville and took the occasion of a televised retrospective on the Everlys to reminisce about their career. The program, "The Life And Times Of The Everly Brothers," airs March 21 on TNN at 8 p.m. EST and midnight.

The voluble half of the Everlys, he says that even though the brothers and Elvis Presley dominated early rock'n'roll, the unheralded star was a small recording studio in Nashville where the Everlys, Presley, Gene Vincent, Wanda Jackson, and other pioneers cut many of their early records.

"Studio B [RCA's Studio B, which has been restored and is now open to the public] was one big reason for early rock'n'roll," Everly says. "I still love that sound we got in Studio B and all those old Don Gibson records that were cut there. That was in the days when you could come in and record three songs in the afternoon, get an acetate at the end of the session, drive home, and play it on your turntable and say, 'That's my record!'"

Everly says he's not overly nostalgic for the days when he and brother Phil were on the top of the charts, sang on "The Ed Sullivan Show," and were mobbed wherever they went.

"At the time we came up, people in the music business didn't like rock'n'roll," he says. "The only ones who did were the ones doing rock'n'roll. The ones in the business were just taking advantage of it. The people who handled Buddy [Holly] and me weren't really fans of rock'n'roll—Alan Freed was, but they were few and far between."

"Wesley Rose [of their publisher Acuff-Rose] here was sort of our hands-on manager; but it was more like 'control' than 'manage.' 'Management' suggests that they would try to further your career; and I think it was mainly him furthering his own career. He didn't like rock'n'roll. He refused to ever accept that there was such a thing."

As the TV show suggests, success consumed the Everly Brothers, and they folded as a result of its pressures. "I guess it kind of did," Everly says. "Success changes you, but maybe it changes people around you more, especially in



EVERLY BROTHERS

how they perceive you. Success separates you out from normal life to the point where you can't even go to the grocery store.

"I like my life pretty much the way it is right now. I keep a pretty low profile here," adds Everly, who still writes country songs and is active in Nashville's country music community.

He says he and Phil tour when they want to and no longer have the pressure of their celebrity days. "We go out three or four months a year, went to England last year. We get on the bus with the band—hell, it's like camping now. It's actually fun now. We don't have to work all that hard. I even enjoy playing Vegas now."

He didn't always, he recalls. His personal road batteries burned out in Las Vegas. (Continued on page 37)

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MARCH 23, 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
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	1	1	57	SHANIA TWAIN ▲ <sup>3</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b> 20 weeks at No. 1	THE WOMAN IN ME	1
2	2	2	4	WYNONNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>						
3	4	3	20	ALAN JACKSON ▲ <sup>2</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
4	3	4	5	NEIL DIAMOND COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
5	5	5	16	GARTH BROOKS ▲ <sup>1</sup> CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
6	6	6	16	VINCE GILL ▲ <sup>1</sup> MCA 11394 (10.98/16.98)	SOUVENIRS	3
7	7	8	65	GARTH BROOKS ▲ <sup>1</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
8	8	7	28	FAITH HILL ▲ <sup>1</sup> WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
9	9	9	7	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	5
10	10	10	25	TIM MCGRAW ▲ <sup>1</sup> CURB 77800 (10.98/16.98)	ALL I WANT	1
11	11	11	21	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	11
12	12	13	50	JOHN MICHAEL MONTGOMERY ▲ <sup>1</sup> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
13	13	19	24	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
14	14	—	2	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
15	16	21	92	VINCE GILL ▲ <sup>1</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
16	15	12	23	REBA MCENTIRE ▲ <sup>1</sup> MCA 11264 (10.98/16.98)	STARTING OVER	1
17	18	24	57	ALISON KRAUSS ▲ <sup>1</sup> ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	2
18	19	16	26	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
19	20	18	34	JEFF FOXWORTHY ▲ <sup>1</sup> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
20	27	29	8	LONESTAR BNA 66642/RCA (9.98/15.98) <b>HS</b>	LONESTAR	20
21	22	17	7	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
22	24	23	31	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98) <b>HS</b>	TERRI CLARK	20
23	17	14	29	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
24	21	15	43	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) <b>HS</b>	OUT WITH A BANG	10
25	23	25	24	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
26	25	22	26	GEORGE STRAIT ▲ <sup>1</sup> MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
27	28	26	20	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	12
28	26	20	38	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) <b>HS</b>	BRYAN WHITE	13
29	29	28	103	TIM MCGRAW ▲ <sup>1</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
30	30	27	37	LORRIE MORGAN ● BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
31	31	32	26	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
32	35	39	34	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
33	34	33	182	GEORGE STRAIT ▲ <sup>1</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
34	36	35	24	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
35	32	30	62	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	19
36	33	31	6	LINDA DAVIS ARISTA 18804 (9.98/15.98) <b>HS</b>	SOME THINGS ARE MEANT TO BE	26

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	37	36	92	TRACY BYRD ▲ <sup>1</sup> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
38	40	43	22	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) <b>HS</b>	WE ALL GET LUCKY SOMETIMES	38
39	38	34	14	JOE DIFFIE EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28
40	39	41	24	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
41	41	40	76	ALABAMA ▲ <sup>1</sup> RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
42	44	54	110	THE MAVERICKS ▲ <sup>1</sup> MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
43	46	48	18	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
44	43	45	128	REBA MCENTIRE ▲ <sup>1</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
45	47	44	113	JEFF FOXWORTHY ▲ <sup>1</sup> WARNER BROS. 45114 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	3
46	49	46	30	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
47	42	42	19	DWIGHT YOAKAM ● REPRIS 46051/WARNER BROS. (10.98/16.98)	GONE	5
48	51	50	24	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) <b>HS</b>	DARYLE SINGLETARY	48
49	48	61	19	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) <b>HS</b>	JUNIOR HIGH (EP)	48
50	52	47	54	RHETT AKINS DECCA 11098/MCA (10.98/15.98) <b>HS</b>	A THOUSAND MEMORIES	45
51	45	38	4	VARIOUS ARTISTS COLUMBIA 67510/SONY (10.98 EQ/15.98)	NASCAR: HOTTER THAN ASPHALT	38
52	55	58	4	RICOCHE COLUMBIA 67223/SONY (10.98 EQ/15.98) <b>HS</b>	RICOCHE	52
53	53	49	98	REBA MCENTIRE ▲ <sup>1</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
54	54	51	76	BROOKS & DUNN ▲ <sup>1</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
55	56	57	110	BLACKHAWK ▲ <sup>1</sup> ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
56	50	37	9	VARIOUS ARTISTS DECCA 11260/MCA (10.98/16.98)	NOT FADE AWAY (REMEMBERING BUDDY HOLLY)	19
57	59	59	86	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
58	58	56	111	JOHN MICHAEL MONTGOMERY ▲ <sup>1</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
59	64	63	69	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
60	63	60	112	FAITH HILL ▲ <sup>1</sup> WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
61	61	64	239	BROOKS & DUNN ▲ <sup>1</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
62	57	55	53	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
63	65	62	11	DOUG SUPERNAW GIANT 24639/WARNER BROS. (10.98/15.98) <b>HS</b>	YOU STILL GOT ME	42
64	71	68	52	NEAL MCCOY ▲ <sup>1</sup> ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
65	66	65	81	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
66	68	66	192	MARY CHAPIN CARPENTER ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	6
67	74	70	70	GEORGE STRAIT ▲ <sup>1</sup> MCA 11092 (10.98/15.98)	LEAD ON	1
68	RE-ENTRY	76	TRACY LAWRENCE ▲ <sup>1</sup> ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3	
69	70	—	28	DWIGHT YOAKAM ● REPRIS 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8
70	72	69	82	THE TRACTORS ▲ <sup>1</sup> ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
71	62	53	4	LARI WHITE RCA 66742 (10.98/15.98) <b>HS</b>	DON'T FENCE ME IN	53
72	67	52	6	JOHN ANDERSON BNA 66810/RCA (10.98/16.98)	PARADISE	40
73	69	75	148	BROOKS & DUNN ▲ <sup>1</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
74	75	74	22	VARIOUS ARTISTS SPARROW 51445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
75	73	—	21	MARK CHESNUTT DECCA 11261/MCA (10.98/15.98)	WINGS	24

○ 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 23, 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 ▲ <sup>1</sup> MCA 12* (7.98/12.98)	GREATEST HITS	253
2	2	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	34
3	3	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	65
4	4	REBA MCENTIRE ▲ <sup>1</sup> MCA 4979* (7.98/12.98)	GREATEST HITS	251
5	5	HANK WILLIAMS ▲ <sup>1</sup> MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	52
6	8	GEORGE JONES ▲ <sup>1</sup> EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	232
7	6	GEORGE STRAIT ▲ <sup>1</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	251
8	7	THE CHARLIE DANIELS BAND ▲ <sup>1</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	249
9	10	MARTINA MCBRIDE ▲ <sup>1</sup> RCA 66288 (9.98/15.98)	THE WAY THAT I AM	17
10	12	JOHN MICHAEL MONTGOMERY ▲ <sup>1</sup> ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	15
11	9	GEORGE STRAIT ▲ <sup>1</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	247
12	14	GARTH BROOKS ▲ <sup>1</sup> CAPITOL NASHVILLE 93826 (9.98/13.98)	NO FENCES	18
13	11	KEITH WHITLEY ▲ <sup>1</sup> RCA 2277 (9.98/13.98)	GREATEST HITS	99

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	BILLY RAY CYRUS ▲ <sup>1</sup> MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	43
15	—	COLLIN RAYE ▲ <sup>1</sup> EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	1
16	17	DWIGHT YOAKAM ▲ <sup>1</sup> REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	9
17	18	WAYLON JENNINGS ▲ <sup>1</sup> RCA 8506* (8.98)	GREATEST HITS	116
18	19	GARTH BROOKS ▲ <sup>1</sup> CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	11
19	16	WYNONNA ▲ <sup>1</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	29
20	15	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	78
21	20	ALABAMA ▲ <sup>1</sup> RCA 6825 (7.98/11.98)	ALABAMA LIVE	114
22	21	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	51
23	23	GARTH BROOKS ▲ <sup>1</sup> CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	15
24	—	ALABAMA ▲ <sup>1</sup> RCA 61040 (9.98/13.98)	GREATEST HITS VOL. II	63
25	—	KENNY ROGERS ▲ <sup>1</sup> CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	108

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



March 4, 1996

This is definitely the most unusual letter I have ever written and hopefully the last one of its kind I will ever have to write. I would love for country radio and possibly country video as a family to salute Oklahoma on April 19, 1996, the one year anniversary of the bombing in Oklahoma City.

Please know it is very important to me that this salute is accomplished. However, it matters not to me how this tribute is performed. Recent articles said I want all stations to play "The Change" at 9:02 a.m. on the 19th. Please know it doesn't matter to me if it is a Garth song, a Vince song, a Reba song, a moment of silence, a prayer - whatever. It would just mean a lot to me, as an Oklahoman, to see the country music family salute its Heartland on this day in unity by doing the same thing...whatever that may be.

The only way I know to get a response from radio as a whole on this matter is by the individual responses of each station. If you wouldn't mind, please contact Maria at our office at (615) 329-0166 or via fax at (615) 327-9407. It would be a huge help in letting us know if this salute could be accomplished. Thank you for your time in reading this letter and, like always, thank you for what you've done for my music.

God bless you and yours,

A handwritten signature in cursive script that reads 'Garth Brooks'. The signature is written in black ink and is positioned above the printed name 'Garth Brooks'.

Garth Brooks

Eleven Eleven Seventeenth Ave. South • Nashville, TN 37212  
(615) 329-0166 • Fax (615) 327-9407

# Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING MARCH 23, 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
1	2	4	13	<b>*** No. 1 ***</b> YOU CAN FEEL BAD E.GORDY, JR. (M.BERG, T.KREKEL)	PATTY LOVELESS (C) (V) EPIC 78209	1
2	1	3	16	THE BEACHES OF CHEYENNE A.REYNOLDS (D.ROBERTS, B.KENNEDY, G.BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 19022	1
3	6	8	15	WALKIN' AWAY M.D.CLUET, T.DUBOIS, DIAMOND RIO (A.ROBOFF, C.WISEMAN)	DIAMOND RIO (C) (V) ARISTA 1-2934	3
4	7	6	15	IF YOU LOVED ME D.COOK (P.NELSON, T.SHAPIRO)	TRACY LAWRENCE ATLANTIC ALBUM CUT	4
5	8	7	12	TO BE LOVED BY YOU T.BROWN (G.BURR, M.REID)	WYNNONNA (C) (V) GIANT 17704/REPRISE	5
6	9	9	11	HYPNOTIZE THE MOON J.STROUD (S.DORFF, E.KAZ)	CLAY WALKER (C) (V) GIANT 17704/REPRISE	6
7	10	11	16	TOO MUCH FUN J.STROUD, R.TRAVIS, D.MALLOY (C.WRIGHT, T.J.KNIGHT)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	7
8	5	5	14	I KNOW SHE STILL LOVES ME T.BROWN, G.STRAIT (A.BARKER, M.HOLMES)	GEORGE STRAIT (V) MCA 55163	5
9	3	1	13	I'LL TRY K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA 1-2941	1
10	11	13	11	NO NEWS D.COOK, W.WILSON (S.HOGIN, P.BARNHART, M.D. SANDERS)	LONESTAR (C) (V) BNA 64386	10
11	12	15	12	YOU GOTTA LOVE THAT B.BECKETT, J.BROWN (B.JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	11
12	16	20	10	HEART'S DESIRE S.HENDRICKS (C.MOORE, L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	12
13	14	22	5	YOU WIN MY LOVE R.J.LANGE (R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	13
14	13	14	17	SOME THINGS ARE MEANT TO BE J.GUESS (M.GARVIN, G.PAYNE)	LINDA DAVIS (C) (V) ARISTA 1-2896	13
15	4	2	17	WILD ANGELS M.MCBRIDE, P.WORLEY, E.SEAY (M.BERG, G.HARRISON, H.STINSON)	MARTINA MCBRIDE (C) (V) RCA 64437	1
16	15	19	13	IT WOULDN'T HURT TO HAVE WINGS T.BROWN (J.FOSTER, R.LAVOIE, J.MORRIS)	MARK CHESNUT (V) DECCA 55164	15
17	18	21	16	WHAT DO I KNOW R.CHANCEY, E.SEAY (S.RUSS, C.MAJESKI, S.SMITH)	RICOCHE (C) (V) COLUMBIA 78088	17
18	20	25	8	HEAVEN IN MY WOMAN'S EYES T.BROWN (M.NESLER)	TRACY BYRD (V) MCA 55155	18
19	19	24	11	IT WORKS E.GORDY, JR., ALABAMA (M.CATES, A.SPRINGER)	ALABAMA (C) (V) RCA 64473	19
20	30	37	5	SOMEONE ELSE'S DREAM S.HENDRICKS, F.HILL (C.WISEMAN, T.BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	20
21	22	27	15	READY, WILLING AND ABLE J.LEO, L.WHITE (J.LEARY, J.A.SWEET)	LARI WHITE (C) (V) RCA 64455	21
22	24	26	8	WITHOUT YOUR LOVE S.GIBSON (A.ANDERSON, C.WISEMAN)	AARON TIPPIN (C) (V) RCA 64471	22
23	31	41	11	ALL I WANT IS A LIFE J.STROUD, B.GILLMORE (T.MULLINS, S.MUNSEY, D.PFRIMMER)	TIM MCGRAW CURB ALBUM CUT	23
24	35	40	4	LONG AS I LIVE S.HENDRICKS (R.BOWLES, W.ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	24
25	28	31	8	IT'S WHAT I DO T.SHAPIRO (C.JONES, T.SHAPIRO)	BILLY DEAN (C) CAPITOL NASHVILLE 58526	25
26	25	29	9	THE RIVER AND THE HIGHWAY P.TILLIS (G.HOUSE, D.SCHULTZ)	PAM TILLIS (V) ARISTA 1-2958	25
27	26	30	10	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
28	34	36	9	HEADS CAROLINA, TAILS CALIFORNIA B.GALLIMORE, T.MCGRAW (T.NICHOLS, M.D. SANDERS)	JODEE MESSINA (C) (D) (V) CURB 76982	28
29	23	16	17	BIGGER THAN THE BEATLES J.SLATE, J.DIFFIE (E.HILL, R.HARBIN, D.DRAKE)	JOE DIFFIE (C) (V) EPIC 78202	1
30	33	34	15	SHE'S GOT A MIND OF HER OWN D.JOHNSON (B.LIVELY, D.SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	30
31	27	23	19	(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
32	21	10	19	NOT THAT DIFFERENT P.WORLEY, E.SEAY, J.HOBBS (K.GOOD, J.SCOTT)	COLLIN RAYE (C) (V) EPIC 78189	3
33	29	28	20	IT MATTERS TO ME S.HENDRICKS, F.HILL (M.D. SANDERS, E.HILL)	FAITH HILL (C) (V) WARNER BROS. 17718	1
34	37	42	5	ALMOST A MEMORY NOW M.BRIGHT (D.OLIVER, D.POHIN, V.STEPHENSON)	BLACKHAWK (C) (V) ARISTA 1-2975	34
35	36	39	6	EVERY TIME MY HEART CALLS YOUR NAME J.BOWEN, C.HOWARD (G.HIEDE, J.B.RUDD)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	35
36	32	17	18	OUT WITH A BANG T.BROWN (D.L.MURPHY, K.TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	13
37	38	35	19	COWBOY LOVE S.HENDRICKS (B.DOUGLAS, J.WOOD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
38	47	58	3	IF I WERE YOU K.STEGALL, C.WATERS (T.CLAFFK)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	38
39	42	48	8	TEN THOUSAND ANGELS D.MALLOY, N.WILSON (B.JONES, B.HENDERSON)	MINDY MCCREADY (C) (V) BNA 64470	39
40	40	38	20	LIKE THERE AIN'T NO YESTERDAY M.BRIGHT (W.ALDRIDGE, M.M. FLORE)	BLACKHAWK (C) (V) ARISTA 1-2997	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
41	46	57	4	C-O-U-N-T-R-Y J.SLATE, J.DIFFIE (E.HILL, R.HARBIN, D.DRAKE)	JOE DIFFIE (V) EPIC 78246	41
42	49	53	4	I'M NOT SUPPOSED TO LOVE YOU ANYMORE B.J.WALKER, JR., K.LEHNING (S.ewing, D.KEES)	BRYAN WHITE (C) (V) ASYLUM 64313	42
43	45	49	8	WHO'S THAT GIRL T.WILKES, P.WORLEY (S.BENTLEY, G.TEREN, D.PFRIMMER)	STEPHANIE BENTLEY (C) (V) EPIC 78234	43
44	55	67	3	I THINK ABOUT YOU J.HOBBS, E.SEAY, P.WORLEY (D.SCHLITZ, S.SESKIN)	COLLIN RAYE (V) EPIC 78238	44
45	44	47	9	1969 K.STEGALL, J.KELTON, C.CHAMBERLAIN (K.STEGALL, G.HARRISON, D.HENSON)	KEITH STEGALL (C) (V) MERCURY NASHVILLE 852618	44
46	50	65	3	DOES THAT BLUE MOON EVER SHINE ON YOU N.LARKIN, T.KEITH (T.KEITH)	TOBY KEITH (C) (V) A&M NASHVILLE 576140	46
47	41	43	10	EVEN IF I TRIED B.BECKETT (C.FAULK, N.MUSIC, B.REGAN)	EMILIO (C) CAPITOL NASHVILLE 58507	41
48	39	32	14	STANDING TALL J.STROUD (L.BUTLER, B.PETERS)	LORRIE MORGAN (C) (V) BNA 64354	32
49	43	46	11	NOW THAT'S ALL RIGHT WITH ME B.SCHNEE, K.LEHNING (KOSTAS, T.PEREZ)	MANDY BARNETT (C) (V) ASYLUM 64308	43
50	51	54	5	ALL OVER BUT THE SHOUTIN' D.COOK (M.SMOTHERMAN, R.FAGAN)	SHENANDOAH (C) CAPITOL NASHVILLE 58545	50
51	60	63	7	YEARS FROM HERE N.LARKIN, M.HOLLANDSWORTH (G.BAKER, F.MYERS, J.WILLIAMS)	BAKER & MYERS (C) (V) MCG CURB 76967	51
52	59	66	4	HOLDIN' ON TO SOMETHING C.HOWARD (T.MCHUGH, T.SHAPIRO)	JEFF CARSON (C) (D) (V) MCG CURB 76970	52
53	56	56	7	THE LOVE THAT WE LOST E.SEAY, H.SHEED (G.BURR, M.POWELL)	CHELY WRIGHT (C) (V) A&M NASHVILLE 577936	53
54	48	45	20	RING ON HER FINGER, TIME ON HER HANDS T.BROWN, R.MCENTIRE (D.GOODMAN, P.ROSE, M.KENNEDY)	REBA MCENTIRE (V) MCA 55161	9
55	57	61	5	REDNECK SON G.FUNDIS (R.THOMAS, B.CARLISLE)	TY ENGLAND (V) RCA 64496	55
56	61	60	6	REMEMBER THE RIDE C.BROOKS (K.WILLIAMS, M.HARRELL)	PERFECT STRANGER (C) (D) (V) CURB 76978	56
57	62	62	7	SHE GOT WHAT SHE DESERVES M.WRIGHT (J.YATES, B.FISCHER, C.BLACK)	FRAZIER RIVER (V) DECCA 55173	57
58	70	71	3	LONG HARD LESSON LEARNED J.STROUD, J.ANDERSON (J.D.ANDERSON, D.ANDERSON, M.A.ANDERSON)	JOHN ANDERSON (V) BNA 64498	58
59	53	50	20	GRANDPA TOLD ME SO B.BECKETT, M.A.SPRINGER, J.D.HICKS)	KENNY CHESNEY (C) (V) BNA 64352	23
60	68	75	3	SHE NEVER LOOKS BACK R.LANDIS (J.LAUDERDALE, F.DYCUS)	DOUG SUPERNOW (C) (V) GIANT 17687/REPRISE	60
61	65	70	4	YOU'D THINK HE'D KNOW ME BETTER B.BECKETT, T.BROWN (B.CRYNER)	BOBBIE CRYNER (V) MCA 55167	61
62	58	59	9	HANGIN' ON B.D.MAHER (R.MCCREADY, B.D.MAHER, K.HURLEY, D.INGRAM)	RICH MCCREADY (C) MAGNATONE 1104	58
<b>*** HOT SHOT DEBUT ***</b>						
63	NEW		1	EVERY TIME I GET AROUND YOU T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA 55186	63
64	NEW		1	TIME MARCHES ON D.COOK (B.BRADDOCK)	TRACY LAWRENCE ATLANTIC ALBUM CUT	64
65	72	74	3	MY HEART HAS A HISTORY J.LEO (M.D. SANDERS, P.BRANDT)	PAUL BRANDT (C) (V) REPRISE 17683	65
66	NEW		1	MEANT TO BE K.STEGALL (C.WATERS, R.BOWLES)	SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852 874	66
67	63	51	18	'ROUND HERE M.A.MILLER, M.MCANALLY (M.A.MILLER, S.EMERICK, G.HUBBARD)	SAWYER BROWN (C) (D) (V) CURB 76975	19
68	52	52	8	GONE (THAT'LL BE ME) P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM (V) REPRISE 17734	51
69	54	44	16	PARADISE J.STROUD, J.ANDERSON (B.MCDILL, R.MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	26
70	67		2	SOMEDAY J.THOMAS (S.AZAR, A.J.MASTERS, B.REGAN)	STEVE AZAR (C) RIVER NORTH 3008	67
71	64	55	13	COUNTRY CRAZY C.DINAPOLI, D.GRAU, LITTLE TEXAS (P.HOWELL, C.JONES)	LITTLE TEXAS (V) WARNER BROS. 17770	44
72	71	73	9	IT'S MIDNIGHT CINDERELLA A.REYNOLDS (K.WILLIAMS, K.BLAZY, G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	69
73	74		2	GOD'S COUNTRY, USA M.JONES (M.HUMMON, B.CURRY)	MARCUS HUMMON (C) (V) COLUMBIA 78251	73
74	NEW		1	TREAT HER RIGHT M.A.MILLER, M.MCANALLY (L.LEBLANC, A.ALDRIDGE)	SAWYER BROWN (C) (V) CURB 76987	74
75	NEW		1	BEFORE HE KISSED ME J.LEO (L.HENGBER, M.IRWIN)	LISA BROKOP (C) CAPITOL NASHVILLE 58557	75

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

# Billboard **Top Country Singles Sales**

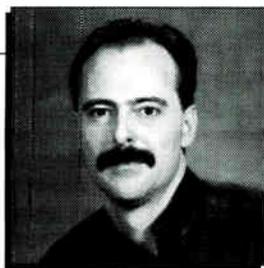
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®  
FOR WEEK ENDING MARCH 23, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	17	<b>*** No. 1 ***</b> IT MATTERS TO ME WARNER BROS. 17718 9 weeks at No. 1	FAITH HILL
2	2	3	9	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
3	3	2	31	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
4	4	5	4	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
5	6	8	21	NO NEWS/TEQUILA TALKIN' BNA 64386/RCA	LONESTAR
6	5	4	17	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
7	21		2	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
8	7	7	18	WHAT I MEANT TO SAY COLUMBIA 78187/SONY	WADE HAYES
9	22		2	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
10	10	12	7	EVEN IF I TRIED CAPITOL NASHVILLE 58507	EMILIO
11	14	11	39	ANGELS AMONG US RCA 62643	ALABAMA
12	8	6	15	NOT THAT DIFFERENT EPIC 78189/SONY	COLLIN RAYE
13	13		2	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	10	19	REBECCA LYNN ASYLUM 64360/EEG	BRYAN WHITE
15	18	19	6	SOME THINGS ARE MEANT TO BE ARISTA 1-2896	LINDA DAVIS
16	12	13	39	WHEN YOU SAY NOTHING AT ALL BNA 64329/RCA	ALISON KRAUSS & UNION STATION
17	15	16	6	WILD ANGELS RCA 64437	MARTINA MCBRIDE
18	9	9	24	I'M OUTTA HERE/THE WOMAN IN ME MERCURY NASHVILLE 852206	SHANIA TWAIN
19	17	17	7	YOU CAN FEEL BAD EPIC 78209/SONY	PATTY LOVELESS
20	NEW		1	DOES THAT BLUE MOON EVER SHINE ON YOU A&M NASHVILLE 576140	TOBY KEITH
21	19	21	9	NOT ENOUGH HOURS IN THE NIGHT GIANT 17764/WARNER BROS.	DOUG SUPERNOW
22	23	20	39	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
23	20	15	18	THE CAR MCG CURB 76970/CURB	JEFF CARSON
24	16	14	12	BIGGER THAN THE BEATLES EPIC 78202/SONY	JOE DIFFIE
25	NEW		1	IT WORKS RCA 64473	ALABAMA

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.

# COUNTRY CORNER



by Wade Jessen

**LOVELESS AT THE TOP:** Patty Loveless scores her fourth No. 1 on Billboard's Hot Country Singles & Tracks with "You Can Feel Bad," the lead single from "The Trouble With The Truth." Jack Lameier, senior VP of country promotion at Epic, says that Loveless' recent Grammy and Academy of Country Music awards nominations were gratifying, but that her soaring popularity on country radio has issued the most important seal of approval. Lameier thinks "You Can Feel Bad" has a good chance of staying in the No. 1 slot next week.

Although the Loveless title showed the smallest increase in airplay in the top 10, its number of detections outpaced the nearest bulleted title by more than 350 spins.

Among the monitored stations at which heavy airplay (35 or more spins) for Loveless is detected are KBEQ Kansas City, Mo., KNCI Sacramento, Calif., KSSN Little Rock, Ark., WGEE Green Bay, Wis., KZLA Los Angeles, KWEN Tulsa, Okla., and KAJA San Antonio, Texas. Greg Mozingo, PD at KSSN, says that he is not surprised by the national success of this track and that Loveless' prior album, "When Fallen Angels Fly," was pivotal to her current success. That set was named 1995's album of the year by the Country Music Assn. "The Trouble With The Truth" rises 22-21 on Top Country Albums.

**TOP SHELF:** David Lee Murphy (MCA) takes Hot Shot Debut honors on our airplay list, as "Every Time I Get Around You" enters at No. 63. Murphy first appeared on that chart in 1994 with "Just Once," which peaked at No. 36. In March of last year, he posted his first top 10 entry with "Party Crowd" and followed with the swamp-bitten "Dust On The Bottle," which reached No. 1 in October. The latter was the lead single from "Gettin' Out The Good Stuff," which is slated for arrival at retail May 21.

Tracy Lawrence enters at No. 64 with "Time Marches On," the title track from his new Atlantic set, which holds at No. 9 on Top Country Albums. Meanwhile, "If You Loved Me," the lead single from that package, jumps 7-4 on the airplay list. Although "Time Marches On" has just arrived at radio, airplay is being detected at 28 stations, including KKBQ Houston, KFMS Las Vegas, WQDR Raleigh, N.C., and WESC Greenville, S.C.

**OTHER DEBUTS:** Sammy Kershaw (Mercury) enters at No. 66 with "Meant To Be," Sawyer Brown (Curb) debuts at No. 74 with "Treat Her Right," and Lisa Brokop (Capitol) rounds out the debut column at No. 75 with "Before He Kissed Me."

**THAT'S WHAT I LIKE ABOUT THE SOUTH:** Georgia native Alan Jackson wins Greatest Gainer honors on Top Country Albums with "The Greatest Hits Collection" with an increase of more than 2,000 units. Jackson's 20-song set rises 4-3 on the country list and 16-15 on The Billboard 200.

Our percentage-based Pacesetter trophy goes to Lonestar (BNA) for its self-titled debut disc increasing more than 25%. That set rises 27-20 on Top Country Albums, 170-124 on The Billboard 200, and 8-3 on Heatseekers.

Meanwhile, on Top Country Singles Sales, Lonestar's No. 5 entry is updated to accurately reflect its content: "Tequila Talkin'" and "No News." Both sides are listed since both are receiving airplay. In such cases, the side getting the most airplay appears first.

## NEAL MCCOY STAYS IN THE GAME

(Continued from page 33)

cial "Neal McCoy And Friends," which was broadcast live to more than 200 stations.

At retail, Heatherly says that the label plans to price and position the new title. McCoy will be also visible via a Wrangler campaign that will feature posters of McCoy, Terri Clark, and Tracy Byrd. "They are going to put that poster up and have contests in 80% of their retail stores, which is probably 1,500 stores," McCoy says. "They will have a contest [with] a winner from the East and one from the West being flown out to the [Country Music Assn.] Awards and having dinner with us."

TV exposure is also a key part of the push. McCoy says the label would like to get him on as many programs as possible. "They tell me I do pretty good in front of the camera. I'm pretty quick, and I'm not left speechless."

McCoy feels he has delivered an album that is radio-friendly and has lots of appeal to consumers. "We think we found our little niche in radio, which is that positive attitude type of thing," McCoy says. "We looked for material like that for the album, because we know that radio has come to expect a certain sound... We play the game. A lot of years I wasn't in; I was warming the bench."

Among the cuts he recorded for the new album are a cover of the 1967 Casinos hit "Then You Can Tell Me Goodbye." "It's a wonderful song, and people my age have heard it before, because it's been cut a couple of times," he says. "It's a good song—a positive love song—and I've been associated with that kind of thing."

He also recut "Going, Going, Gone," which Bryan White recorded on his first album. "Bryan did a wonderful job," McCoy says. "For some reason, they decided not to come with a single on it... So we recut it. Nothing against Bryan, he's one of my favorite guys out there, but I think we've got a good rendition of it, and Atlantic likes it."

The new album also contains "Day-O," a song that combines a Caribbean flavor with a rap version of "The Beverly Hillbillies" theme. It has long been an audience favorite during McCoy's live shows. "We did it several years ago to get the crowds involved," McCoy says. "So many fans have asked me when I'm going to put it on an album. So we did it, and I think a lot of radio

stations are going to play it. Atlantic doesn't have any plans of releasing it as a single, but it will be a fun album cut for people to play."

McCoy says he wanted to be an established artist before recording a novelty tune. Another obstacle was licensing the song. "The people who have the rights to 'The Beverly Hillbillies'... said, 'We are going to make a movie, so we don't want you to use any of that.' That was a problem at the

time," McCoy says.

People will get the opportunity to hear McCoy's new material when he hits the road in May. Booked by William Morris, McCoy has a busy schedule through the summer and into the fall. "In the summertime, I'm out on my own doing fairs and festivals," McCoy says. "We've been working a few dates with John Michael and it looks like we are going to do that again in the fall."

## McGraw, Brooks & Dunn Up For 'Hats'

NASHVILLE—Tim McGraw and Brooks & Dunn lead with five nominations each in the 31st annual Academy of Country Music "Hat" awards.

Shania Twain is not far behind, with four nominations. Brooks & Dunn and Faith Hill will host the program, to be telecast by NBC April 24 from Los Angeles' Universal Amphitheatre. The producer is Dick Clark Productions Inc.

Following are the nominees in each category:

**Entertainer of the year:** Garth Brooks, Brooks & Dunn, Alan Jackson, Tim McGraw, Reba McEntire.

**Top vocal duet:** Baker & Myers, Brooks & Dunn, George Jones and Tammy Wynette, Shelby Lynne and Faith Hill, Dolly Parton and Vince Gill.

**Top male vocalist:** John Berry, Vince Gill, Alan Jackson, Tim McGraw, George Strait.

**Top new male vocalist:** Wade Hayes, David Lee Murphy, Bryan White.

**Top female vocalist:** Faith Hill, Patty Loveless, Reba McEntire, Pam Tillis, Shania Twain.

**Top new female vocalist:** Terri Clark, Shania Twain, Alison Krauss.

## DON EVERLY

(Continued from page 33)

Vegas in the '60s. "I had a lot of time on my hands when we were working out in Vegas," he says. "I didn't want to work there. I wanted to do other things—it was the middle of the '60s when a lot was happening in music, but I was stuck there."

"So, one day I went downtown to this theater; the Golden Horseshoe or something. I went in and sat down, and a curtain just off the bar opened up and there

was this country band. They did a whole set, and I was the only person in the place. I listened and applauded.

"After they finished, they came over to say hi. I said, 'Man, this is a really tough gig.' They said, 'Well, you know, the curtain opens automatically. We have to play.' So that's when I wrote the song 'I'm Tired Of Singing My Song In Las Vegas.' That is really a song that was written straight from the heart."

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

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

- 45 1969 (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM
- 23 ALL I WANT IS A LIFE (G.I.D. ASCAP/RoyalHaven, BMI) WBM
- 50 ALL OVER BUT THE SHOUTIN' (EMI, ASCAP/Princeton Street, ASCAP/EMI April, ASCAP/Of Music, ASCAP)
- 27 ALL YOU EVER DO IS BRING ME DOWN (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/AI Andersongs, BMI) HL
- 34 ALMOST A MEMORY NOW (WB, ASCAP/EMI April, ASCAP/EMI April, ASCAP/Stroudcaster, BMI)
- 2 THE BEACHES OF CHEYENNE (Old Boots, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM/HL
- 75 BEFORE HE KISSED ME (Starstruck Writers Group, ASCAP/EMI April, ASCAP)
- 29 BIGGER THAN THE BEATLES (Timbuk One, ASCAP/MRBI, ASCAP/Chickasaw Roan, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP) WBM
- 71 COUNTRY CRAZY (Square West, ASCAP/Howl'n' Hits, ASCAP/Longest Day, ASCAP/Great Cumberland, BMI/Fugue, BMI) WBM
- 41 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP)
- 37 COWBOY LOVE (EMI Tower Street, BMI/EMI Blackwood, BMI) HL
- 46 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Tokeco, BMI/Bill Green, BMI)
- 47 EVEN IF I TRIED (Tom Collins, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
- 63 EVERY TIME I GET AROUND YOU (N2 D, ASCAP/Old Desperados, ASCAP)
- 35 EVERY TIME MY HEART CALLS YOUR NAME (EMI Tower Street, BMI/EMI Blackwood, BMI) HL
- 73 GOD'S COUNTRY, USA (Careers-BMG, BMI/Floyd's Dream, ASCAP/BMG, ASCAP)
- 68 GONE (THAT'LL BE ME) (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
- 59 GRANDPA TOLD ME SO (Murray, BMI/Tom Collins, BMI) WBM
- 62 HANGIN' ON (Magnatone, ASCAP/Moraine, ASCAP)
- 28 HEADS CAROLINA, TAILS CALIFORNIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 12 HEART'S DESIRE (Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Parnell, BMI) HL
- 18 HEAVEN IN MY WOMAN'S EYES (Glitterfish, BMI/Carpad, BMI)
- 52 HOLDIN' ON TO SOMETHING (Kicking Bird, BMI/Thomahawk, BMI/Hamstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI/Tom Shapiro, BMI) WBM
- 6 HYPNOTIZE THE MOON (Galewood, BMI/Ensign, BMI/Zena, ASCAP) WBM/HL
- 38 IF I LOVED YOU (Sony/ATV Tree, BMI)
- 4 IF YOU LOVED ME (Sony/ATV Tree, BMI/Janice, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM/HL
- 31 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (Lion

Echo, BMI/Zomba, ASCAP) WBM

- 8 I KNOW SHE STILL LOVES ME (O-Tex, BMI/Hit Street, BMI) HL
- 9 I'LL TRY (WB, ASCAP/See Haw, ASCAP) WBM
- 42 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acuff-Rose, BMI) WBM
- 44 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WBM
- 33 IT MATTERS TO ME (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WBM/HL
- 72 IT'S MIDNIGHT CINDERELLA (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, BMI/A Hard Day's Write, BMI) WBM/HL
- 25 IT'S WHAT I DO (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) WBM
- 19 IT WORKS (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM/HL
- 16 IT WOULDN'T HURT TO HAVE WINGS (Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WBM
- 40 LIKE THERE AIN'T NO YESTERDAY (Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI) WBM
- 24 LONG AS I LIVE (Maypop, BMI/Wildcountry, BMI/Makin' Chevs, BMI/Wonderland, BMI/Will Robinsons, BMI)
- 58 LONG HARD LESSON LEARNED (Almo, ASCAP/Holmes Creek, ASCAP/Bienville, BMI) WBM
- 53 THE LOVE THAT WE LOST (MCA, ASCAP/Gary Burr, ASCAP/Acuff-Rose, BMI) WBM/HL
- 66 MEANT TO BE (Sony/ATV Tree, BMI/Chris Waters, BMI/Maypop, BMI/Wildcountry, BMI/Makin' Chevs, BMI)
- 65 MY HEART HAS A HISTORY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
- 10 NO NEWS (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group,

ASCAP/Mark D., ASCAP) HL

- 32 NOT THAT DIFFERENT (W.B.M., SESAC/K.T. Good, SESAC/Spofer, BMI) WBM
- 49 NOW THAT'S ALL RIGHT WITH ME (Songs Of PolyGram, BMI/Seven Angels, BMI) HL
- 36 OUT WITH A BANG (N2 D, ASCAP/Bnan's Dream, ASCAP)
- 69 PARADISE (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Murray, BMI) WBM/HL
- 21 READY, WILLING AND ABLE (DanceCatcher, ASCAP/Little Gila Monster, ASCAP/Moon Catcher, BMI/Son Of Gila Monster, BMI) WBM
- 55 REDNECK SON (PolyGram Int'l, ASCAP/Jacque Remembers, ASCAP)
- 56 REMEMBER THE RIDE (Sony/ATV Cross Keys, ASCAP/Major Bob, ASCAP) WBM/HL
- 54 RING ON HER FINGER, TIME ON HER HANDS (Sony/ATV Tree, BMI/Egypt Hollow, BMI/My Choy, BMI/Copyright Management, ASCAP) HL
- 26 THE RIVER AND THE HIGHWAY (Housenotes, BMI/New Don, ASCAP/New Hayes, ASCAP)
- 67 'ROUND HERE (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Club Zoo, BMI) CLM
- 57 SHE GOT WHAT SHE DESERVES (Criterion, ASCAP/Esodilla, BMI/Bobby Fischer, ASCAP/Songs In Black Ink, SESAC/CMI, SESAC)
- 60 SHE NEVER LOOKS BACK (Mighty Nice, BMI/Laudersongs, BMI/Warner Source, SESAC/Dynia Jam, SESAC) WBM
- 30 SHE'S GOT A MIND OF HER OWN (Irving, BMI/New Hayes, ASCAP/New Don, ASCAP) WBM
- 70 SOMEDAY (Murray, BMI/Top Of The Levy, BMI/On The Wall, BMI/Copyright Management, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
- 20 SOMEONE ELSE'S DREAM (Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM

- 14 SOME THINGS ARE MEANT TO BE (Nocturnal Eclipse, BMI/Michael Garvin, BMI/Ensign, BMI/BMG-Careers, BMI) HL
- 48 STANDING TALL (EMI Blackwood, BMI/Ben Peters, BMI) HL
- 39 TEN THOUSAND ANGELS (Island Bound, ASCAP/Famous, ASCAP/Phar Five, BMI) HL
- 64 TIME MARCHES ON (Sony/ATV Tree, BMI)
- 5 TO BE LOVED BY YOU (MCA, ASCAP/Gary Burr, ASCAP/Almo, ASCAP/Bro Blues, ASCAP) WBM/HL
- 7 TOO MUCH FUN (Hamstein Stroudavarious, ASCAP/Curtis Wright, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM
- 74 TREAT HER RIGHT (Intergrity's Hosanna!, ASCAP/Lensongs, ASCAP/Blonde Hair, BMI)
- 3 WALKIN' AWAY (Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WBM
- 17 WHAT DO I KNOW (Starstruck Angel, BMI/EMI Blackwood, BMI/Sony/ATV Cross Keys, ASCAP/Ali Around Town, ASCAP) WBM/HL
- 43 WHO'S THAT GIRL (Careers-BMG, BMI/Zomba, BMI/G.I.D., ASCAP) WBM/HL
- 15 WILD ANGELS (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Sony/ATV Tree, BMI) WBM/HL
- 22 WITHOUT YOUR LOVE (Mighty Nice, BMI/AI Andersongs, BMI/Blue Water, BMI/Almo, ASCAP) WBM
- 51 YEARS FROM HERE (Zomba, ASCAP/Dixie Stars, ASCAP/Zomba, BMI/Turnover, BMI) WBM/HL
- 1 YOU CAN FEEL BAD (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Mighty Nice, BMI/Blue Water, BMI) WBM/HL
- 61 YOU'D THINK HE'D KNOW ME BETTER (Lonesome Dove, BMI/Ensign, BMI)
- 11 YOU GOTTA LOVE THAT (Almo, ASCAP/Barnatuck, ASCAP/Irving, BMI/Hyabama, BMI) WBM
- 13 YOU WIN MY LOVE (Zomba, ASCAP) WBM

# Brazilian Music Fans Keep Up Online

**BRAZIL ONLINE:** Brazil's hyper-rich music scene has gone online. Up-to-date magazine debuted on the Internet Feb. 1 as a Portuguese- and English-language information source featuring articles, interviews, album reviews, and a glossary of Brazilian musical idioms.

The first issue sported an interview with **João Bosco**, who recently put out a fabulous album, "Dá Licença Meu Senhor" (Sony Brazil); a review of **Maria Bethânia's** longform video "Maria Bethânia Ao Vivo" (PolyGram Brasil); and articles about veteran artist **Wilson Simonal** and newcomer **Chico César**.

According to editor **Walter de Silva**, the magazine's objective is to cover the many facets of Brazilian music. "Not even Brazilians know that an average of 120 albums are released here monthly, 60 of them by Brazilian artists," says de Silva. "We want to give a broader exposure to [Brazilian] artists."



by John Lannert

The magazine's address is [www.brmusic.com/uptodate/](http://www.brmusic.com/uptodate/).

**CONFERENCE UPDATE:** The showcase lineups are set for Billboard's seventh annual International Latin Music Conference, slated for Apr. 29-May 1 at the Hotel Inter-continental in Miami. Following are the participating acts in alphabetical order: Please note that Sony and RMM will feature two acts in their allotted performance slots.

• April 29 showcase, sponsored by AmericDisc: Aterciopelados, Ariola/

BMG; DLG, Sir George/Sony, and Shakira, Sony Discos; La Portuaria, EMI Argentina; **Bobby Pulido**, EMI Latin; **Nydia Rojas**, Arista-Texas; and **Soraya**, PolyGram Latino.

• April 30 showcase, sponsored by ASCAP: **Pepe Alva**, unsigned; the **Barrio Boyzz**, EMI Latin; **La Diferenzia**, Arista-Texas; **Puya**, unsigned; and **Super Cuban All-Stars**, RMM, and **3-2 Get Funky**, Soho/RMM.

In related conference news, EMI Latin rising Tejano star **Pete Astudillo** has been confirmed for the "Writers In The Round" acoustic set for singer/songwriters. Astudillo's hit album "Como Te Extraño" and its smash title track reached the top 10 of The Billboard Latin 50 and Hot Latin Tracks charts. Astudillo's publishing activities are handled by his own publishing company, Peace Rock Music. Warner/Chappell Music Publishing is sponsoring "Writers In The Round."

Astudillo will also sit in on "The State Of Tejano Music." Joining him will be his songwriting partner, **A.B. Quintanilla III**, brother of Selena. The sought-after producer has formed a record label, Phat Kat Groove, which will be distributed by EMI Latin. Phat Kat's first release, due March 27, is "Quién Dime Quién" by Tejano act **Escalo Frío**.

Also signed to Quintanilla's imprint is **Boricua Soul**, a vocal duet of former **Zafra Negra** singers **Johnny Rodriguez** and **Zakis Malavé**.

What's more, Quintanilla has been named executive producer of the soundtrack to the upcoming biopic of his

(Continued on page 41)

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### LATIN TRACKS A-Z

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

32	AMANECI EN TUS BRAZOS (BMG Songs, ASCAP)
1	AMOR (Fononmusic, SESAC)
4	ANIMAL (Vander, ASCAP)
11	COMO TE EXTRANO (A.Q.I.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
35	COQUETA (Editora Esperanza, SESAC)
14	DESVELADO (Copyright Control)
40	DISCULPAME (Copyright Control)
36	DOS TRAIIONES (Mas Latin, SESAC)
38	EL RELOJ CUCU (Copyright Control)
28	EL TIBURON (Juan Y Nelson, ASCAP)
30	ENTRE TU CUERPO Y EL MIO (Nueva Era, ASCAP)
31	ERES ASI (Famous, ASCAP/Insignia, ASCAP)
22	ESO ME GUSTA (Vander, ASCAP)
5	ES POR TI (FIPP, BMI)
26	ESTOY AQUI (Copyright Control)
39	ESTOY ENAMORADO (FIPP, BMI/PSO Ltd., ASCAP)
3	EXPERIENCIA RELIGIOSA (Unimusic, ASCAP/Fononmusic, SESAC)
6	HAY QUE PONER EL ALMA (EMOA, ASCAP)
7	JUAN SABOR (J. Faries, BMI)
20	LA CARRETERA (Copyright Control)
12	LA ZAMBITA (Fononmusic, SESAC)
37	LOS HOMBRES NO DEBEN LLORAR (Vander, ASCAP)
25	MALA MUJER (Solmar Music, SESAC)
18	MANDAME FLORES (AY, AY, AY) (Striking, BMI)
8	ME ASUSTA PERO ME GUSTA (Fononmusic, SESAC)
27	ME ENAMORE (De Luna, BMI)
33	MI BENDITA TIERRA (BMG Songs, ASCAP)
10	MUNDO DE AMOR (Zomba Golden Sander, ASCAP)
13	NADA CONTIGO (LA BANQUETA) (Vander, ASCAP)
15	NO LLORARE POR TI (Solmar, SESAC)
24	NO PUDE DETENER MI LLANTO (Edimonsa, ASCAP)
23	NO PUEDO MAS (Jam Entertainment, BMI)
9	POR AMOR A MI PUEBLO (Mas Latin, SESAC)
29	QUE ME RECOMIENDAS (El Camino, BMI)
21	QUIERO Y NECESITO (Vander, ASCAP)
19	TE APROVECHAS (Copyright Control)
17	TU COMO ESTAS (Copyright Control)
34	TU NO TIENES CORAZON (720, BMI/Tohui, ASCAP)
2	UN MILLON DE ROSAS (Mafiola, ASCAP/Larrinaga, ASCAP)
16	VAMOS AMARLA LOS DOS (Vander, ASCAP)

# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
<b>*** No. 1 ***</b>					
1	1	1	10	<b>CRISTIAN</b> MELODY/FONOVISIA	<b>AMOR</b> D.FREIBERG (C.CASTRO)
2	2	2	10	<b>LA MAFIA</b> SONY	<b>UN MILLON DE ROSAS</b> M.LICHTENBERGER JR. (A.LARRINAGA B.LARRINAGA)
3	3	3	7	<b>ENRIQUE IGLESIAS</b> FONOVISIA	<b>EXPERIENCIA RELIGIOSA</b> R.PEREZ-BOTLA (C.GARCIA ALONSO)
4	4	7	5	<b>BRONCO</b> FONOVISIA	<b>ANIMAL</b> BRONCO (J.GUADALUPE ESPARZA)
5	9	14	8	<b>JON SECADA</b> EMI LATIN	<b>ES POR TI</b> E.ESTEFAN JR. (J.SECADA (A.CASAS) (K.SANTANDER)
6	6	9	6	<b>VICTOR MANUELLE</b> SONY	<b>HAY QUE PONER EL ALMA</b> S.GEORGE (D.ALFANNO)
7	5	4	8	<b>LA TROPA F</b> EMI LATIN	<b>JUAN SABOR</b> J.FARIES (J.FARIES)
8	11	6	7	<b>ANA BARBARA</b> FONOVISIA	<b>ME ASUSTA PERO ME GUSTA</b> A.PASTOR (J.NAZARI)
9	8	5	9	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVISIA	<b>POR AMOR A MI PUEBLO</b> M.A.SOLIS (M.A.SOLIS, M.MARQUIN)
10	12	12	7	<b>LOS TUCANES DE TIJUANA</b> ALACRAN/EMI LATIN	<b>MUNDO DE AMOR</b> S.FELIX (M.QUINTERO LARA)
11	7	8	23	<b>PETE ASTUDILLO</b> EMI LATIN	<b>COMO TE EXTRANO</b> A.B.QUINTANILLA III (A.B.QUINTANILLA III) (PASTOR)
12	15	16	3	<b>FITO OLIVARES</b> FONOVISIA	<b>LA ZAMBITA</b> F.OLIVARES (F.OLIVARES)
13	18	17	4	<b>LOS TIRANOS DEL NORTE</b> FONOVISIA	<b>NADA CONTIGO (LA BANQUETA)</b> J.MARTINEZ (F.COCHADO BRAMBIL)
14	17	15	8	<b>BOBBY PULIDO</b> EMI LATIN	<b>DESVELADO</b> E.TIZONDO (J.AVENA)
15	16	24	3	<b>LOS DINNOS AURIOS</b> FONOVISIA	<b>NO LLORARE POR TI</b> A.MITCHELL (A.SOLIS)
				<b>*** AIRPOWER ***</b>	
16	29	27	4	<b>MANDINGO</b> FONOVISIA	<b>VAMOS AMARLA LOS DOS</b> J.GUADALUPE ESPARZA (J.GUADALUPE ESPARZA)
				<b>*** AIRPOWER ***</b>	
17	28	26	4	<b>DOMINGO QUINONES</b> RMM	<b>TU COMO ESTAS</b> C.SOTO D.QUINONES (G.MARQUEZ)
18	20	29	8	<b>SPARX</b> FONOVISIA	<b>MANDAME FLORES (AY, AY, AY)</b> T.MORRIS (L.ANTONIO)
				<b>*** AIRPOWER ***</b>	
28	<b>NEW</b>	1		<b>GRUPO LIMITE</b> POLYGRAM LATINO	<b>TE APROVECHAS</b> J.CARBILLO (M.ASSIS)
20	10	18	4	<b>JULIO IGLESIAS</b> SONY	<b>LA CARRETERA</b> R.ARCUSA (R.LIVI) (R.FERRI)
21	14	19	7	<b>JOSE MANUEL FIGUEROA</b> FONOVISIA	<b>QUIERO Y NECESITO</b> J.SEBASTIAN (J.SEBASTIAN)
22	22	13	9	<b>PESADO</b> FONOVISIA	<b>ESO ME GUSTA</b> J.ALFARO (J.GUADALUPE ESPARZA)
23	24	23	16	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	<b>NO PUEDO MAS</b> T.NINE (J.BELLO)
24	19	20	7	<b>LOS REHENES</b> FONOVISIA	<b>NO PUDE DETENER MI LLANTO</b> NOT LISTED (J.TORRES S.GUIMAN)
25	23	21	7	<b>INDUSTRIA DEL AMOR</b> FONOVISIA	<b>MALA MUJER</b> A.MITCHELL (A.RAMIREZ R.VERDUZCO)
26	27	—	2	<b>SHAKIRA</b> SONY	<b>ESTOY AQUI</b> L.F.OCHOA S.MEBARAK (L.F.OCHOA S.MEBARAK)
27	25	—	2	<b>BANDA PACHUCO</b> FONOVISIA	<b>ME ENAMORE</b> A.DE LUNA (J.CORRAL)
28	<b>NEW</b>	1		<b>EXTERMINADOR</b> FONOVISIA	<b>EL TIBURON</b> J.VALENCIA (J.WILSON N.ZAPATA PDE.JESUS)
29	<b>NEW</b>	1		<b>POLO URIAS</b> FONOVISIA	<b>QUE ME RECOMIENDAS</b> P.URIAS (J.ARMENDAS)
30	<b>NEW</b>	1		<b>MILLY Y LOS VECINOS</b> TROPIC SUN/IMP/SONY	<b>ENTRE TU CUERPO Y EL MIO</b> R.VAZQUEZ (G.MARQUEZ)
31	32	30	9	<b>THE BARRIO BOYZZ</b> SBK/EMI LATIN	<b>ERES ASI</b> K.C.PORTER (M.FLORES)
32	13	10	15	<b>LUIS MIGUEL</b> WEA LATINA	<b>AMANECI EN TUS BRAZOS</b> J.MIGUEL K.CIBRIAN (J.A.JIMENEZ)
33	30	35	9	<b>JUAN GABRIEL</b> AROLA/BMG	<b>MI BENDITA TIERRA</b> JUAN GABRIEL (JUAN GABRIEL)
34	<b>RE-ENTRY</b>	3		<b>LA DIFERENZIA</b> ARISTA-Texas/BMG	<b>TU NO TIENES CORAZON</b> R.MORALES M.MORALES (R.CASTILLO M.C.SPINOSA)
35	26	22	12	<b>INTOCABLE</b> EMI LATIN	<b>COQUETA</b> J.AYALA (J.PACULA)
36	<b>NEW</b>	1		<b>EZEQUIEL PENA</b> FONOVISIA	<b>DOS TRAIIONES</b> M.A.SOLIS (M.A.SOLIS)
37	<b>NEW</b>	1		<b>PEDRO FERNANDEZ</b> POLYGRAM LATINO	<b>LOS HOMBRES NO DEBEN LLORAR</b> H.PATRON (M.ZAN PAULINERA P.AVILA)
38	40	—	2	<b>MANA</b> WEA LATINA	<b>EL RELOJ CUCU</b> FHERA GONZALES (QUINTANA J.FHER)
39	31	—	2	<b>DONATO &amp; ESTEFANO</b> SONY	<b>ESTOY ENAMORADO</b> DONATO, ESTEFANO, C.NIFTO (DONATO, ESTEFANO)
40	<b>NEW</b>	1		<b>ALEX D'CASTRO</b> POLYGRAM RODVEN	<b>DISCULPAME</b> V.URRUTIA (R.VIZUETI)

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

# BILLBOARD'S 7TH ANNUAL LATIN MUSIC CONFERENCE & AWARDS SHOW

APRIL 29 - MAY 1, 1996

THE HOTEL INTER-CONTINENTAL,  
MIAMI

### Featured Speakers & Topics Include:

- Keynote Address by RALPH PEER, Chairman/CEO, peermusic,
- "Contracts & Negotiations: Navigating the Legal Waters of the Latin Music Industry"
- "The State of Tejano Music"
- "Writers in the Round" sponsored by Warner/Chappell Music, Inc. featuring ... Victor Victor (BMG) Fernando Osorio (Warner/Chappell) Mary Lauret (peermusic) .... and others!!

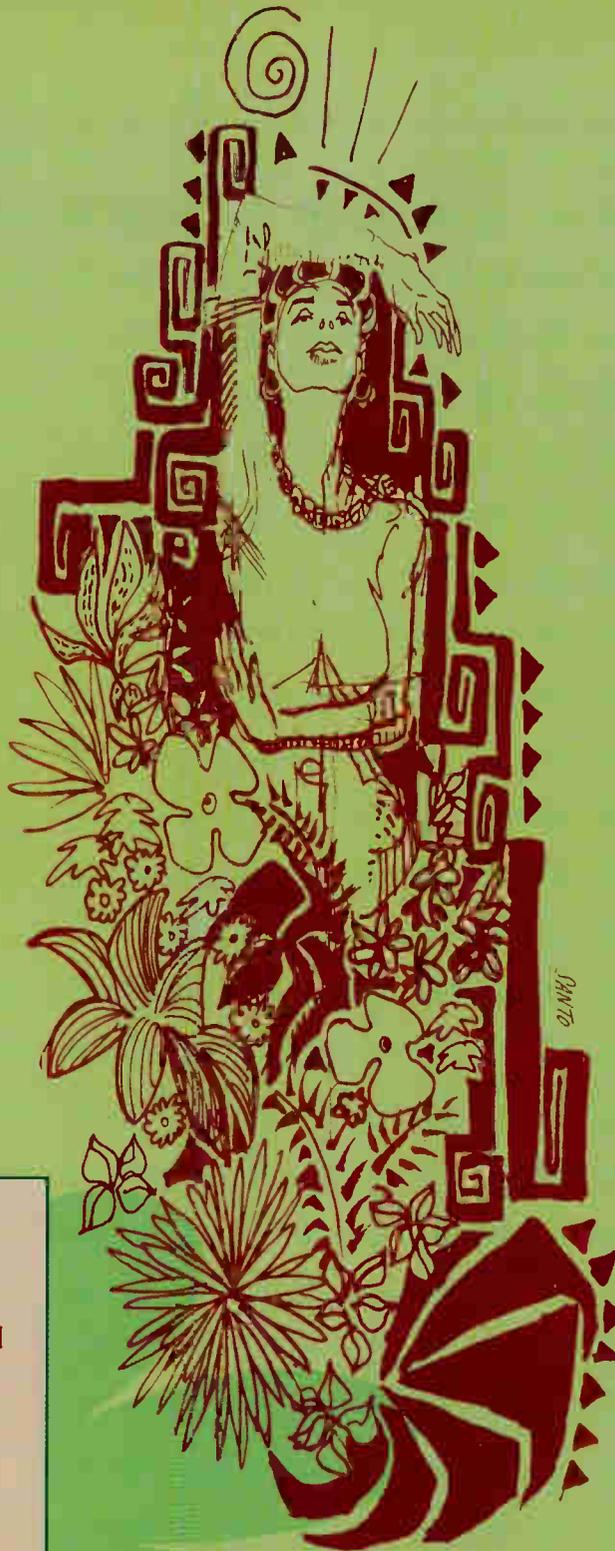
### Live Artist Showcases & Highlights

- Brunch at the Hard Rock Cafe
- Opening Night Party with Live Artist Showcases sponsored by AMERIC Disc
- An evening of Live Artist Showcases sponsored by ASCAP "ASCAP's Best Kept Secrets"
- Billboard's Star-Studded Latin Music Awards at the historic Gusman Center for the Performing Arts.
- Billboard's Latin Music Hall of Fame inductee **Juan Gabriel**, celebrating his 25th Anniversary.
- "El Premio" Billboard's Lifetime Achievement Award
- Selena Spirit of Hope Award

### Performances include:

Soraya (PolyGram) Shakira (Sony Discos)  
DLG (Sony Discos) Nydia Rojas (Arista Texas)  
Aterciopelados (BMG) Bobby Pulido (EMI Latin)  
and many more ....

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### Registration Information

- \$265.00  
Early Bird Special -- must be postmarked by March 15th
- \$305.00  
Pre-Registration -- must be postmarked by April 15th
- \$350.00  
Full Registration -- After April 15th and walk-up

### Contact Information

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

### For Spanish Inquiries:

Angela Rodriguez,  
Latin Marketing Manager  
(305) 441-7976 PH • (305) 441-7689 FAX

### Hotel Accommodations

Hotel Inter•Continental  
100 Chopin Plaza, Miami, Fl. 33131  
For reservations call 305-577-1000  
Room rate \$120.00 single or double. To insure room, please make reservation by April 6th and state that you're with the **Billboard Latin Music Conference.**

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.

## London Touts Its 'Young Virtuosos'

### Bell And Gheorghiu Are Part Of New-Artist Campaign

**YOUNG VIRTUOSOS:** London Records has decided that a label cannot live by Pavarotti and Bartoli alone and is launching a recognition campaign for four relatively young artists on the label: sopranos **Angela Gheorghiu** and **Renee Fleming**, violinist **Joshua Bell**, and pianist **Jean-Yves Thibaudet**. "This is the year to try to push these artists to the forefront," says **Greg Barbero**, VP of London.



GHEORGHIU

"It's the key to our future success as a label." The first emphasis of the "Young Virtuosos" campaign is an informational mailing to the PolyGram distribution network offering an in-depth introduction to these "breaking" performers, who are all aged 35 or younger.

London is also setting up dedicated lines of communication with radio and retail for its "Fab Four." The label has engaged a consultant who will work exclusively with approximately 200



by Heidi Waleson

radio stations, ensuring that they receive discs, setting up promos, and facilitating interviews. "It's time for us to take radio more seriously," Barbero says. A "persistent" PR firm has been engaged to contact 60-80 retailers directly twice a month to foster grassroots interest. The firm will arrange for retailers to talk to artists, give away tickets, and encourage in-store play. The full gamut of marketing tools—including CD samplers, videos, and brochures—will support the campaign. "It's not splashy megabucks spending," Barbero says. "But if you haven't got the grassroots, as soon as the bucks go away, so do the sales."

The campaign kicks off with former

prodigy **Bell**, whose recording of **Kreisler** pieces was released March 12, and focuses on **Bell's** U.S. tour, particularly from the end of March through the end of May. **Fleming's** next recording, **Mozart** arias with **Sir Charles Mackerras**, is due in September; the soprano also has some tour dates, as well as performances in "Cosi Fan Tutte," at the Met in the fall. **Thibaudet** has a complete **Debussy** "Préludes" coming out in the fall or early 1997 and a major tour next spring.

London has **Bartoli-style** hopes for **Gheorghiu**, who has already generated considerable interest: A visit to the U.S. last fall generated press coverage, as will her performances in the Met's "La Bohème" with her real-life partner, tenor **Roberto Alagna**, beginning April 10. Product is coming out fast to support those hopes. **Gheorghiu's** debut solo record, featuring French and Italian opera arias with orchestra, was recorded in December and will be out April 16; not surprisingly, it will include two cuts from "Bohème."

The soprano will return to the Met for several roles in the fall; if one of them is **Violetta**, London will issue a highlights disc from her recent "Traviata" recording with **Sir Georg Solti** (which was the company's second best-selling opera in the U.S. last year, after "La Clemenza Di Tito" with **Christopher Hogwood** and **Bartoli**).

The **Gheorghiu** push should continue beyond the "Young Virtuosos" campaign. "We hope to have the grassroots in place so we can graduate to a bigger campaign with radio and some print ads," says **Barbero**.

**FRONT-LOADED:** Sony Classical is putting together an all-star **Beethoven's** Ninth Symphony project, to be recorded in early April in Salzburg, Austria, and released in September. **Jane Eaglen**, **Ben Heppner**, **Bryn Terfel**, and **Waltraud Meier** will solo with the **Berlin Philharmonic** conducted by **Claudio Abbado**.

As for some of Sony's U.S.-based artists: **Esa-Pekka Salonen** and the **Los Angeles Philharmonic** are recording film music by **Bernard Herrmann** for June release. On Monday (18), those forces can be heard on their newest CD, an all-Lutoslawski disc, featuring the composer's Symphony No. 2, his Piano Concerto (performed by **Paul Crossley**), and the world-premiere recording of "Chantefleurs Et Chantefables," with the luminous voice of soprano **Dawn Upshaw**. **Salonen** and the **L.A. Philharmonic** will perform in New York during the week of Monday (18); one of their dates is an **Alice Tully Hall** concert of the orchestra's new music ensemble that will include the premiere of the maestro's composition "Floof."

**DELIGHTFUL DURUFLÉ:** **Michel Piquemal** and the **Ensemble Vocal Michel Piquemal** were named vocal ensemble of the year at the third **Victoires de la Musique Classique** awards ceremony Feb. 6 in Paris for their recording of the complete sacred music and organ music of **Maurice Duruflé** on two discs for **Naxos**. The "Requiem" is particularly lovely.

## Billboard FOR WEEK ENDING MARCH 23, 1996

Top New Age Albums™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	
			ARTIST	
1	1	14	★ ★ NO. 1 ★ ★ THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS. 10 weeks at No. 1	ENYA
2	2	224	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
3	3	104	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
4	4	46	BY HEART WINDHAM HILL 11164 HS	JIM BRICKMAN
5	5	54	LIVE AT RED ROCKS ● GTS 528754	JOHN TESH
6	9	2	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
7	8	3	A THOUSAND PICTURES HIGHER OCTAVE 7084 HS	CRAIG CHAQUICO
8	7	152	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
9	6	72	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
10	10	302	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
11	11	8	VOICES ATLANTIC 82853/AG	VANGELIS
12	12	35	AN ENCHANTED EVENING DOMO 71005 HS	KITARO
13	17	22	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
14	15	22	TEMPEST NARADA 63035	JESSE COOK
15	16	28	BELOVED NARADA 64009	DAVID LANZ
16	18	40	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
17	20	98	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
18	19	4	HIDDEN BEAUTY: THE EVOLUTION OF SOUND NARADA 63922	VARIOUS ARTISTS
19	21	3	HINTERLAND DISCOVERY 77033	STRANGE CARGO
20	RE-ENTRY		I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI
21	RE-ENTRY		MONTEREY NIGHTS GTS 528748	JOHN TESH
22	24	52	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT + LUNA NEGRA
23	22	130	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
24	23	113	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
25	25	72	ACOUSTIC PLANET HIGHER OCTAVE 7070 HS	CRAIG CHAQUICO

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

## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
1	1	65	★ ★ NO. 1 ★ ★ SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED 38 weeks at No. 1
2	2	105	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
3	5	21	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
4	6	80	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
5	4	25	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98) HS	A PORTRAIT
6	7	287	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/16.98)	IN CONCERT
7	3	2	SAN FRANCISCO SYMPHONY ORCH. (TILSON THOMAS) RCA 68288 (9.98/15.98)	PROKOFIEV: ROMEO AND JULIET
8	9	2	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 907156 (13.98/18.00)	MIRACLES OF SANT'IAGO
9	8	34	SAINT PAUL CHAMBER ORCH. (MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC
10	14	4	EMANUEL AX, YO-YO MA & FRIENDS SONY CLASSICAL 61964 (9.98 EQ/15.98)	SCHUBERT: TROUT QUINTET
11	10	10	YO-YO MA SONY CLASSICAL 67173 (9.98 EQ/15.98)	DVORAK: CELLO CONCERTO
12	12	42	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/16.98)	ADAGIO
13	15	2	DAWN UPSHAW NONESUCH 79364 (15.97)	WHITE MOON
14	11	18	ANTHONY WAY/STANISLAS SYREWICZ LONDON 448165 (10.98 EQ/16.98)	THE CHOIR
15	13	4	JULIAN LLOYD WEBBER PHILIPS 442426 (10.98 EQ/16.98)	LULLABY

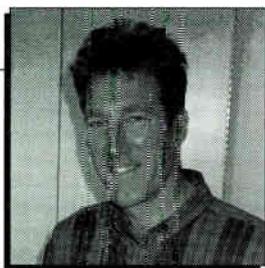
## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
1	1	22	★ ★ NO. 1 ★ ★ LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD 13 weeks at No. 1
2	2	7	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
3	3	16	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
4	NEW		PLACIDO DOMINGO SONY CLASSICAL 46436 (9.98 EQ/15.98)	THE MAN OF LA MANCHA
5	5	46	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
6	4	42	VANESSA-MAE ANGEL 55089 (10.98/15.98) HS	THE VIOLIN PLAYER
7	6	40	VARIOUS ARTISTS LONDON 444460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2
8	8	111	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
9	15	69	THE CHIEFTAINS RCA VICTOR 61490 (9.98/15.98)	THE CELTIC HARP
10	9	4	LONDON SYMPHONY (WILLIAMS) DCC COMPACT CLASSICS DZS-090 (16.98/39.98*)	RAIDERS OF THE LOST ARK
11	7	27	KATHLEEN BATTLE SONY CLASSICAL 68473 (9.98 EQ/15.98) HS	SO MANY STARS
12	13	115	JOHN WILLIAMS/ITZHAK PERLMAN ● MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
13	10	15	BOSTON POPS (WILLIAMS) SONY CLASSICAL 68419 (9.98 EQ/15.98)	WILLIAMS ON WILLIAMS
14	12	4	CINCINNATI POPS (KUNZEL) TELARC 80405 (10.98/15.98)	ANDREW LLOYD WEBBER
15	14	154	VARIOUS ARTISTS LONDON 440100 (11.98 EQ/16.98)	PAVAROTTI & FRIENDS

## TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
1	1	52	★ ★ NO. 1 ★ ★ VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC 21 weeks at No. 1
2	2	54	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
3	3	79	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
4	11	7	VARIOUS ARTISTS LASERLIGHT 15639 (4.98/5.98)	TOP 10 OF CLASSICAL MUSIC
5	5	23	VARIOUS ARTISTS INFINITY DIGITAL 57241 (4.98 EQ)	TCHAIKOVSKY: BALLET SUITES
6	8	10	BUDAPEST PHILHARMONIC ORCHESTRA (SANDOR) LASERLIGHT 15606 (4.98/5.98)	GERSHWIN: RHAPSODY IN BLUE
7	RE-ENTRY		THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
8	RE-ENTRY		VARIOUS ARTISTS PHILIPS 446377 (5.98 EQ/10.98)	MOZART FOR YOUR MIND
9	RE-ENTRY		VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
10	10	4	VARIOUS ARTISTS LASERLIGHT 686 (4.98/5.98)	MEDITATION: VOL. 1
11	4	9	VARIOUS ARTISTS INFINITY DIGITAL 61975 (4.98 EQ)	PASSION FOR BEETHOVEN
12	13	3	BERLIN SYM. (WOHLERT) LASERLIGHT 15633 (4.98/5.98)	TCHAIKOVSKY: BALLET SUITES
13	9	2	VARIOUS ARTISTS LASERLIGHT 15638 (4.98/5.98)	TOP 10 ROMANTIC CLASSICS
14	7	15	VARIOUS ARTISTS INFINITY DIGITAL 64373 (4.98 EQ)	CHOPIN: PIANO SONATAS; NOCTURNES
15	RE-ENTRY		VIENNA PHILHARMONIC (KLEIBER) DG 447400 (10.98 EQ)	BEETHOVEN: SYMPHONIES NOS. 5 & 7

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



by Jim Macnie

**GIVE 'N TAKE:** These days, many young bandleaders try their hand at a variety of lineups. Saxophonists surround themselves with other hornmen or go it alone with a trio. Bassists make solo records and perform duets with vibists. Following fancies and expressing options is a common occurrence in jazz. Yet pianist **Jacky Terrasson** is resolute about recording in a trio set-up, with bass and drums at his side. In doing so, he deeply understands his strengths.

Terrasson's extraordinary new "Reach," his second outing for the Blue Note label, is leaping up the Top Jazz Albums chart. It debuted at No. 13 for the week ending March 9; this week it sits at No. 24. Its stature is a bit of a surprise. Though laden with enticing melodies, "Reach" is hardly a commercial venture in the standard use of the term. It is, in fact, art, full of the sublime bandying and deep subtleties that are the essence of jazz. Generating those exchanges and nuances is part of the reason the pianist is so staunch about sustaining a trio.

"The more people on stage, the less space there is for sound," Terrasson says. "The music becomes saturated. I feel the freest in a trio; I like the concept of playing together with the musicians. This band is not about when I take a solo they accompany me, and when [bassist] **Uganna Okegwo** takes a solo we accompany him; it's about constant interplay. That's what's going on."

Terrasson's weeklong Village Vanguard stint in New York at the end of February underscored that notion. The start of a world tour to spotlight the "Reach" material, it made obvious the level of concord the unit is capable of attaining. That's quite an achievement, given that the shows marked the state-side debut of new drummer **Clarence Penn**. **Leon Parker**, the drummer who helped craft the trio's sound since mid-

1993, is no longer on board the Terrasson ship.

"I wanted to change the personality of the band," explains the pianist. "And I didn't want another **Leon Parker**. He was unique and great—very much a percussionist, that **Leon**. We made interesting music together. But I was hearing something different. **Leon** had the smaller drum set; **Clarence** plays a full kit plus extra pieces. His sonic palette is wider."

Terrasson's travels should widen his already sizable public persona. March 27-30 he plays Jazz at the Bistro in St. Louis; April 9-14 finds him at Catalina's in Los Angeles. From there, the threesome goes to Japan. An NPR radio profile is scheduled to air sometime this month.

It's somewhat fitting that the only other piano-trio disc on the Top Jazz Albums chart is equally exploratory: **Keith Jarrett's** "At The Blue Note: Saturday June 4th, 1994 1st Set" (ECM). And it's predictable that **Cyrus Chestnut**, another pianist known for dazzling trio work, will join the pair when "Earth Stories" is issued by Atlantic March 26. Unlike his last two releases, this disc has Chestnut augmenting his threesome with a few killer solo tracks as well as tunes with a horn section consisting of trumpeter **E.J. Allen**, alto saxophonist **Antonio Hart**, and tenor saxophonist **Steve Carington**.

**YIN/YANG:** Mainstream alto sax expert **Bobby Watson** has gone electric on his newish Kokopelli release, "Urban Renewal," which uses a variety of rhythms with funk influences. Maybe that balances the fact that longtime fusion practitioner **Joe Sample** has basically unplugged for his latest Warner Bros. disc, "Old Places Old Faces." The keyboardist sustains his groomed demeanor; but sounds more rousing than he has in years. Here's to the power of modification. Sample plays Cambridge, Mass.'s Regatta Bar April 23-24.

**SHOTS:** **Eugene Gologursky's** striking photographs of jazz musicians have earned his work a place at The New York Times, down beat, and other publications. A retrospective of his pieces from 1995 will hang at New York's Iridium club through April 12.

## LATIN NOTAS

(Continued from page 38)

mega-star sister. The soundtrack is expected to be released on Selena's longtime label, EMI Latin.

Among Quintanilla's recent studio projects are a remix of "No Quiero Saber" by Selena and the production of "Todo Es Posible" by EMI Latin artist **Thalia**. Both tracks will be included on EMI Latin's Spanish-language Olympic album "Voces Unidas," set to drop May 14.

Elsewhere, three industry players have been confirmed for the panel "Contracts And Negotiations: Navigating The Legal Waters Of The Latin Music Industry." They are **Jorge Pinos**, VP, international department, William Morris Agency; **Marusa Reyes**, president, Arrabal Y Cia., and **Marc Stollman**, partner, Stollman & Stollman.

**STATESIDE BRIEFS:** Sony Discos has named **Marco Antonio Rubí** director of A&R. He was VP/general director of Melody Records... MTV Latino has tapped Argentine supermodel **Valeria Mazza** to host "Fashion MTV," a half-hour show modeled on MTV's "House Of Style." Scheduled to air every three months, "Fashion MTV" is slated to make its debut Saturday (23)... **Diane Almodovar** has been promoted to senior director, Latin music, at BMI. Almodovar was director, Latin music.

**PEDRO'S FAMILY:** **Pedro Fernán-**

**dez's** crowd-pleasing concert Feb. 10 at the 5,000-seat Grand Olympic auditorium in Los Angeles transformed the venue from a chilly, half-full facility into a friendly family room that was warmed considerably by the fervent cheers and applause of Fernández's fans.

Fernández, who mostly performed ranehera standards, was aided by the excellent vocals and musicianship of opening act **Mariachi Sol De México**. Halfway through his set, Fernández upped the emotional pitch of his admirers by performing his current hit ballad, "Quien," taken from his latest self-titled effort on PolyGram Latino, and "La Mochila Azul," which goes back to his days as a child star.

Promising EMI Latin singer **Graciela Beltrán** opened with a politely received show that found her performing with Mariachi Sol De México. The big-voiced singer later linked up with **Banda La Movida** to belt out festive banda numbers from her hit 1995 album "Tesoro."

Dressed in a royal-blue mariachi jacket and miniskirt decorated with strands of silver beads, the 21-year-old vocalist traded her youthful and casual image as a banda singer for a sophisticated persona that she still seems to be growing into.

Despite the set's upbeat tempo and Beltrán's inviting voice, the crowd was low-key, even during her most popular

songs, such as "Tesoro" and "Hasta Que Amanezca."

**CHILE NOTAS:** The country's national guard, Carabineros de Chile, has filed a slander complaint in a Santiago court against **Alerce/Sony's Panteras Negras**, alleging that the lyrics from the rap/rock group's song "Guerra En Las Calles" (War In The Streets) "gravely damage" the image of the law-enforcement group. **Panteras Negras** front man **Eduardo Meneses** says, "We are exercising our right to voice an opinion. When simple people like ourselves criticize something, we do it in a spirit of making things better. If what we have said is a lie, we would apologize."

Warner Mexico torch singer **Myriam Hernández** is cutting a duet with '50s pop star **Paul Anka**. The pair's rendition of Anka's 1959 classic "Put Your Head On My Shoulder" will be included on his upcoming album of duets. Among Anka's other duet partners are **José Luis Rodríguez**, **Julio Iglesias**, and **Celine Dion**.

Anka, who was huge in Latin America in the '50s and '60s, reached No. 19 on the Hot 100 with the revved-up bossa nova track "Eso Beso (That Kiss)."

Assistance in preparing this column provided by **Enor Paiano** in São Paulo, Brazil, **Pablo Márquez** in Santiago, Chile, and **María Elena Fernández** in Los Angeles.

# Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ ★ No. 1 ★ ★ ★	
1	NEW		<b>CASSANDRA WILSON</b> BLUE NOTE 32861/CAPITOL	1 week at No. 1 NEW MOON DAUGHTER
2	1	9	<b>VAN MORRISON WITH GEORGIE FAME &amp; FRIENDS</b> VERVE 529136	HDW LONG HAS THIS BEEN GDING ON
3	2	18	<b>SOUNDTRACK</b> PANGAEA 36071/I.R.S.	LEAVING LAS VEGAS
4	NEW		<b>HERBIE HANCOCK</b> VERVE 529584	NEW STANDARD
5	NEW		<b>JOE SAMPLE</b> WARNER BROS. 46182	OLD PLACES OLD FACES
6	3	20	<b>TONY BENNETT</b> COLUMBIA 67349	HERE'S TO THE LADIES
7	4	5	<b>JOHN MCLAUGHLIN</b> VERVE 529828	THE PROMISE
8	5	5	<b>ELLIS &amp; BRANFORD MARSALIS</b> COLUMBIA 67369	LOVED ONES
9	6	89	<b>TONY BENNETT</b> ● COLUMBIA 66214	MTV UNPLUGGED
10	7	2	<b>SHIRLEY HORN</b> VERVE 529555	MAIN INGREDIENT
11	8	50	<b>DAVID SANBORN</b> ELEKTRA 61759/EEG	PEARLS
12	9	117	<b>ELLA FITZGERALD</b> VERVE 519804	THE BEST OF THE SONGBOOKS
13	10	6	<b>ROSEMARY CLOONEY</b> CONCORD 4685	DEDICATED TO NELSON
14	11	47	<b>WYNTON MARSALIS &amp; ELLIS MARSALIS</b> COLUMBIA 66880	JOE COOL'S BLUES
15	12	41	<b>SOUNDTRACK</b> MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
16	RE-ENTRY		<b>CASSANDRA WILSON</b> BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
17	16	127	<b>SOUNDTRACK</b> HOLLYWOOD 61357	SWING KIDS
18	13	6	<b>JOHN PIZZARELLI</b> NOVUS 63191/RCA	AFTER HOURS
19	19	49	<b>RACHELLE FERRELL</b> BLUE NOTE 27820/CAPITOL	FIRST INSTRUMENT
20	21	107	<b>BILLIE HOLIDAY</b> VERVE 513943	BILLIE'S BEST
21	14	5	<b>GEORGE DUKE</b> WARNER BROS. 46132	MUIR WOODS SUITE
22	18	43	<b>ETTA JAMES</b> PRIVATE 82128	TIME AFTER TIME
23	22	22	<b>KEITH JARRETT</b> ECM 21577	AT THE BLUE NOTE: SATURDAY, JUNE 4TH 1994 1ST SET
24	15	3	<b>JACKY TERRASSON</b> BLUE NOTE 35739/CAPITOL	REACH
25	17	27	<b>GERALD ALBRIGHT</b> ATLANTIC JAZZ 82829/AG	GIVING MYSELF TO YOU

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	1	13	<b>QUINCY JONES</b> ● QWEST 45875/WARNER BROS.	13 weeks at No. 1 Q'S JOOK JOINT
2	2	171	<b>KENNY G</b> ▲ <sup>10</sup> ARISTA 18646	BREATHLESS
3	3	2	<b>GEORGE HOWARD</b> GRP 9839	ATTITUDE ADJUSTMENT
4	4	14	<b>JERALD DAEMYON</b> GRP 9829	THINKING ABOUT YOU
5	5	2	<b>RUSS FREEMAN &amp; THE RIPPINGTONS</b> GRP 9835	BRAVE NEW WORLD
6	6	18	<b>RANDY CRAWFORD</b> BLUEMOON 92662/AG	NAKED AND TRUE
7	7	18	<b>WILL DOWNING</b> MERCURY 528755	MOODS
8	8	22	<b>BONEY JAMES</b> WARNER BROS. 45913	SEDUCTION
9	9	29	<b>FOURPLAY</b> WARNER BROS. 45922	ELIXIR
10	11	36	<b>THE JAZZMASTERS</b> JVC 2049	THE JAZZMASTERS II
11	13	28	<b>KEIKO MATSUI</b> WHITE CAT 77727/JUNITY	SAPPHIRE
12	10	18	<b>NAJEE</b> EMI 35704	NAJEE PLAYS SONGS FROM THE KEY OF LIFE - A TRIBUTE TO STEVIE WONDER
13	12	9	<b>BOBBY MCFERRIN</b> BLUE NOTE 31677/CAPITOL	BANG! ZOOM
14	14	21	<b>SOUNDTRACK</b> ANTILLES 529310/VERVE	GET SHORTY
15	16	59	<b>JOHN TESH PROJECT</b> GTS 528753	SAX ON THE BEACH
16	15	97	<b>JOHN TESH PROJECT</b> GTS 528751	SAX BY THE FIRE
17	18	10	<b>GEORGE BENSON</b> WARNER BROS. 46050	THE BEST OF GEORGE BENSON
18	17	41	<b>PAT METHENY GROUP</b> GEFEN 24729	WE LIVE HERE
19	20	68	<b>DAVID SANBORN</b> WARNER BROS. 45768	THE BEST OF DAVID SANBORN
20	23	13	<b>PAUL TAYLOR</b> COUNTDOWN 77725	DN THE HORN
21	22	39	<b>INCOGNITO</b> VERVE FORECAST/TALKIN LOUD 528000/VERVE	100 DEGREES AND RISING
22	19	18	<b>BOBBY CALDWELL</b> SIN-DROME 8910	SOUL SURVIVOR
23	24	7	<b>AVENUE BLUE</b> BLUEMOON 92658/AG	NAKED CITY
24	RE-ENTRY		<b>RICK BRAUN</b> BLUEMOON 92559/AG	BEAT STREET
25	21	17	<b>DAVID SANBORN</b> WARNER BROS. 46002	LOVE SONGS

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

## Revitalized Studer Is Ripe For New Dominance Company To Expand Its Menu Of Consoles, Storage Units

BY DAN DALEY

NEW YORK—Since its founding in 1948 by the late Willi Studer, the Swiss-based company that bears his name has been characterized by the engineering-driven approach that was common to pro audio manufacturers through the mid-'80s (see obituary, page 80).

In 1990, the founder sold the company to Swiss utility giant Motor Columbus, which engendered profound changes in Studer's approach to the global pro audio market. By 1994, when it was sold to Harman International, Studer had been significantly downsized and had undergone an equally significant corporate cultural change. Despite its long success with consoles elsewhere in the world, Studer was perceived in the U.S. mainly as an analog tape machine manufacturer. The company believes it is now better positioned to go after the U.S. broadcast audio market, with a new line of digital products and a new corporate profile.

"Motor Columbus was a successful utility company, but it was a difficult process to educate them as to what we

were about," says Studer managing director Bruno Hochstrasser, who quips that his 25 years at the company qualify him as "part of the inventory."

Hochstrasser adds, "The period was good in that we had time to look at ourselves and restructure our company technologically and in terms of business."

Among the corporate structural changes were the spinoff of Studer's tooling and machining divisions, which were sold to Swiss companies near Studer's Regensdorf headquarters. Those companies then hired the specialist employees who previously ran those divisions at Studer. The move improved Studer's ability to respond to changes in the industry while allowing the company to continue to assure component quality.

"In the Willi Studer era, there was too much vertical integration," explains Hochstrasser. "We made almost every nut and bolt ourselves. But the change to software-based and digital products in audio equipment made this change necessary."

As a purveyor of professional multitrack analog tape decks, the company has no historical equal in sales and is

fond of reporting that the vast majority of analog and digital recordings listed in Billboard's Production Credits chart are done on Studer machines. The company initially followed the digital turnpike into a temporary cul-de-sac in the mid-'80s by pursuing a linear digital 2-track format, a market eventually dominated by DAT. But Studer returned with the D827 48-track digital DASH-format machine (with a proprietary 24-track, 24-bit option), of which 27 have been sold in the U.S. since its introduction in 1994. It will, Hochstrasser says, continue to gain market share on the current leader in the format, Sony.

"We came into digital [multitrack storage] late; that's no secret," Hochstrasser acknowledges. "That gave Sony a head start. But the D827 offers significant advantages to users, and it has built up considerable momentum in the market since its introduction."

The 1996 National Assn. of Broadcasters convention in Las Vegas in April will signal the broadening of Studer's offerings and an intensive effort to further penetrate the U.S. broadcast and post-production market,

with its new 980 series analog and 940/941 series digital consoles. The 980 series features snapshot and dynamic fader automation, eight aux outputs, and PCMCIA memory storage, while the 940/941 series products, introduced at the Audio Engineering Society conference in New York last fall, feature full dynamic automation, a range of frame sizes, and a number of digital and analog interface options.

Studer also plans to release at NAB the D424-2—a 24-bit, 2-track, magneto-optical recorder with scrub capability, serial control option, and time-code reader and generator—and the D19 series of digital/analog signal processing equipment. In addition, Studer will stress to the U.S. market its expertise in systems design and execution—areas for which Studer is well known in Europe, Africa, the Middle East, and Asia.

The push for U.S. broadcasters stems from a combination of change in Studer's newly refocused corporate culture and the increased demand for more sophisticated broadcast audio here, according to Hochstrasser.

"Previously, we had been very oriented to dealing mainly with state-owned broadcasters, such as in Europe," he says. "The U.S. broadcast market is mostly all privately owned and is far more cost-conscious. We had to do a lot of homework in preparing for this. But U.S. broadcasters are now looking for a higher level of quality and are more willing to pay for it. They're ready to match the level of technology in the recording industry. So the time is right for approaching the market more aggressively and for us to bring new technology and our experience with systems design to them."

In the U.S. broadcast market, Studer is competing with a growing array of digital console manufacturers, such as Euphonix and AMS/Neve, and with complete systems manufacturers, such as Sony. But Hochstrasser is confident that Studer's offerings are attempting to reach further into domestic broadcast at a time when the digital console

field is not as crowded as the workstation market (which Studer entered several years ago with the Dyaxis workstation, designed and manufactured by California-based joint venture Studer/Editech).

Hochstrasser also believes that Studer's reputation for Swiss precision and reliability will appeal to U.S. broadcasters' long-range thinking. Another advantage that, he says, will work for Studer is the company's ability to customize products; he cites more than 100 module types for its 980 series analog consoles. In addition, NAB will mark the debut of a modular digital MADI routing system.

Studer's willingness to follow the cost-conscious market rather than try to lead it with engineering is reflected in Hochstrasser's allusion to the imminent release of Studer's cost-effective modular digital multitrack system, which would signal a radical departure from the large machines historically associated with the company.

"Yes, you will hear from us on that subject," Hochstrasser says, suggesting that the industry could see a Studer MDM within the next 12 months. And Studer is also pushing further into the CD-R market with the introduction at NAB of the D741 CD recorder. "We have a lot of new products in a number of technology areas under development," says Hochstrasser.

As for the analog tape decks that have been the company's perennial product base in the U.S., Hochstrasser says, they will continue as part of the Studer line, as will analog consoles. But he stresses that the company's future emphasis will be on digital storage, routing, processing, and systems design.

"We've positioned ourselves to go after what we think the future of professional audio will be based around and to go after it in all markets—broadcast and music," he says. "We've changed many of the things about Studer that will help us do that. But we didn't change the level of quality that Studer has traditionally stood for."

## Randall Jamail's 'Twisted Willy' Exemplifies His Off-Center Approach

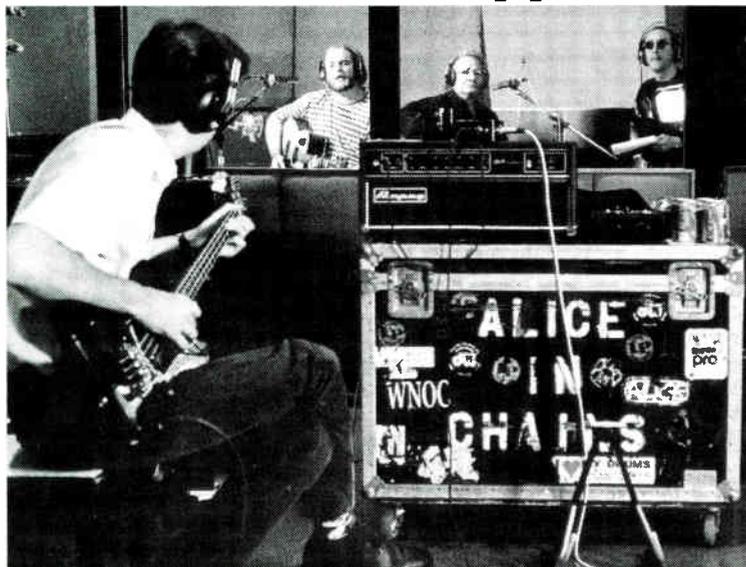
BY DAVID JOHN FARINELLA

Randall Jamail is traveling through Texas incognito these days. "A lot of people want to lynch me," he explains. "There's a writer in Houston that would just as soon see me crawl under a rock and die, and recently that feeling has spread like ebola to Austin and Dallas."

The grim reality is that Jamail is the guy responsible for dragging one of the state's biggest cultural icons through the modern music mud. Yep, it was Jamail and Supersuckers manager Danny Bland who were behind the Jan. 30 Justice Records release "Twisted Willie," which is billed as an appreciation of Willie Nelson's work.

The idea behind the set, which is clearly not a "cover" album, was to take Nelson's music into a new realm, according to Jamail, who is president of Houston-based Justice Records and producer of the Nelson project. "It was our intention to have the artists interpret these songs as if they were a part of their own repertoire, as opposed to trying to tip their hats to Willie and do a country-esque sort of thing."

Consequently, listeners are treated to such combinations as Johnny



Shown recording the track "Time Of The Preacher," from left, are former Nirvana bassist Krist Novoselic, John Carter Cash, Johnny Cash, and producer Randall Jamail. The session took place at Bad Animals in Seattle.

Cash with Kim Thayil of Soundgarden, Krist Novoselic of Nirvana, and drummer Sean Kinney of Alice In Chains performing the track "Time Of The Preacher."

Cash recounts his experience recording "Preacher": "I sat down and sang the song in the studio all the way through with my guitar. Then we did a run-through with the other guys, who had rehearsed their parts. In so many words, I said, 'Guys, why are we doing this? This is

a simple, three-chord ballad.' And one of the musicians said, half-jokingly, 'The idea is to completely destroy the melody.' And I said, 'Well, you sure did that. Congratulations!'"

Cash adds, "I loved working with those guys. It all seemed to make sense, that we were merging the two kinds of music. Now that I've listened to it, I'm very proud of it. It's not everybody's cup of tea, but I (Continued on next page)



Local Heroes. Zion, Ill.-based power duo Local H has just completed its second full-length album for Island Records, "As Good As Dead," at the Carriage House in Stamford, Conn. Shown at the sessions, from left, are group members Scott Lucas and Joe Daniels and producer Steven Haigler. The album was mixed at Miami's South Beach Studios by Tom Lord-Alge.

### RANDALL JAMAIL'S 'TWISTED WILLY' EXEMPLIFIES HIS OFF-CENTER APPROACH

(Continued from preceding page)

like it."

Besides that unusual grouping of talent, one of the most interesting moments of the recording, from Jamail's perspective, occurred during a collaboration between Breeders member Kelley Deal and Nelson compadre Kris Kristofferson on the track "Angel Flying Too Close To The Ground." It turns out that Jamail and Deal had been in the studio all day, working on feedback tracks and recording the sewing machine rhythm track, when Kristofferson appeared in the doorway.

"At that point, the song was in shreds, and Kris walked in the room," says Jamail. "He heard all of this and he didn't say anything, but he looked at me and I knew that what was going through his mind was that I had lost mine."

"He hung in there, and he tried to listen to what we were trying to do," Jamail says with a laugh. "He finally found the head space of where we were so he could go in there and lay the harmonica and vocal part down."

Although people cringe at the thought of it, Jamail says the Deal-Kristofferson collaboration is "one of the most successful tracks on the record. It is a total reinvention of the song."

Jamail adds that he would take it as a compliment if a critic were to be disturbed by the unorthodox collaborations.

"I come from the school that thinks art should move the molecules a little bit," says Jamail. "For these kids to do anything other than just reinvent the song in a way that is consistent with the kind of music they are making would have been a sham to Willie."

Part of Jamail's challenge consisted of adjusting the musicians' ears. "As a producer, your job is to try to take them out of what they remember hearing and put them into what they do naturally, because if they play it like they heard it when they were younger, it's gonna come off as shtick," says Jamail.

One of the ways in which Jamail accomplished this readjustment was by sending tapes of recently completed sessions to the next batch of bands that were on their way to the studio.

After the bands got into the right mind-set, the next thing Jamail had to get through their heads was that they were passing some type of Willie Nelson litmus test. "That's where my relationship with Willie was very helpful, because they knew that I knew Willie, and they knew that it was my ass on the line. So, if I told them it was OK, then it was probably OK," says Jamail.

Once the artists strapped on their instruments, they were forced to face the fact that Jamail records only one way: live. "The record really needed to be recorded live to capture that energy and spirit that we wanted people to feel about it," he explains. "If we went in, tried to track it, stack it, and create this whole production, it would really run counter to the philosophy of the record in the first place."

The live approach yielded such spontaneous moments as Thayil's guitar solo on "Time Of The Preacher." "It's what happened when Kim was staring at Johnny Cash playing his solo, and that's what I wanted," says Jamail.

Jamail's other trick is that he records purely outside of the digital domain. It's been his recent belief that the goal of any track should be to keep it as open and honest as possible to what is actually recorded.

"No digital reverbs, no digital delays, nothing. All the reverbs were rooms that we created that were live chambers. Any kind of delays were tape delays that we set," he says. "When you go in with the kind of mind-set that you're trying to record and mix an honest representation of the performance, then it's easier not to get hung up in the mixing process. Once you start going down the road with all the digital toys and start adding and changing and reshaping the music in the mix, then you can get really bogged down."

Jamail picked up the organic recording approach—which he is also applying to Waylon Jennings' upcoming release—while working in jazz and blues. Although he learned to produce music while working on his own material ("Nobody else was going to trust me with theirs," he says), it was a chance session with jazz vibraphonist Harry Sheppard that put Jamail behind the desk for the first time.

It turned out Sheppard wasn't quite ready to record, so Jamail made an album with one of the artist's guest vocalists, Kellye Gray. From there, he went on to record with such top jazz musicians as Herb Ellis, Ray Brown, and Ellis Marsalis.

Of course, that was back in the mid-'80s, when the digital world was beginning to dominate the recording industry. "All of the mixing consoles were SSL automation types. Neve was just getting ready to come out with their new automated console, and I was working on this completely archaic board where I had to do all my mutes live," recalls Jamail. "We were mixing live to 2-track, but it taught me how to record. It taught me how to listen to instruments, use microphones, use various speeds on tape machines—all to get things to sound a certain way."

By the early '90s, Jamail had developed enough notoriety as a producer to land such prestigious recording gigs as "Strike A Deep Chord," a homeless benefit album that featured blues legends Dr. John, Odetta, Johnny Copeland, and Ronnie Earl.

In late 1993, Jamail—a longtime friend of Nelson's—produced the artist's "Moonlight Becomes You," a record of pop standards in the vein of his landmark "Stardust" album from 1978.

Following the "Moonlight" release, Jamail found himself in the "serendipitous circumstance" of recording "The Papal Concert To Commemorate The Holocaust," a live album performed by the London Philharmonic Orchestra under the direction of Gilbert Levine.

Currently, Jamail is at Ocean Way Studios mixing the Jennings album. "When Waylon and I first started talking about making this record, my comment to him was that he was still making great records, but the Waylon that I grew up with was so aggressive and his music was so raw that it was almost scary," says Jamail. "In fact, there were only two guys that scared me at all when I was growing up, other than my dad. One of them was Waylon, and his records didn't scare me any-

more."

Jennings remembers that meeting as well. "Randall said something to me about an album I'd done that had that edge," he says. "He said that he'd like to see me get that again. I had missed it, too. I knew it was gone, although it had come back periodically."

It took some time, but Jamail convinced the artist to record live to recapture the missing edge. "It is that uncertainty of the live performance, the thing that happens when you respond to something that somebody

else has just played, which makes you go in a direction that you would not have gone. It's that environment that creates that edge. It's that thing that happens when an artist just about loses control and then has to find a way to get it back," says Jamail.

That quality was not lost on Jennings during the recording process. "It's a lot of fun, is what it is," he now says of recording live. "It gets you up on your toes."

According to Jennings, it was the producer's attention that kept him on

track. "You know, he was looking right down my throat, what I call walkin' in my sleep," says Jennings. "He comes from a different angle, but somehow it works. The thing he said, and he hasn't varied from it, was that he wasn't in the music business; he makes music."

"I like that, and the other good thing about him is that he tells you what he thinks. When somebody can do that with me, I respect that," Jennings adds, with a laugh that means he's not really kidding.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 16, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	CLUB-PLAY
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)	THE BEACHES OF CHEYENNE Garth Brooks/ A. Reynolds (Capitol Nashville)	1979 Smashing Pumpkins Flood, A. Moulder, B. Corgan (Virgin)	WOO-HAH! GOT YOU ALL IN CHECK Busta Rhymes/ R. Smith (Flipmode/Elektra)
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	JACK'S TRACKS (Nashville) Mark Miller	CHICAGO RECORDING COMPANY (Chicago) Alan Moulder Chris Shepard	MUSIC PALACE (Hempstead, NY) Rick St. Hilaire
RECORDING CONSOLE(S)	SSL 8000G/ Neve VRSP Legend with Flying Faders	SSL 4040E with G Plus comp./ SSL 4072	Quad-Eight Coronado	MCI 556	SSL 4000
RECORDER(S)	Sony 3348	Otari MTR 90 II/ Studer A820	Otari MTR-100	Otari MTR 90	Studer A800
MASTER TAPE	Ampex 499	3M 996, Ampex 499	Ampex 499	Ampex 499	Ampex 467
MIX DOWN STUDIO(S) Engineer(s)	SONY STUDIOS/ CRAVE (New York) Mick Guzauski	CHICAGO RECORDING COMPANY/BATTERY (Chicago) Peter Mokran/ Stephen George	JACK'S TRACKS (Nashville) Mark Miller	THE VILLAGE RECORDER (Los Angeles) Flood, Alan Moulder, Billy Corgan	MUSIC PALACE (Hempstead, NY) Rick St. Hilaire
CONSOLE(S)	SSL 4096G	Neve VR 72	Quad-Eight Coronado	Neve VR 72 with Flying Faders	SSL 4000
RECORDER(S)	Sony 3348	Studer A827/ Mitsubishix-850	Sony 3402	Studer A800	Studer A800
MASTER TAPE	Ampex 467	3M996	Ampex 467	Ampex 499	Ampex 467
MASTERING Engineer	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Howie Weinberg	STERLING SOUND Tom Coyne
CD/CASSETTE MANUFACTURER	Sony	BMG	Capitol-EMI	Capitol-EMI	WEA

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\*Based on analysis of occurrences of open-reel recorders in Billboard® Production Credits, 1995

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# Songwriters & Publishers

ARTISTS & MUSIC

## Show Tunes Find New Life On CD

### Format Releases Include New Musicals, Classics

BY IRV LICHMAN

NEW YORK—When “today is a long time ago,” as Oscar Hammerstein wrote in “When The Children Are Asleep,” show-music aficionados may look back at the '90s with grateful amazement.

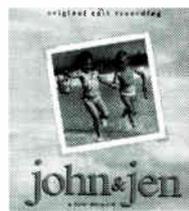
Record labels in this decade continue to provide a torrent of CDs that document new musicals; to retrieve, sometimes with cutting-floor additions, the titles of the golden era of show music; and to offer noteworthy CD boxed sets.

For instance, MCA Classics has just released a four-CD collection from the Decca/MCA show catalog of cast albums and singles recordings, “Front Row Center—The Broadway Gold Box 1935-1988,” which contains 93 performances by the stars of Broadway.

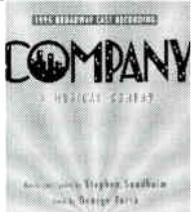
The label has also released the first in a planned series of cast albums that are making their first appearance on CD (Billboard, Feb. 3).

Another major project, which has just been introduced by Time Life Music, is a projected 20-volume series called “The Best Of Broadway: Great Showstoppers From Stage And Screen,” which will offer 400 tracks licensed from various labels

that cover a period similar to that of the MCA boxed set.



has coordinated show music reissues for such labels as Sony Music, includes many tracks that appear on CD for the first time.



In revivals of classic shows, two new releases from Broadway Angel will compete with their original-cast counterparts, although the newcomers will contain music and songs not found on the older sets. Last year's revival of Stephen Sondheim's 1970 landmark musical “Company” is now available and joins the Columbia cast album in the show-music bins. Interestingly, pop producer Phil Ramone put the album

through its studio paces.

From London, Broadway Angel has released a revival-cast album of Jerry Herman's “Mack And Mabel,” which had only 66 performances during its original Broadway run in 1974. However, the show has achieved something of a cult status, especially in England, as evidenced by its current successful run. The New York production was originally recorded by ABC Records, whose masters now belong to MCA Records, which released the CD version of the show several years ago.

From Sony Classical, a studio recording of a classic is now available. It is Mitch Leigh and Joe Darion's “Man Of La Mancha,” which was produced by Grammy Award-winning show producer Tom Shepard. This version, which is competing with MCA's CD release of an album originally recorded by Kapp Records, is strong on crossover sensibilities. It stars Julia Migenes, Samuel Ramey, Jerry Hadley, and musical theater/TV star Mandy Patinkin.

The show-music album surge is limited to productions with either long runs or a cult following. In January, Varese Sarabande, one of the most consistent marketers of offbeat show scores, released Tom Greenwald and Andrew Lipka's “John & Jen,” which recently played at Lamb's Little Theatre in New York. It is based on an original story about a brother and a sister and covers a 40-year span starting in 1952.

Another release, from Original Cast Records, is from a show that is yet to receive a production. With music and lyrics by Phyllis Lynd, who sings two numbers, “I Love You, Madam President” centers on the first woman president of the U.S.

The White House has been the subject of other musicals, starting with “Of Thee I Sing” (1931), a Pulitzer Prize-winner with a score by George and Ira Gershwin; “I'd Rather Be Right” (1937), with a score by Rodgers and Hart; and “Mr. President” (1962), with a score by Irving Berlin. The 1952 revival of “Of Thee I Sing” is available on CD on Broadway Angel, while “Mr. President” can be heard on CD on Sony.

Alas, no cast album was made of “I'd Rather Be Right.” Yet, in this golden age of CD versions of Broadway scores, it's more likely to happen than ever:

## As Sikorski Turns 70, His Company Remains A Giant

BY WOLFGANG SPAHR

HAMBURG—Dr. Hans W. Sikorski, the elder statesman of German music publishing, celebrated his 70th birthday March 10. It has been almost 30 years since he first took over Sikorski Internationale Musikverlage, the company founded by his father, and began

to guide and develop its philosophy. Sikorski, president of the company, has always devoted his attention to cultural links with Eastern Europe, especially with the former Soviet Union.

His company, which publishes pop and classical music copyrights, is the agent for virtually all the major works written by Russian composers in the 20th century.

Sikorski has a keen interest in German contemporary music. Since 1982, with the help of his sister, Dagmar, who is co-president of the company, Sikorski has published numerous works by such well-known German contemporary composers as Ulrich Leyendecker, Jens-Peter Ostendorf, Jan Mueller-Wieland, Peter Ruzicka, Wolfgang von Schweinitz, and Manfred Trojahn.

The company has also signed long-term contracts with important music publishers in many other Western countries and is now the agent for the catalogs of G. Schirmer/AMP (the U.S.), Chester/Novello (the U.K.), Wilhelm Hansen (Denmark), Nordiska Musikforlaget (Sweden), Fazer (Finland), Union Musical Ediciones (Spain), and the Bureau de Musique Mario Bois (France).

Sikorski also plays a leading role in

numerous professional bodies and organizations. He is VP of the Assn. of German Music Publishers; deputy chairman of the board of supervisors of GEMA and the Deutsche Stiftung Musikleben foundation; a member of the German Music Council; and honorary president of the Hamburg Conservatory. He sits on the committees or serves as trustee of numerous associations that support and encourage music and music-making.

On an international level, he has been president of the council of the Bureau International de L'edition Mécanique in Paris. GEMA has conferred upon him the rare distinction of honorary membership, and he has received the honorary title of professor from the Senate of the Hamburg and coveted decorations from the president of Germany.



**Commemorating A Collection.** To celebrate the release of the first song folio from Cherry Lane Music and artist/writer John Tesh, the print company presented Tesh with a plaque containing the folio, “The John Tesh Collection.” Tesh will help the company develop ways to introduce young people to music and the music business, which is a theme of his forthcoming album, “Discovery.” Shown, from left, are Peter Primont, president/CEO, Cherry Lane Music; Fran Amitin, FranAM Publications, Tesh's administrator; Tesh; and Ted Piechocinski, senior VP, Cherry Lane Music.

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>HOT 100 SINGLES</b>		
BECAUSE YOU LOVED ME (FROM “UP CLOSE & PERSONAL”)	Diane Warren	Realsongs/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
YOU CAN FEEL BAD	Matraca Berg, Tim Krekel	Longitude/BMI, August Wind/BMI, Great Broad/BMI, Mighty Nice/BMI, Blue Water/BMI
<b>HOT R&amp;B SINGLES</b>		
DOWN LOW (NOBODY HAS TO KNOW)	R. Kelly	Zomba/BMI, R. Kelly/BMI
<b>HOT RAP SINGLES</b>		
WOO-HA!! GOT YOU ALL IN CHECK	T. Smith, R. Smith	T'Ziah's/BMI, Sadiyabs/BMI
<b>HOT LATIN TRACKS</b>		
AMOR	Cristian Castro	Fonometric/SESAC

## W/C Buys Valando Catalogs; George Burns' Final Record

**VALANDO CATALOGS SOLD:** Warner/Chappell Music has finalized a deal to acquire the catalogs of the recently deceased music publishing legend Tommy Valando, which fall under the overall corporate entity called the Tommy Valando Music Group. The deal is with the estate of Valando and largely centers on Broadway show scores, although one of the copyrights, “She's Out Of My Life” by Tom Bahler, was a hit for Michael Jackson.

Thought to have been acquired for about \$1 million, the catalogs were developed by Valando after he sold his interests in two earlier firms, Sunbeam Music and Laurel Music, to Metromedia in the late '60s. (Metromedia, in turn, sold them to a former publishing operation owned by The New York Times.)

The Sunbeam and Laurel catalogs contained a number of important standard copyrights and some major Broadway show scores by Jerry Bock and Sheldon Harnick, Stephen Sondheim, and John Kander and Fred Ebb. Those catalogs were sold to a partnership consisting of Freddy Bienstock with Jerry Leiber and Mike Stoller.

As for the later Valando catalogs acquired by Warner/Chappell, they contain such musical scores as Micki Grant's “Don't Bother Me I Can't Cope” and “Your Arms Too Short To Box With God,” Gretchen Cryer and Nancy Ford's “I'm Getting My Act Together And Taking It On The Road,” and Larry Grossman's portion of “A Doll's Life,” which had lyrics by Betty Comden and Adolph Green.

The Valando catalogs also had certain participation rights in other scores, including Kander and Ebb's “Kiss Of The Spider Woman” and “The Rink,” among others, as well as Sondheim's “A Little Night Music” and “Merrily We Roll Along.”

Two current executives at Warner/Chappell Music—executive VP/GM Jay Morgenstern, who is also CEO of the company's music print division, and senior VP Frank Military—were former executives of Valando's first music-publishing ventures.

Morgenstern, in fact, says that these ties helped solidify the deal, according to what he was told by Valando's widow,

Elizabeth. Arthur Valando, brother of Tommy Valando, will not continue with the company.

Warner/Chappell chairman Les Bider says the addition of musicals from the Valando catalog to the already huge theater catalog published by Warner/Chappell “ensures our status as the home for the great writers and musical scores which chronicle the history of the American theater.”

**ODES TO A CITY:** Founded by King David, Jerusalem is 3,000 years old this year. Baltimore-based Tara Publications is celebrating the city's anniversary from the Jewish perspective with a collection of dozens of songs.

Called “Jerusalem In Song,” the collection was compiled, edited, and arranged



by Irv Lichtman

edited by Velve Pasternak, who founded the company 25 years ago.

The material is divided into four categories: secular, liturgical, songs with piano accompaniment, and choral arrangements.

Along with the songbook is a CD sampler of material from the songbook, which is priced at \$47.95.

**HIS LAST RECORDING:** Just a few months before his death March 9 at age 100, George Burns made his last recording as part of a multi-artist performance of songs from an upcoming musical, “The Life,” scored by Cy Coleman (music) and Ira Gasman (lyrics). The album is scheduled to be released by RCA Victor in May.

Burns recorded the song, “Easy Money,” while in a wheelchair he used after suffering a stroke. Burns made several albums in his career; one of them, “Gracie: A Love Story,” won a 1990 Grammy for best spoken-word recording.

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Publishing:

1. “Foo Fighters.”
2. Red Hot Chili Peppers, “One Hot Minute.”
3. Alanis Morissette, “Jagged Little Pill.”
4. Hootie & the Blowfish, “Cracked Rear View.”
5. “Toy Story,” soundtrack.

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## FIMI Releases '95 Statistics Size Of Italian Market Is In Dispute

BY MARK DEZZANI

MILAN—Italy's IFPI-recognized record industry body FIMI has released the country's market statistics for 1995 amid a dispute between major and independent labels about the size of the country's music market.

FIMI members claim to represent 90% of Italy's traditionally distributed product. However, the country's authors' rights association SIAE released figures earlier this year claiming that actual record sales are double that of figures derived from traditional ways of measuring the market.



SIAE claims that its findings reveal a strong underground sector in Italy. The organization also says its data disproves claims that music piracy in the country is at record levels for a mature market.

Nonetheless, FIMI's figures show mixed results with the market value of shipments up 6.5% against 1994, but unit volume down 7.1% with an annual turnover of 623.5 billion lira (\$392.14 million) against 585 billion lira (\$367.93 million) in 1994.

FIMI president Gerolamo Caccia, who is also president of Warner Music Italy, explains that price increases last year accounted for a rise in revenues at a time when the number of units sold dropped. "Sales volumes were hit by inflation [5.5% in Italy last year] and price increases. Since most of our product is imported, we suffered from the weakness of the lira and had to partially pass the increased cost to the consumer through a 3.5% price rise," he says. The retail price of new-release CDs in Italy now stands at 32,000-36,000 lira (\$20-\$22.60).

FIMI assistant director general Carlo Minazzi adds, "In addition to higher prices, there were so many releases of major new domestic and international artists last year that more of the top-range CDs were sold." Caccia points out, "In the past year, FIMI revised the methodology used to compile market statistics, due in part to several important independent producers joining. Therefore, direct comparisons with 1994 figures are not strictly correct." FIMI has, however, supplied Billboard with a set of comparisons estimated by taking into account the changed methodology:

- total album shipments: 47.7 million units (down 6.9%).
- CD albums: 28.78 million units (down 2.6%) worth \$276.4 million (up 6.9%).
- cassettes: 15.2 million units (down 1.6%) worth \$105.04 million (up 1.4%).
- vinyl albums: 482,000 units (down 82.2%) worth \$2.04 million (down 64%).
- total single shipments: 1.1 million units worth \$3.33 million. No comparisons supplied.

Caccia says that FIMI's figures represent domestic shipments without taking into account income from royalty payments or exports. "The figures relating to 1995 are actual shipments, while the comparisons with previous years are estimates," Caccia says. "Having spent the past year revising our methodology, we will once again be

issuing quarterly figures this year."

Caccia says that the results are disappointing. "The price hikes were a one-off shot to prop up the market. Two things are vital to expand the market in the forthcoming year: a continued exploration of new distribution channels to better deliver our product to potential customers, and continuing to invest in the lifeblood of our industry—new artists."

Mario De Luigi—editor/managing director of Italy's domestic trade magazine *Musica & Dischi*, which publishes its own independently researched figures—says that FIMI's results are  
(Continued on page 47)

## newsline...

**MALAYSIAN JUDGES** will decide Wednesday (20) whether the country's first semicommercial broadcaster should pay royalties to play copyrighted material. The local IFPI group is seeking an interim injunction against Time Highway Radio, which is 30% state-owned. IFPI Malaysia GM Tan Ngiap Foo says the station has paid no royalties since its launch in 1994. IFPI has previously obtained injunctions against discos and karaoke lounges in Malaysia for nonpayment of royalties.

**THE FIFTH ANNUAL** White Nights Cultural Festival is scheduled to take place in St. Petersburg, Russia, June 14-17. The organizer, U.S.-based Comspan Communications, says it is in the process of selecting this year's lineup of acts.

**ANTI-PIRACY** officers have seized counterfeit CDs worth \$540,000 from three private houses and a distribution depot in Blackpool, England. Coordinated by the British Phonographic Industry, the raids also netted documentation and cash.

## Malaysia To Implement Chart Based On Retail

KUALA LUMPUR, Malaysia—This country is upgrading its chart reporting procedures.

The national recording industry association, Malaysian Assn. of Phonogram and Videogram Producers and Distributors (MAPV), says it will initiate point-of-sale retail charts in April. Previously, charts were compiled from company-provided figures based on units shipped to retailers.

To promote the chart and the artists it features, MAPV is to produce a television show to coincide with each week's listings. Three half-hour shows, one for each of the country's national languages—Malay, English, and Chinese—will air weekly.

MAPV is seeking corporate sponsorship to offset the 1 million ringgit (\$400,000) start-up costs. Profits from the programs will be used to finance anti-piracy efforts.

Malaysia has no singles market, so the top 10 listing will be based on album sales. However, Beh Suat Pheng, managing director of EMI here, who is responsible for determining the rules and regulations of the new chart, says, "To facilitate exposure via the chart show, the record company will have to nominate a particular or key song, even though it's not a single."

Fifty stores are now involved in the accounting of sales. MAPV aims to increase that number to 250 by 1997. Each retail outlet will be equipped with machines that automatically transmits sales transactions.

MAPV chairman Tony Fernandes admits that convincing retailers to embrace the new accounting system will be difficult. However, he feels that a chart system will benefit all sectors of the industry.

ALEXANDRA NUUVICH

## Controversy Prompts New Rules At Victoires

BY EMMANUEL LeGRAND

PARIS—The controversy surrounding this year's Victoires de la Musique, the French music awards (Billboard, Feb. 24), has precipitated a series of changes to the event.

The organizing committee has decided to separate the posts of director general of the awards and producer of the television show. Since the creation of the Victoires 11 years ago, both duties have been handled by former journalist Claude Fleouter and his TV production company, Telescope Audiovisuel.

In addition, the organizers are to review the structure of the voting college and draft a new code of practice.

By splitting the two functions, the members of the Victoires Assn., an umbrella group encompassing the trade bodies in the music industry, have tried to regain control over a process that has been mainly in the hands of Fleouter.

He will now concentrate on the production of the show and leave the political and organizing issues, including negotiations with the channel transmitting the show, to a director general, who will report to the board. The director general has not yet been appointed.

The board has expressed its confidence in Fleouter for one year only and will review the situation in 1997.

"What the board clearly said is that Fleouter is under surveillance," says an industry source. "Everybody acknowledged that the situation was serious and that there was a need for a change."

The controversy over the Victoires started after the list of nominees was announced. The nomination of Stephend, a virtually unknown artist, in the up-and-coming female artist category raised some eye-

brows. And when she emerged as the winner in this category, many questions were asked.

Stephend is under a recording contract with Denys Limon, co-organizer of the Victoires and a partner in Telescope Audiovisuel. Stephend's first album, licensed and released in 1994 by RCA, sold fewer than 1,000 copies. RCA handed back her contract, and she remained contractually tied to Limon.

Fleouter says he has had no involvement with Stephend's career.

When Stephend appeared on the nominee list, Fleouter offered to remove her name, but the board decided that the action came too late. After the second round, when Stephend was chosen as winner, journalists and members of the Vic-

toires Assn. asked to review the votes.

The votes of the first round are handled by performing right society SACEM, and neither Fleouter nor Limon had access to the ballots. The Victoires electoral college is made up of 3,000 professionals from all areas of the music industry.

No evidence of cheating was revealed. Stephend clearly emerged as the winner, with 685 votes, vs. 639 for Axelle Renoir.

But as one industry source says, "It is more a case of traffic of influence than cheating."

Indeed, Stephend had as a public relations consultant Gill Paquet, who died in February and was the PR representative for the Victoires as a  
(Continued on page 47)

## Danish Tax Repeal Translates To Increased Record Sales

COPENHAGEN—The Danish government's Jan. 1 repeal of a 15% duty on recorded music has produced an immediate and tangible increase in record sales.

Most retailers have not yet calculated sales increases by units, but all those contacted by Billboard report a definite boost to the market in the first two months of the year. The price for current CDs at the end of 1995 was 155 krone (approximately \$28), but front-line product is now down to 120-128 krone (approximately \$22).

The 20-year-old duty applied not only to music but to several other consumer items. The Danish tax authority says that the tax was repealed because it was complicating competition between importers and retailers. The rate was applied to the wholesale price of a CD plus transport costs.

Retailers took varying amounts of time to physically adjust prices: Some were slow to do so, as winter clearance sales in January make it a profitable month, and some wanted to test what the market would bear. There were some skirmishes among stores on pricing, but within a few weeks, product at virtually all outlets reflected the absence of the extra tax.

Some rumors circulated that labels would raise wholesale prices to fill the gap, but this has not happened.

One Copenhagen retailer says, "Very soon, 20 independent shops will place full-page advertisements in newspapers. Ten new releases will be featured for [\$17] each."

He adds, "I haven't calculated how much unit sales have risen, but I see a clear rise in my revenues."

CHARLES FERRO

# New German Tax 'Will Kill Gigs'

## Finance Minister Told Of Live-Sector Concerns

■ BY FIONA HARLEY

LONDON—The German government has been told directly that its new tax structure is likely to "destroy" the touring business in the country for many international acts.

However, German federal authorities appear adamant that despite the live-music industry's deep concerns, there will be no change in the regulations.

At the beginning of the year, Germany almost doubled the tax burden on touring bands to 32% of gross

revenues, with no deductions allowed for touring costs (Billboard, March 2). The German authorities are also to reassess touring artists' tax payments for the last six years.

Paddy Grafton Greene, a partner in London law firm Theodore Goddard, told the International Live Music Conference here that he had led a delegation to meet German Finance Minister Hans Georg Hauser.

Grafton Greene said, "We put very clearly to him the economic basis of touring and said, 'You're going to destroy the business.'"

Grafton Greene acknowledged that the system for giving tax reductions based on touring costs had been abused in the past, but he added, "Politically, they tried to find a way of stopping this, and they've taken a sledgehammer to crack a nut. It is totally intolerable and makes no sense."

Apart from the adverse affect on cash flow, the new regulations make it difficult for U.K. acts to get a tax credit at home against tax paid in Germany. Americans however, can get a tax credit.

Greene says, "Until [German authorities] can be convinced that people will not go to Germany, nothing will change. We will have to convince them that they will have no profits to tax if no one goes."

According to Grafton Greene, Hauser stated that a system of tax on net revenues would be open to abuse. It would also be difficult to administer because of Germany's 16-state federation.

Grafton Greene's committee on the issue has resolved to ask for a ruling from Hauser on the option of forming a production company in Germany in order to be able to pay

tax on net income. However, this would still leave vulnerable those artists who bring their own production with them.

The conference discussed ways in which a campaign against the new tax structures could be effective. One suggestion was that the German system could be argued to be a restraint of trade and therefore contrary to European Union free-trade legislation.

Leading German concert promoter Marcel Avram proposed an informal ILMC group, to be composed of different sectors of the industry, to tackle the issue. This seemed to confuse many delegates, who were not sure whether the group was to add to the present committee under Grafton Greene or would be the beginning of a new industrywide body.

It was recognized, though, that urgent action is needed at all levels, including lobbying governments, involving record companies, and a boycott of German shows.

The German live-sector representatives in particular felt that direct political pressure would be too slow and not necessarily successful. Much more effective, they suggested, would be a high-profile media campaign, with major artists to appeal directly to the German audience and point out the likelihood of a sudden cessation of shows by their favorite artists.

The ILMC, held here March 1-3, brought together more than 600 representatives of the international live-music business. They discussed a range of issues proposed by European legislators, including the imposition of noise controls and new regulations governing temporary structures.

# Sony Music Australia Confab A Whirlwind Of Industry Activity

■ BY GLENN A. BAKER

SYDNEY—Denis Handlin, the seasoned Sony Music Australia executive who started his career with the company sweeping warehouse floors in a state branch 25 years ago, has been elevated to the newly created post of chairman. In addition to his resolutely "hands on" chairmanship, he will retain the role of CEO.

The appointment was announced March 4 by Sony Music International president Bob Bowlin. It followed three intense days of conference activity and celebration by the Australian affiliate Feb. 22-24 on the Northern Queensland resort of Hamilton Island. The confab was attended by 180 staffers, artists, and international Sony executives.

Handlin's promotion reflects Sony Music's dominant 1995 market share in Australia, where it had 27.4% of the album business and 23% of the singles, according to figures from the Australian Record Industry Assn. The firm's overall 25% share placed it 7% ahead of nearest competitor PolyGram.

The achievements of Handlin and his team (plus Sony's global affiliates) include nearly 3 million international sales for the debut album by Silverchair, "Frogstomp," and half a million domestic sales for Tina Arena's album "Don't Ask." The latter was the No. 1 chart album of last year, according to ARIA.

Sony Music Australia is said to be the leading Sony Music affiliate worldwide on a profit-per-capita basis, although the company declines to provide specifics. Its Hamilton Island confab marked a return to the scene of past glories, albeit after a run of sometimes bleak and trying years. On the same island in 1990, the company staged "Gotta Be The Best," a conference that culminated with the now-notorious

spectacle of Handlin being hoisted by a cherry-picker crane to receive a videocassette handed down from a hovering helicopter.

The 1996 event (more stridently named "Better Than The Best") was attended by a large contingent of international Sony Music executives. Bowlin cancelled at the eleventh hour due to a back injury, but attendees included Epic Records president Richard Griffiths; Sony Music Publishing president Richard Rowe; Sony Music Entertainment senior VP Peter Asher; SME Europe senior VP, marketing, Richard Ogden; Sony Music manufacturing arm DADC CEO Otto Zich; and SME New Zealand managing director Michael Glading. Local guests included representatives from the Brashs and HMV retail chains and the national Nine TV network.

Bowlin sent video praise of Handlin, calling him "a key member of the senior management team of Sony Music." He said he intended to call on the Australian's "considerable strengths to help in setting the global strategies for our company" in the coming months.

Conference sessions were dotted with live performances, and each night ended with a concert in the "Fifth Room," a rock pub environment put

(Continued on next page)

## Nederland 3 To Broadcast Pinkpop Fest

AMSTERDAM—Dutch television network Nederland 3 has bought the rights to broadcast the renowned Pinkpop Festival for the next five years. Pinkpop organizer Jan Smeets says, "The duration of the deal fully coincides with the contract concerning the festival premises in Landgraaf."

The 27th edition of Pinkpop, the Netherlands' biggest commercial open-air pop event, has expanded its bill to include one extra day. The maximum capacity of the now three-day festival, which will run May 25-27, is 120,000 people.

Willem van Beusekom, head of Nederland 3, says, "We have to profile ourselves strongly in the ongoing fight with the commercial stations, so pop music in general and Pinkpop in particular fit in well within our plans for this culture-based third net."

The presence of numerous promotion staffers from majors and indies alike at the March 5 official announcement of the festival's line-up and TV deal is proof of the increasing impact of pop music on Dutch TV. An appearance at Pinkpop is widely seen as a major marketing tool in album sales.

"Pinkpop has a reputation of breaking new names on a larger scale than in the country's [government-subsidized] club circuit, where they have proved themselves previously," says concert promoter Willem Venema of Double You Concerts.

"This adventurous side of pop is why Pinkpop is absolutely tailor-made for Nederland 3," says Van Beusekom.

On the bill for the final and most important day of Pinkpop are Rage Against The Machine, the Prodigy, Alanis Morissette, Therapy?, Sepultura, the Presidents Of The United States Of America, Radiohead, Dog Eat Dog, Bush, Rancid, Metal Molly, the Dave Matthews Band, Underworld, Orbital, Ebo-Man, De Heideroosjes, Chemical Brothers, and various DJs. Reportedly, Oasis was to have topped the bill but was not available for the festival dates.

ROBERT TILLI

# Jarre Creates An Online 'Space'

■ BY EMMANUEL LeGRAND

PARIS—More and more artists are embracing the new multimedia technologies, but few can match the experience of French keyboard wizard Jean-Michel Jarre. Not only are his concerts massive multimedia gatherings, but he is also taking his first steps into cyberspace.

Jarre has created a World Wide Web site under the aegis of the French Ministry of Culture and is recording a new album to be released along with a multimedia project.

Jarre's first excursion on the Internet came via a page at the French ministry of culture's Web site (<http://www.culture.fr>), which is one of the Net's most visited sites, with almost 2 million monthly connections.

Jarre's site is titled "A Space For Tolerance," based on his July 14, 1995, Concert for Tolerance, which was backed by UNESCO, for which Jarre is a goodwill ambassador. The site, operational since December, offers a visual and musical world linked to the imagery and sounds used by Jarre during that concert.

Some 50 minutes of music can be heard at Jarre's page, based on his composition "En Attendant Cousteau." The music

plays while the visitor discovers a number of visual worlds.

Jarre says, "What I find appropriate in this project is the link between a tool that offers the capacity to exchange dialog from any part of the world and a site based on the idea of tolerance. I view this



JARRE

site as both a personal rendition of my works and part of a site that plans to be a window on French culture around the world."

Jarre is working on his new album, tentatively due out at the end of 1996. It will be released here, like all his albums, on indie label Disques Dreyfus (distributed by Sony). If all goes according to plan, Jarre expects to tie in this album with a multimedia project about which he is secretive.

Jarre says he has not yet decided which format to use. "I am evaluating the formats. A CD-ROM can be interesting, but I find it limited. Generally, the best CD-ROMs are reference products or encyclopedias, which offer a good deal of information with a sort of edutainment twist." He adds, "If a music-related CD-ROM

is offering a visit to a musician's bathroom, I don't see the point. I am thinking of something that would leave a lot of room for interactivity. The concept of starting a creation and letting the users finish it their way is tempting, but I have not made up my mind yet."

The release of the album will be followed by live appearances. For this set, Jarre says he wants to get back to the roots of his mid-'70s instrumental albums "Oxygene" and "Equinoxe," which made him an international star.

"I plan to play again with the old analog synthesizers I used at that time," explains Jarre. "They were very simple to use and even if they are technically obsolete, I like the sounds you can get from them. The new machines might have unlimited possibilities, but it's not the point—what counts is what you play. We spend hours creating new sounds to store in the memory of computers. What's the use of having the capacity to store zillions of sounds you will never use?"

"I like the old synthesizers because they don't have a memory. That's what makes them interesting. You cannot repeat the same sound twice because the machine won't store it. It makes music much more spontaneous."

## Irish Honor Whipping Boy, U2's Edge

DUBLIN—With a trio of honors, young Irish rock quartet Whipping Boy was the main winner at the Heineken/Hot Press Rock Awards at the Point Theatre here March 5.

The group won best Irish rock single ("We Don't Need Nobody Else"), best Irish rock album ("Heartworm"), and best Irish songwriter (Fergal McKee).

The first Rory Gallagher Rock Musician Award went to U2's the Edge, who said he was accepting it "on behalf of the men and women in bedsits all over Ireland working out their first A chord and making a lot of noise. In 1966, that was Rory in Cork; 10 years later, that was me in Malahide."

The Corrs won the Philip Lynott New Band Award, presented by Lynott's mother, Philomena.

A special award went to Horslips, the innovative Celtic rock band that formed in 1970 and disbanded a decade later. Northern trio Ash, whose forthcoming debut album was produced by Oasis producer Owen Morris, was voted best Irish rock band.

Gavin Friday won for best Irish solo performer and Christy Moore for personality of the year; Martin Hayes and Liquid Wheel won the roots and dance awards, respectively.

KEN STEWART



Sony Music's new chairman, Denis Hadlin, received a commemorative disc from Epic U.S. to mark sales of Silverchair's debut album, "Frogstomp" on Sony/Murmur. Pictured, from left, are Lisa Kramer, Epic U.S.; John O'Donnell, Murmur; Peter Karpin, Sony Australia; Richard Griffiths, Epic U.S.; Hadlin; Jonathan Williamson, Sony Australia; Susan Roberts, Murmur; and Chris Moss, Sony Australia.

## SONY CONFAB

(Continued from preceding page)

together by John O'Donnell's Murmur label, whose Ammonia, dubbed the "next Silverchair," created the biggest stir among international guests. Other performances were by pop/soul/dance vocal quartet Human Nature; R&B vocal group CDB; classical pianist Charlie Chan; New York's Groove Theory; Peter Stuart from dog's eye view; country ARIA award-winner Troy

Cassar-Daley; Janie Hutchings from Bluebottle Kiss; and new signing Monique Brumby.

"Better Than The Best" went ahead despite official cyclone warnings for Northern Queensland. Though it ultimately kept its distance, the big blow seemed destined to strike the island. After all, the meteorological office called it Cyclone Denis.

## FIMI RELEASES '95 STATISTICS

(Continued from page 45)

a true reflection of shipments in the traditional market. "Our research puts the value of total shipments last year at [\$416.3 million]. However, we include the independent producers not affiliated with FIMI in our statistics."

De Luigi and Caccia both acknowledged the findings released by SIAE, which are based on copyright licenses issued to record producers and show actual record sales, are double that of the traditional market with sales estimated to be worth than 1 billion lira (\$629 million).

"The Italian music market probably is double that which we have traditionally measured," says De Luigi. "The SIAE figures include so-called 'submerged' product, including newsstand sales of CDs sold with specialist magazines and artisan-style do-it-yourself productions from producers not affiliated with FIMI or [Italy's indie producers' association] AFI. It would, however, be worthwhile to study this market and identify who these producers are and to profit from this submerged part of the market."

SIAE spokesman Sappo Matteucci claims that the findings have deeper political implications. "If the Italian

market really is double the traditionally accepted findings, then claims by IFPI and FIMI that the pirates' share of the market is 40% are unfounded. These figures show that Italy is not a third-world country in terms of piracy and spending per capita," says Matteucci. "The figures reveal that the major-labels' market share is less than 50% and not 90% as they claim, and that there is a much stronger tradition of independent production in Italy than was previously acknowledged."

Caccia replies that whatever the size of the market, piracy is still at unacceptable levels in Italy and that Italian pirates are still responsible for exporting intolerable amounts of pirate product. Senior IFPI executives recently launched a new campaign against music piracy in Italy and were to hold a press conference on their progress in Rome March 15.

"Our main priorities include the reinforcement of protection for our repertoire and the fight against piracy" says Caccia.

*The exchange rate used in this story was 1,590 lira to \$1.*

## NEW RULES AT VICTOIRES

(Continued from page 45)

whole. Press leaks suggest that Limon and Paquet used the mailing list of Victoires voters to invite them to attend performances of Michel Sardou at the Olympia last spring; Stehend was the opening act for a couple of weeks.

Limon resigned from the Victoires Assn. Feb. 26.

The board's recent decisions are expected to ease tension and bring back credibility to an event that has been strongly criticized by the French press.

# Alanis Morissette Sweeps Juno Awards

(Continued from page 1)

single of the year for "You Oughta Know," female vocalist of the year, and songwriter of the year (shared with co-writer Glen Ballard). Her album "Jagged Little Pill" won album of the year and rock album of the year. The album has sold 960,000 units in Canada, according to Stan Kulin, president of Warner Music Canada.

But Mercury's Shania Twain pulled off the major upset of the evening by winning the entertainer of the year award, the only Juno category chosen by public balloting. She beat Morissette, Bryan Adams, Jann Arden, and the Tragically Hip. Twain also won the award for country female vocalist of the year.

With seven nominations in 37 categories, Twain had led the pack of Juno Award nominees but lost to Morissette in four of the five categories in which they competed.

Morissette also beat back strong challenges from two other female vocalists: EMI's aboriginal singer Susan Aglukark, who had five nominations but was shut out, and Columbia's Celine Dion, who, with four nominations, won only for best-selling francophone album, for her Columbia release "D'eux."

The Ottawa, Ontario-born Morissette last won a Juno in 1992—her first—when, as a dance artist, she was named most promising female vocalist.

"Most people's growth is done in private," said Morissette after accepting the award for best rock album. "An artist's growth is done in public. I thank Canada for accepting that in me."

Later on, after winning the songwriter of the year award, Morissette told the audience, "It's a pleasure to do what I do and to communicate it to you, so I thank you."

Backstage, Morissette, now based in Los Angeles, said that she probably couldn't have written the songs on "Jagged Little Pill" if she had remained in Canada. "I needed to travel," she said. "I had to get out of my comfort zone."

Singer Anne Murray, hosting the Junos for the first time, was practically drowned out by the audience's thunderous applause as she introduced Morissette as "perhaps, the most honest voice to ever come out of Ottawa."

With a chilling performance of her current single "Ironic," a leather-clad Morissette was easily the highlight of the evening. Unlike her subdued Grammy Award performance Feb. 28, Morissette roamed the Juno stage and seemed to enjoy the energy of the capacity audience of 10,000 who had shelled out \$30 Canadian for tickets to the event.

This year's show was the second time the Junos event was held in Hamilton, and only the third time it has left nearby Toronto (it went to Vancouver in 1992). As with the Hamilton show last year, the public outnumbered music-industry figures at this year's event, resulting in an energy level at the show that a hall of music-industry insiders could never match.

Other artists performing during the easy-going two-hour show, which was televised on CBC-TV, included Murray, k.d. lang, Jann Arden, Gordon Lightfoot, and Tom Cochrane.

There was also a nostalgic song play-off between '50s Toronto vocal groups the Diamonds, who sang their 1957 hit "Little Darlin'," and the Crew-Cuts, who performed their 1954 hit "Sh-Boom."

Also providing nostalgia were vintage film clips of and nonperforming appear-

ances by this year's Hall of Famers: David Clayton-Thomas (Blood, Sweat & Tears), Denny Doherty (the Mamas & the Papas), John Kay (Steppenwolf), Domenic Troiano (the Mandala, James Gang, and the Guess Who), and Zal Yanovsky (the Lovin' Spoonful).

Additionally, there was an overdue tribute to Arkansas rockabilly singer Ronnie Hawkins, who received the Walt Grealis Special Achievement Award. Living in Canada for the past 35 years, Hawkins has provided early career breakthroughs for countless Canadian performers, including Clayton-Thomas, Troiano, David Foster, Bev D'Angelo, King Biscuit Boy, and Crowbar.

Twain, who had been booked to perform her hit song "(If You're Not In It For Love) I'm Outta Here!," was forced to cancel her appearance earlier in the day due to a viral infection with "general flu symptoms." Earlier in the week, Twain's second Mercury album, "The Woman In Me," was certified



diamond by the Canadian Recording Industry Assn. for Canadian sales of 1 million units.

In a prepared statement, Twain said that she was "devastated by this unexpected turn of events. The opportunity of being part of the Junos has been a dream come true for me. I can't believe that I'm now faced with having to cancel my appearance. I was looking forward to it."

Twain's awards were accepted by her sister, Carrie-Anne Twain.

Also winning country awards were two BMG Canada acts, Ottawa singer/songwriter Charlie Major for country male vocalist of the year and Toronto's Prairie Oyster for country group/duo of the year.

The sole monthly male winner of the night was Cape Breton, Nova Scotia, fiddler Ashley MacIsaac, who missed the presentation because he is on a Canadian tour with Melissa Etheridge. MacIsaac won for best new solo artist and for best roots and traditional album (solo), for his platinum-selling (100,000 units) Ancient/A&M album "Hi" How Are You Today?

The evening's second big surprise was WEA act Blue Rodeo's win for top group, a competitive category that included the Headstones, the Odds, the Rankin Family, and the Tea Party. It was Blue Rodeo's first win in the category in five years, after winning in 1989, 1990, and 1991.

Other surprises included Arista diva Deborah Cox beating out the heavily favored A&M/Loose Cannon act Bass Is Base for best soul recording with her "Where Do We Go From Here," and pioneering Vancouver punk rocker Art Bergmann's win for his striking Columbia Canada debut album, "What Fresh Hell Is This?"

It was, perhaps, a revengeful triumph for the 44-year-old Bergmann, who was dropped by Sony Music Entertainment (Canada). Backstage, he claimed he had come to the Junos intending to win. "My whole reason for coming here was to get somebody to sink another hundred grand into me so I can make another record," he said.

Following is a complete list of winners: Album: "Jagged Little Pill," Alanis Morissette (Maverick).

Single: "You Oughta Know," Alanis Morissette (Maverick).

Best-selling album (foreign or domestic): "No Need To Argue," the Cranberries (Island).

Best-selling francophone album: "D'eux," Celine Dion (Columbia).

Canadian entertainer of the year: Shania Twain (Mercury).

Group: Blue Rodeo (WEA).

Female: Alanis Morissette (Maverick).

Male: Colin James (WEA).

Country female vocalist: Shania Twain (Mercury).

Country male vocalist: Charlie Major (BMG).

Country group or duo: Prairie Oyster (BMG).

Best new group: The Philosopher Kings (Columbia).

Best new solo artist: Ashley MacIsaac (Ancient/A&M).

Instrumental artist: Liona Boyd (Moston).

Songwriter: Alanis Morissette, Glen Ballard (Maverick).

Producer: Michael-Phillip Wojewoda, "End Of The World" from "Cock's Crow" by the Waltons (WEA); "Beaton's Delight" from "Hi" How Are You Today" by Ashley MacIsaac (Ancient/A&M).

Recording engineer: Chad Irschick, "O Siem," for "This Child" by Susan Aglukark (EMI).

Alternative album: "What Fresh Hell Is This?," Art Bergmann (Columbia).

Contemporary jazz album: "Nojo," Neufelt-Occhipinti Jazz Orchestra (Auracle).

Mainstream jazz album: "Vernal Fields," Ingrid Jensen (Enja).

R&B/soul recording: "Where Do We Go From Here," Deborah Cox (Arista).

Rap recording: "E-Z On Tha Motion," Ghetto Concept (Groove-A-Lot).

Reggae recording: "Now And Forever," Sattalites (Childsplay).

Dance recording: "A Deeper Shade Of Love" (extended mix), Camille (Sony).

Rock album: "Jagged Little Pill," Alanis Morissette (Maverick).

Aboriginal recording: Etsi Shon, "Grandfather Song," Jerry Alfred & the Medicine Beat (Festival).

Roots/traditional album, solo: "Hi" How Are You Today," Ashley MacIsaac (Ancient/A&M).

Roots/traditional album, group: "Gypsies & Lovers," the Irish Descendants (WEA).

Blues/gospel album: "That River," Jim Byrnes (Stony Plain).

Global recording: "Music From Africa," Takadja (Celestial Harmonies).

Children's album: "Celery Stalks At Midnight," Al Simmons (Oak Street).

Classical album, solo or chamber ensemble: "Alkan: Grande Sonates/Soltine Le Festin D'Esopo," Marc-André Hamein, piano (Hyperion).

Classical album, large ensemble: "Shostakovich: Symphonies 5 & 9," Orchestre Symphonique de Montréal, Charles Dutoit, conductor (London).

Classical album, vocal or choral performance: "Ben Heppner Sings Richard Strauss," Ben Heppner and the Toronto Symphony Orchestra, Andrew Davis, conductor (CBC).

Classical composition: "Concerto For Violin And Orchestra," Andrew P. MacDonald, Canadian Music for Chamber Orchestra, David Stewart, violin, Manitoba Chamber Orchestra, Simon Streatfeldt, conductor (BIS).

Video: "Good Mother," by Jann Arden, directed by Jeth Weinrich (A&M).

Album design: "Birthday Boy," by Junkhouse, creative director Tom Wilson, graphic artist Alex Wittholz (Epic).

Hall of Fame Award: David Clayton-Thomas, Denny Doherty, John Kay, Domenic Troiano, Zal Yanovsky.

Walt Grealis Special Achievement Award: Ronnie Hawkins.

# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.)		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	MIENAI CHIKARA B'Z BMG
2	NEW	I'M PROUD TOMOMI KAHARA PIONEER LDC
3	1	NAMONAKI UTA MR. CHILDREN TOY'S FACTORY
4	6	SOBAKASU JUDY & MARY EPIC
5	5	MIDNIGHT SHUFFLE MASAHIKO KONDOH SONY
6	4	SORAMO TOBERUHAZU SPITZ POLYDOR
7	7	JAM YELLOW MONKEY COLUMBIA
8	NEW	PRIMAL ORIGINAL LOVE PONY CANYON
9	3	AH MAKI OHGURO B GRAM
10	10	SEXY HITOMI AVEA TRAX
ALBUMS		
1	3	CARPENTERS I NEED TO BE IN LOVE—THE BEST OF THE CARPENTERS POLYDOR
2	4	SMAP SMAP 008 TACOMAX VICTOR
3	1	TOMOYASU HOTELI KING & QUEEN TOSHIBA EMI
4	2	SHOGO HAMADA ROAD OUT "TRACKS" SONY
5	5	ULFULS BANZAI TOSHIBA EMI
6	8	KAZUMASA ODA LOOKING BACK FUN HOUSE
7	NEW	SPITZ SORANO TOBIKA TA POLYDOR
8	7	STING MERCURY FALLING POLYDOR
9	6	HELLOWEEN THE TIME OF THE OATH VICTOR
10	NEW	ME & MY DUB DUB TOSHIBA

NETHERLANDS (Stichting Mega Top 50)		
THIS WEEK	LAST WEEK	SINGLES
1	1	PER SPOOR GUUS MEEUWIS & VAGANT XPLO/CNR
2	2	15 MILJOEN MENSEN FLUITMA & VAN TIJN DINO
3	4	CHILDREN ROBERT MILES BMG
4	NEW	FAIRYTALES 2 BROTHERS ON THE 4TH FLOOR CNR
5	NEW	CAPTAIN JACK CAPTAIN JACK EMI
6	5	ZONDER JOU SIMONE KLEINSMAN & PAUL DE LEEUW SONY
7	3	HAVE YOU EVER BEEN MELLOW PARTY ANIMALS EDEL
8	6	SPACEMAN BABYLON ZOO EMI
9	NEW	IK LEEF NIET MEER VOOR JOU MARCO BORSATO POLYDOR
10	8	JUMP FOR JOY 2 UNLIMITED BYTE
ALBUMS		
1	3	MARCO BORSATO ALS GEEN ANDER POLYDOR
2	1	HELMUT LOTTI GOES CLASSIC BMG
3	2	AD VISSER AD VISSER'S BRAINSESSIONS ARCADE
4	5	CELINE DION D'EUX COLUMBIA
5	4	ENYA THE MEMORY OF TREES WARNER
6	7	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
7	6	ANDRE RIEU WIENER MELANGE MERCURY
8	10	MARIAH CAREY DAYDREAM SONY
9	NEW	CHICAGO THE VERY BEST OF CHICAGO ARCADE
10	NEW	2 UNLIMITED, HITS UNLIMITED BYTE

AUSTRALIA (Australian Record Industry Assn.)		
THIS WEEK	LAST WEEK	SINGLES
1	1	ONE OF US JOAN OSBORNE MERCURY
2	4	MISSING EVERYTHING BUT THE GIRL WEA
3	2	BOOMBASTIC SHAGGY VIRGIN
4	9	SPACEMAN BABYLON ZOO EMI
5	3	WONDERWALL OASIS EPIC
6	NEW	REAL LOVE BEATLES EMI
7	8	GET DOWN ON IT PETER ANDRE FESTIVAL
8	5	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING EASTWEST
9	6	DIGGIN' ON YOU TLC BMG
10	12	IT'S OH SO QUIET BJORK POLYDOR
11	7	BE MY LOVER LA BOUCHE BMG
12	11	HEY LOVER L.L. COOL J MERCURY
13	17	HOW BIZARRE O.M.C. HUH/POLYGRAM
14	15	POWER OF A WOMAN ETERNAL EMI
15	10	TELL ME GROOVE THEORY EPIC
16	13	GIVE ME ONE REASON TRACY CHAPMAN WEA
17	NEW	PEACHES PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA/SONY
18	18	1979 SMASHING PUMPKINS VIRGIN
19	NEW	WRAP ME UP ALEX PARTLY MDS
20	19	FALLING INTO YOU CELINE DION EPIC
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
2	2	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
3	4	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
4	6	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
5	5	TLC CRAZYSEXCOOL BMG
6	7	LIVE THROWING COPPER RADIOACTIVE/MCA
7	11	BJORK POST POLYDOR
8	3	SEPTUPLURA ROOTS SHOCK
9	9	NEIL DIAMOND TENNESSEE MOON COLUMBIA
10	10	TRACY CHAPMAN NEW BEGINNING WEA
11	12	MARIAH CAREY DAYDREAM COLUMBIA
12	20	JOAN OSBORNE RELISH MERCURY
13	13	SHAGGY BOOMBASTIC VIRGIN
14	NEW	SMASHING PUMPKINS SIAMISE DREAM VIRGIN
15	15	ENYA THE MEMORY OF TREES WEA
16	NEW	GARBAGE GARBAGE MUSHROOM/FESTIVAL
17	8	TOMMY EMMANUEL CLASSICAL GAS COLUMBIA
18	NEW	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
19	16	DEF LEPPARD VAULT—GREATEST HITS 1980-1995 MERCURY
20	14	GREEN DAY INSOMNIAC WEA

CANADA (The Record)		
THIS WEEK	LAST WEEK	SINGLES
1	1	STAYIN' ALIVE N-TRANCE QUALITY
2	3	DANGER BLAZAY BLAZAY POLYDOR
3	2	EXHALE (SHOOOP SHOOOP) WHITNEY HOUSTON ARISTA
4	5	BEAUTIFUL LIFE ACE OF BASE ARISTA
5	4	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
6	6	FANTASY MARIAH CAREY COLUMBIA
7	10	SET U FREE PLANET SOUL QUALITY
8	14	JESUS TO A CHILD GEORGE MICHAEL DREAMWORKS
9	15	1979 SMASHING PUMPKINS VIRGIN
10	9	MISSING EVERYTHING BUT THE GIRL WEA
11	7	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
12	8	TELL ME GROOVE THEORY EPIC
13	17	EVERYBODY BE SOMEBODY RUFFNECK QUALITY
14	18	MERKINBALL PEARL JAM EPIC
15	NEW	IRONIC ALANIS MORISSETTE MAVERICK
16	11	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
17	NEW	DO WHAT'S GOOD FOR ME 2 UNLIMITED POPULAR
18	16	HEY LOVER L.L. COOL J DEF JAM
19	REN	BIG TIME WHIGFIELD QUALITY
20	12	BULLET WITH BUTTERFLY WINGS SMASHING PUMPKINS VIRGIN
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
2	2	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
3	3	VARIOUS ARTISTS OH WHAT A FEELING MCA
4	11	VARIOUS ARTISTS 1996 GRAMMY NOMINEES COLUMBIA
5	4	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
6	6	RELISH JOAN OSBORNE MERCURY
7	5	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
8	12	SHANIA TWAIN THE WOMAN IN ME MERCURY
9	9	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC
10	8	ASHLEY MACISAAC HI HOW ARE YOU A&M
11	10	BUSH SIXTEEN STONE INTERSCOPE
12	7	MARIAH CAREY DAYDREAM COLUMBIA
13	13	2PAC ALL EYEZ ON ME ISLAND
14	15	VARIOUS ARTISTS DANCE MIX 95 QUALITY
15	14	TORI AMOS BOYS FOR PELE EASTWEST
16	18	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC
17	REN	SEAL II ZTT
18	16	VARIOUS ARTISTS MASSIVE DANCE HITS WEA
19	REN	MELISSA ETHERIDGE YOUR LITTLE SECRET ISLAND
20	17	GIN BLOSSOMS CONGRATULATIONS I'M SORRY A&M

THIS WEEK	LAST WEEK	SINGLES
1	1	HOW DEEP IS YOUR LOVE TAKE THAT RCA
2	3	CHILDREN ROBERT MILES DECONSTRUCTION
3	2	DON'T LOOK BACK IN ANGER OASIS CREATION
4	NEW	REAL LOVE BEATLES APPLE/PARLOPHONE
5	4	COMING HOME NOW BOYZONE POLYDOR
6	NEW	RETURN OF THE MACK MARK MORRISON WEA
7	12	THESE DAYS BON JOVI MERCURY
8	6	PASSION GAT DECOR WAY OF LIFE
9	9	I WANNA BE A HIPPIY TECHNOHEAD MOKUM
10	5	GOING OUT SUPERGRASS PARLOPHONE
11	10	I GOT 5 ON IT LUNIZ NOD TRYBE/VIRGIN
12	15	GIVE ME A LITTLE MORE TIME GABRIELLE GOD BEAT
13	11	FALLING INTO YOU CELINE DION EPIC
14	7	ANYTHING 3T MJJ/EPIC
15	18	TOO MUCH LOVE WILL KILL YOU QUEEN PARLOPHONE
16	NEW	ONLY ONE PETER ANDRE MUSHROOM
17	NEW	CARS GARY NUMAN POLYGRAM TV
18	NEW	IN WALKED LOVE LOUISE 1ST AVENUE/EMI
19	13	LIFTED LIGHTHOUSE FAMILY WILD CARD/POLYDOR
20	8	GOOD THING ETERNAL 1ST AVENUE/EMI
21	NEW	'74-'75 CONNELLS TVT/LONDON
22	14	SPACEMAN BABYLON ZOO EMI
23	23	ONE OF US JOAN OSBORNE BLUE GORILLA/MERCURY
24	19	DISCO'S REVENGE GUSTO MANIFESTO/MERCURY
25	17	BE AS ONE SASHA & MARIA 7PM/DECONSTRUCTION
26	NEW	WE GOT IT IMMATURE FEATURING SMOOTH MCA
27	NEW	SISTER PAIN ELECTRAFIXION SPACEJUNK/WEA
28	NEW	ALL SUSED OUT ALMIGHTY CHRYSALIS
29	21	PERSEVERANCE TERRORVISION TOTAL VEGAS/EMI
30	25	HALLO SPACEBOY DAVID BOWIE RCA
31	NEW	URBAN CITY GIRL BENZ HACKTOWN/RCA
32	22	LADYKILLERS LUSH 4AD
33	NEW	DARLING PRETTY MARK KNOPFLER VERTIGO/MERCURY
34	20	READY OR NOT LIGHTNING SEEDS EPIC
35	NEW	SOUL PROVIDER MICHAEL BOLTON COLUMBIA
36	NEW	OYE COMO VA TITO PUENTE JR MEDIA/MCA
37	26	COUNT ON ME WHITNEY HOUSTON & CECE WINANS ARISTA
38	29	EARTH SONG MICHAEL JACKSON EPIC
39	NEW	NEW YORK UNDERCOVER (EP) VARIOUS ARTISTS UPTOWN
40	31	LET YOUR SOUL BE YOUR PILOT STING A&M

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	HOW DEEP IS YOUR LOVE TAKE THAT RCA
2	3	CHILDREN ROBERT MILES DECONSTRUCTION
3	2	DON'T LOOK BACK IN ANGER OASIS CREATION
4	NEW	REAL LOVE BEATLES APPLE/PARLOPHONE
5	4	COMING HOME NOW BOYZONE POLYDOR
6	NEW	RETURN OF THE MACK MARK MORRISON WEA
7	12	THESE DAYS BON JOVI MERCURY
8	6	PASSION GAT DECOR WAY OF LIFE
9	9	I WANNA BE A HIPPIY TECHNOHEAD MOKUM
10	5	GOING OUT SUPERGRASS PARLOPHONE
11	10	I GOT 5 ON IT LUNIZ NOD TRYBE/VIRGIN
12	15	GIVE ME A LITTLE MORE TIME GABRIELLE GOD BEAT
13	11	FALLING INTO YOU CELINE DION EPIC
14	7	ANYTHING 3T MJJ/EPIC
15	18	TOO MUCH LOVE WILL KILL YOU QUEEN PARLOPHONE
16	NEW	ONLY ONE PETER ANDRE MUSHROOM
17	NEW	CARS GARY NUMAN POLYGRAM TV
18	NEW	IN WALKED LOVE LOUISE 1ST AVENUE/EMI
19	13	LIFTED LIGHTHOUSE FAMILY WILD CARD/POLYDOR
20	8	GOOD THING ETERNAL 1ST AVENUE/EMI
21	NEW	'74-'75 CONNELLS TVT/LONDON
22	14	SPACEMAN BABYLON ZOO EMI
23	23	ONE OF US JOAN OSBORNE BLUE GORILLA/MERCURY
24	19	DISCO'S REVENGE GUSTO MANIFESTO/MERCURY
25	17	BE AS ONE SASHA & MARIA 7PM/DECONSTRUCTION
26	NEW	WE GOT IT IMMATURE FEATURING SMOOTH MCA
27	NEW	SISTER PAIN ELECTRAFIXION SPACEJUNK/WEA
28	NEW	ALL SUSED OUT ALMIGHTY CHRYSALIS
29	21	PERSEVERANCE TERRORVISION TOTAL VEGAS/EMI
30	25	HALLO SPACEBOY DAVID BOWIE RCA
31	NEW	URBAN CITY GIRL BENZ HACKTOWN/RCA
32	22	LADYKILLERS LUSH 4AD
33	NEW	DARLING PRETTY MARK KNOPFLER VERTIGO/MERCURY
34	20	READY OR NOT LIGHTNING SEEDS EPIC
35	NEW	SOUL PROVIDER MICHAEL BOLTON COLUMBIA
36	NEW	OYE COMO VA TITO PUENTE JR MEDIA/MCA
37	26	COUNT ON ME WHITNEY HOUSTON & CECE WINANS ARISTA
38	29	EARTH SONG MICHAEL JACKSON EPIC
39	NEW	NEW YORK UNDERCOVER (EP) VARIOUS ARTISTS UPTOWN
40	31	LET YOUR SOUL BE YOUR PILOT STING A&M

GERMANY (Media Control)		
THIS WEEK	LAST WEEK	SINGLES
1	1	LEMON TREE FOOL'S GARDEN INTERCORD
2	4	CHILDREN ROBERT MILES MOM
3	2	SPACEMAN BABYLON ZOO EMI
4	3	ICH FIND NICHE SCHEISSE TIC TAC TOE RCA
5	6	KNOCKIN' DOUBLE VISION ZYX
6	5	HERZ AN HERZ BLUMCHEN EDEL
7	11	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ARIOLA
8	7	MISSING EVERYTHING BUT THE GIRL WEA
9	13	LOVE MESSAGE LOVE MESSAGE POLYGRAM
10	10	MAGIC CARPET RIDE MIGHTY DUB KATS WEA
11	9	CAPTAIN JACK CAPTAIN JACK EMI
12	14	ANYTHING 3T EPIC
13	12	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ARIOLA
14	15	RAINBOW TO THE STARS DUNE VIRGIN
15	8	HOW DEEP IS YOUR LOVE TAKE THAT RCA
16	NEW	HANDS IN THE AIR MUSIC INSTRUCTOR EMI
17	NEW	CRYING IN THE RAIN CULTURE BEAT SONY
18	17	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
19	18	EARTH SONG MICHAEL JACKSON EPIC
20	16	LOVE IS THE PRICE D.J. BOBO EASTWEST
ALBUMS		
1	NEW	PETER MAFFAY MAFFAY 96 ARIOLA
2	NEW	STING MERCURY FALLING POLYGRAM
3	1	FOOL'S GARDEN DISH OF THE DAY INTERCORD
4	2	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
5	3	RODELHEIM HARTREIM PROJEKT ZURUCK NACH RODELHEIM MCA
6	17	SCHURZENJAGER TRAUME SIND STARKER ARIOLA
7	9	SEPTUPLURA ROOTS INTERCORD
8	6	PUR ABENTEUERLAND INTERCORD
9	4	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
10	5	ENYA THE MEMORY OF TREES WEA
11	8	QUEEN MADE IN HEAVEN EMI
12	7	MADONNA SOMETHING TO REMEMBER WEA
13	13	NICK CAVE & THE BAD SEEDS MURDER BALLADS INTERCORD
14	10	SCHLUMPF MEGAPARTY VOL. 2 EMI
15	14	KELLY FAMILY OVER THE HUMP EMI
16	19	2PAC ALL EYEZ ON ME MERCURY
17	12	ACE OF BASE THE BRIDGE METRONOME
18	NEW	LUO REED SET THE TWILIGHT REELING WEA
19	15	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
20	20	JOAN OSBORNE RELISH MERCURY

THIS WEEK	LAST WEEK	SINGLES
1	1	HOW DEEP IS YOUR LOVE TAKE THAT RCA
2	3	CHILDREN ROBERT MILES DECONSTRUCTION
3	2	DON'T LOOK BACK IN ANGER OASIS CREATION
4	NEW	REAL LOVE BEATLES APPLE/PARLOPHONE
5	4	COMING HOME NOW BOYZONE POLYDOR
6	NEW	RETURN OF THE MACK MARK MORRISON WEA
7	12	THESE DAYS BON JOVI MERCURY
8	6	PASSION GAT DECOR WAY OF LIFE
9	9	I WANNA BE A HIPPIY TECHNOHEAD MOKUM
10	5	GOING OUT SUPERGRASS PARLOPHONE
11	10	I GOT 5 ON IT LUNIZ NOD TRYBE/VIRGIN
12	15	GIVE ME A LITTLE MORE TIME GABRIELLE GOD BEAT
13	11	FALLING INTO YOU CELINE DION EPIC
14	7	ANYTHING 3T MJJ/EPIC
15	18	TOO MUCH LOVE WILL KILL YOU QUEEN PARLOPHONE
16	NEW	ONLY ONE PETER ANDRE MUSHROOM
17	NEW	CARS GARY NUMAN POLYGRAM TV
18	NEW	IN WALKED LOVE LOUISE 1ST AVENUE/EMI
19	13	LIFTED LIGHTHOUSE FAMILY WILD CARD/POLYDOR
20	8	GOOD THING ETERNAL 1ST AVENUE/EMI
21	NEW	'74-'75 CONNELLS TVT/LONDON
22	14	SPACEMAN BABYLON ZOO EMI
23	23	ONE OF US JOAN OSBORNE BLUE GORILLA/MERCURY
24	19	DISCO'S REVENGE GUSTO MANIFESTO/MERCURY
25	17	BE AS ONE SASHA & MARIA 7PM/DECONSTRUCTION
26	NEW	WE GOT IT IMMATURE FEATURING SMOOTH MCA
27	NEW	SISTER PAIN ELECTRAFIXION SPACEJUNK/WEA
28	NEW	ALL SUSED OUT ALMIGHTY CHRYSALIS
29	21	PERSEVERANCE TERRORVISION TOTAL VEGAS/EMI
30	25	HALLO SPACEBOY DAVID BOWIE RCA
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33	NEW	DARLING PRETTY MARK KNOPFLER VERTIGO/MERCURY
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36	NEW	OYE COMO VA TITO PUENTE JR MEDIA/MCA
37	26	COUNT ON ME WHITNEY HOUSTON & CECE WINANS ARISTA
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40	31	LET YOUR SOUL BE YOUR PILOT STING A&M

FRANCE (SNEP/FOP/Tite-Live)		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	SPACEMAN BABYLON ZOO EMI
2	2	CARUSO FLORENT PAGNY MERCURY
3	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
4	5	SOIREE DISCO BORIS SONY
5	3	DIEU M'A DONNE LA FOI OPHELIE WINTER EASTWEST
6	4	MISSING EVERYTHING BUT THE GIRL WEA
7	8	I GOT 5 ON IT LUNIZ VIRGIN
8	7	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
9	6	BALANCE TOI RECIPROK SONY
10	NEW	ONE OF US JOAN OSBORNE MERCURY
11	9	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
12	11	FALLING INTO YOU CELINE DION COLUMBIA
13	NEW	LE BRIO BIG SOUL SONY
14	NEW	CHILDREN ROBERT MILES SONY
15	14	FATHER AND SON BOYZONE POLYDOR
16	12	GOLDENEYE TINA TURNER EMI
17	17	VOYAGE EN ITALIE LILICUB REMARK
18	10	L'INSTANT X MYLENE FARMER POLYDOR
19	15	BUMP BUMP 740 BOYS SONY
20	20	TOO HOT COOLIO TOMMY BOY
ALBUMS		
1	1	CELINE DION D'EUX COLUMBIA
2	NEW	CELINE DION FALLING INTO YOU COLUMBIA
3	NEW	STING MERCURY FALLING POLYDOR
4	2	BIG SOUL BIG SOUL SONY
5	5	QUEEN MADE IN HEAVEN EMI
6	7	ACE OF BASE THE BRIDGE BARCLAY
7	6	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
8	3	MARIAH CAREY DAYDREAM COLUMBIA
9	8	MYLENE FARMER ANAMORPHOSEE POLYDOR
10	4	SEPTUPLURA ROOTS ROADRUNNER
11	13	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
12	16	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
13	9	JANE BIRKIN VERSIONS JANE MERCURY
14	10	CRANBERRIES NO NEED TO ARGUE ISLAND
15	12	VERONIQUE SANSON SANSON, COMME ILS L'IMAGINENT... WEA
16	11	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
17	14	POW WOW POW WOW REMARK
18		

# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100

MUSIC & MEDIA

## NEW ZEALAND (RIANZ)

THIS WEEK	LAST WEEK	SINGLES
1	1	SPACEMAN BABYLON ZOO EMI
2	3	CHILDREN ROBERT MILES DBX
3	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
4	4	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
5	NEW	HOW DEEP IS YOUR LOVE TAKE THAT RCA
6	9	LEMON TREE FOOL'S GARDEN TOWN MUSIC/INTERCORD
7	6	I GOT 5 ON IT LUNIZ VIRGIN
8	8	DON'T LOOK BACK IN ANGER OASIS CREATION
9	5	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
10	7	EARTH SONG MICHAEL JACKSON EPIC
<b>ALBUMS</b>		
1	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
2	NEW	SEPULTURA ROOTS ROADRUNNER
3	2	ENYA THE MEMORY OF TREES WEA
4	3	NICK CAVE & THE BAD SEEDS MURDER BALLADS MUTE
5	9	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/SIRE
6	7	MARIAH CAREY DAYDREAM COLUMBIA
7	8	CELINE DION D'EUX EPIC/COLUMBIA
8	6	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
9	5	QUEEN MADE IN HEAVEN PARLOPHONE
10	NEW	FOOL'S GARDEN DISH OF THE DAY TOWN MUSIC/INTERCORD

THIS WEEK	LAST WEEK	SINGLES
1	4	WONDERWALL OASIS SONY
2	2	MYSTERIOUS GIRL PETER ANDRE FESTIVAL
3	1	LET'S GROOVE C.D.B. TRISTAR
4	3	HOW BIZARRE O.M.C. HUM/POLYGRAM
5	6	THROW YOUR HANDS UP L.V. FESTIVAL
6	5	ANYTHING 3T SONY
7	7	SITTIN' UP IN MY ROOM BRANDY BMG
8	10	LUMP PRESIDENTS OF THE UNITED STATES OF AMERICA SONY
9	9	1979 SMASHING PUMPKINS VIRGIN
10	NEW	HAND IN MY POCKET ALANIS MORISSETTE WARNER
<b>ALBUMS</b>		
1	1	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	5	SOUNDTRACK FRIENDS WARNER
4	4	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
5	3	LIVE THROWING COPPER RADIOACTIVE/MCA
6	6	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER
7	7	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA SONY
8	NEW	SEPULTURA ROOTS BORDER
9	NEW	BJORK POST POLYDOR
10	9	TRACY CHAPMAN NEW BEGINNING WARNER

## BELGIUM (Promuvi)

THIS WEEK	LAST WEEK	SINGLES
1	1	SPACEMAN BABYLON ZOO EMI
2	2	CON TE PARDRO ANDREA BOCELLI POLYDOR
3	3	CHILDREN ROBERT MILES BMG/ARIELA
4	5	I GOT 5 ON IT LUNIZ VIRGIN
5	4	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
6	8	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE
7	NEW	HOW DEEP IS YOUR LOVE TAKE THAT RCA
8	7	WONDERWALL OASIS SONY
9	6	HET ALLERMOOLSTE GARRY HAGGER SONY
10	9	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
<b>ALBUMS</b>		
1	1	ANDREA BOCELLI BOCELLI POLYDOR
2	2	ANDREA BOCELLI IL MARE CALMO DELLA SERA POLYDOR
3	3	HELMUT LOTTI GOES CLASSIC RCA
4	4	LEVENSLIJN LEVENSLIJN 96 POLYDOR
5	NEW	SEPULTURA ROOTS ROADRUNNER
6	10	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
7	5	ELTON JOHN LOVE SONGS MERCURY
8	NEW	RAYMOND VAN HET GRONEWOU ICH BEN GOD NIET EMI
9	9	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
10	NEW	JOSE CARRERAS PASSION ERATO

## SWITZERLAND (Media Control Switzerland)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES POLYGRAM
2	3	LEMON TREE FOOL'S GARDEN INTERCORD
3	2	SPACEMAN BABYLON ZOO EMI
4	4	MISSING EVERYTHING BUT THE GIRL WARNER
5	5	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
6	6	WE'VE GOT IT GOIN' ON BACKSTREET BOYS BMG
7	NEW	HOW DEEP IS YOUR LOVE TAKE THAT BMG
8	NEW	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS BMG
9	NEW	HERZ AN HERZ BLUMCHEN PHONAG
10	7	ICH FIND DICH SCHEISSE TIC TAC TOE BMG
<b>ALBUMS</b>		
1	2	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
2	1	GOTTHARD GOTTHARD BMG
3	7	FOOL'S GARDEN DISH OF THE DAY EMI
4	5	COOLIO GANGSTA'S PARADISE WARNER
5	9	ELTON JOHN LOVE SONGS POLYGRAM
6	3	CELINE DION D'EUX SONY
7	6	DIE TOTEN HOSEN OPIUM FURS VOLK WARNER
8	NEW	BABYLON ZOO THE BOY WITH THE X-RAY EYES EMI
9	4	MADONNA SOMETHING TO REMEMBER WARNER
10	NEW	QUEEN MADE IN HEAVEN EMI

## SWEDEN (GLF)

THIS WEEK	LAST WEEK	SINGLES
1	1	SPACEMAN BABYLON ZOO EMI
2	3	ONE OF US JOAN OSBORNE MERCURY
3	4	POUR QUE TU M'AIMES ENCORE CELION DION COLUMBIA
4	5	KRAM (SA NARA FAR INGEN GA) KENT RCA
5	6	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
6	7	HEY LOVER L.L. COOL J DEF JAM
7	2	DON'T LOOK BACK IN ANGER OASIS CREATION
8	NEW	DIANE THERAPY? A&M
9	9	MISSING EVERYTHING BUT THE GIRL ETERNAL/WEA
10	NEW	HOW DEEP IS YOUR LOVE TAKE THAT RCA
<b>ALBUMS</b>		
1	2	CAJSA STINA AKERSTROM KLADD FOR ATT GA METRONOME
2	1	ENYA THE MEMORY OF TREES WARNER
3	8	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	4	ULF LUNDELL BOSNIA ROCKHEAD
5	NEW	SEPULTURA ROOTS ROADRUNNER
6	NEW	BAD RELIGION THE GRAY RACE DRAGNET
7	5	NICK CAVE & THE BAD SEEDS MURDER BALLADS MUTE
8	6	NORDMAN INGENMANSLAND SONET
9	NEW	SKUNK ANANSIE PARANOID & SUNBURNT VIRGIN
10	10	JOAN OSBORNE RELISH MERCURY

## FINLAND (Seura/IFPI Finland)

THIS WEEK	LAST WEEK	SINGLES
1	1	SPACEMAN BABYLON ZOO EMI
2	3	ELECTRIC LEILA K MEGAREEL ART
3	2	ROOTS BLOODY ROOTS SEPULTURA ROADRUNNER/POKO
4	9	MATKUSTANUTOON AIKAKONE RCA
5	NEW	HELP ME DR. DICK E-ROTTIC INTERCORD/EMI
6	8	DON'T LOOK BACK IN ANGER OASIS HELTER SKELTER/SONY
7	NEW	HOW DEEP IS YOUR LOVE TAKE THAT RCA
8	4	HAJONNUT EP APULANTA LEVY
9	6	I NEED YOUR LOVE CAPPELLA MEDIA/K-TEL
10	NEW	BORN IN AFRICA DR. ALBAN DR. RECORDS/BMG
<b>ALBUMS</b>		
1	NEW	4R MOOD PARLOPHONE
2	2	ADIEMUS SONGS OF SANCTUARY VIRGIN
3	3	ME & MY ME & MY MEDLEY
4	1	JARI SILLANPAA JARI SILLANPAA MTV
5	NEW	SEPULTURA ROOTS ROADRUNNER/POKO
6	4	BABYLON ZOO THE BOY WITH THE X-RAY EYES EMI
7	5	AIKAKONE TAHTIKAAREN TAA RCA
8	NEW	BAD RELIGION THE GRAY RACE DRAGNET/SONY
9	8	ELTON JOHN LOVE SONGS ROCKET/MERCURY
10	6	MADONNA SOMETHING TO REMEMBER MAVERICK/WEA

## PORTUGAL (Portugal/AFIP)

THIS WEEK	LAST WEEK	ALBUMS
1	1	DELFIN O CAMINHO DA FELICIDADE ARIOLA
2	NEW	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMI
3	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	2	ENRIQUE IGLESIAS ENRIQUE IGLESIAS HOME/BAT
5	NEW	QUEEN MADE IN HEAVEN PARLOPHONE
6	NEW	STING MERCURY FALLING A&M
7	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
8	8	SEPULTURA ROOTS ROADRUNNER
9	5	YANNI LIVE AT THE ACROPOLIS PRIVATE
10	NEW	OS LUNATICOS ESTOU NA LUA VIDISCO

## CHILE (APF Chile)

THIS WEEK	LAST WEEK	ALBUMS
1	6	LOS TRES LA ESPADA Y LA PARED SONY
2	NEW	LUIS MIGUEL EL CONCIERTO WARNER
3	9	VARIOUS ARTISTS TODOS A BAILAR SONY
4	2	JUAN GABRIEL EN EL PALACIO DE BELLAS ARTES BMG
5	NEW	CARLOS VIVES CLASICOS DE LA PROVINCIA POLYGRAM
6	3	COLORADA TODOS A BAILAR SONY
7	5	CARLOS VIVES LA TIERRA DEL OLVIDO POLYGRAM
8	10	RICKY MARTIN A MEDIO VIVIR SONY
9	NEW	MIGUEL BOSE LABERINTO WARNER
10	NEW	NICOLE ESPERANDO NADA BMG

# GLOBAL

## MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**ITALY:** Surrealist comic rock group Elio E La Storia Tese (Elio & the Tense Story) stole the show at this year's Sanremo Song Festival. The band, which came in second in the televised contest, stood out from the other competitors presenting traditional, melodic *canzone* music by performing a humorous pastiche of that genre. Described as an Italian version of Frank Zappa & the Mothers Of Invention, Elio E La Storia Tese has won a reputation for cleverly adapting any style of music for its situationist lyrics. As part of the competition, the acts were asked to perform a one-minute excerpt of one of their songs. Elio's response was to hammer out "La Terra Dei Cachi" (The Land Of Khaki Fruits) in its entirety in a Ramones-style speed punk arrangement to fit the allotted time. The song, which is released on the Psycho label, combines cutting satire with a sing-along tune to portray Italy as a decadent, distracted society in which citizens are motivated by indifference. "Parking abuses, abusive applause, abusive buildings, sexual abuse/So much need to start again... abusing... Italia yes, Italia no." Having launched its career by circulating bootleg cassettes of its concerts, Elio E La Storia Tese effectively parodied the contest—which is a shrine to Italy's traditional music industry—and won many new fans in the process. One press report summed it up: "The key to their success is that they mercilessly lampoon without being offensive or bitter."



MARK DEZZANI

**GERMANY:** Pop/rockers Cultured Pearls are climbing the chart with their debut single, "Tic Toc" (WEA). The group members (singer Astrid North, 23; bass player Tèx Super, 25; and drummer B. La, 24), who come from Hamburg and Berlin, boast more experience than their youth might suggest. Among their various recording credits, B. La played drums on Randy Crawford's current album, "Naked And True," while North, who lived in Houston for seven years, sang on Big Light's hit "Trouble Is." Cultured Pearls' debut album, "Sing De La Sing," was produced by Jens Krause (Fury In The Slaughterhouse, Big Light) and combines R&B—especially in North's soulful vocals—with heavy rock influences, such as Soundgarden and Pearl Jam. The group is on a 23-city tour here, and the album is scheduled for release in Norway, Denmark, and Japan in May.

**IRELAND:** Brothers Shay, Michael, and Martin Black belong to one of this country's most popular musical families, which also includes their sisters Mary and Frances Black, both best-selling artists in their own right. The brothers' new album, "What A Time" (Dara), not only features the voices of their sisters but marks the recording debut of their 80-year-old mother, Patty, who sings a traditional music-hall-flavored song, "Now I Have To Call Him Father." Although there have been previous releases from the Black Family, this is the first to be credited to the trio of Shay, Michael, and Martin Black. Produced by Maire Breatnach, the album is a balanced, entertaining mixture of vocal and instrumental tracks—including songs by Kieran Goss ("Love At A Distance"), Jez Lowe ("London Danny"), Ron Kavana ("Sweet Reconciliation"), Bob Franke ("The Great Storm Is Over"), Pat Alger ("True Love"), and Geoff Pearson (the thought-provoking "War Without Bangs")—that cover a range of light and serious subjects.



**TURKEY:** Time will tell whether hard rock band Ünü, currently on tour here, can match the massive success of Turkish/German rap group Cartel (Global Music Pulse, Billboard, Dec. 9, 1995), which sold 350,000 units here last year. Like Cartel, Ünü is a Turkish-language group based in Germany, but, unlike the hip-hop rhythms of the first band, Ünü offers a more conventional rock sound blended with Turkish musical motifs in half and quarter tones. Most of the tracks on the band's album, "Son Defa" (Last Time), due for release in mid-April on Polydor, were written by singer/guitarist Tayfun Ünü (the surname means "famous"), who formed the band with his brother Mehmet (keyboards), Sven Richter (guitar), and Achim "Quensch" Gschwend (drums). Also on the album are two numbers that were hits for Turkish rock pioneers, emphasizing the band's links with its cultural homeland: "Estarabim" by Erkin Koray and "Derule," a traditional folk song from the Black Sea region, popularized by Baris Manco.

**AUSTRIA:** Folk music has always been popular here, but in recent years enthusiasm has grown for a new style of music that mixes traditional folk with modern pop. Hubert von Goisern, who has enjoyed several No. 1 hits, was an early pioneer of the genre until he withdrew from the music scene, and now a new group is following in his footsteps. It began when six musician friends got together to play a form of traditional Syrian folk music called *bradlmasi*. Known for a time as the Feedback Warriors, the band expanded to seven members and changed its name to Ausseer Hardbradler. Its debut album, "Hardbradln!" (EMI), is an extraordinary mixture of sounds (including electric guitar, Syrian concertina, and violin) and styles (funk, folk, rap, and modern groove). Even more surprisingly, it reached No. 22 after just two weeks in the chart.

**ROMANIA:** There was a massive turnout of local talent at the three-day Edgar Surin Jazz Festival in the Palace Hall in Bucharest. Veterans Johnny Raducanu, Anca Parghel, Marius Popp, and Garbis Dedeian rubbed shoulders with such younger stars as Puia Pascu, Daniela Nicolae, and Teaspoonful Of Jazz, while the many acts visiting from abroad included the Nicholas Simion Quartet from Austria, led by the Romanian-born Simion.

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# Merchants & Marketing

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## Canada's Cautious Launch Into Cyberspace

### Music Industry Is Slow To Embrace New Media

BY JOHN SAKAMOTO

TORONTO—While their American counterparts have charged into cyberspace with seemingly unbridled enthusiasm, members of the music industry here are approaching the new frontier with a typically Canadian sense of caution.

Head-office directives, computer-illiterate executives, unresolved copyright issues, and the "priced slightly higher in Canada" syndrome have contributed to a general reticence by major players to embrace the Internet and the new technology that accompanies it.

"We're very conservative businessmen here," says Paul Church, marketing manager for EMI Music Canada, of the 12- to 18-month period by which much of the industry lags behind the U.S. "I'd venture to say that there are very few top executives in Canada who have a computer on their desk." Church is heading his company's push onto the Internet.

Though few dispute his observation, the range of explanations offered by the industry is remarkably varied.

"Communications technology in general lags a bit in Canada because of the high tariff rates here," says Ken Schafer, manager of consumer technology for Sony Music Canada, perhaps the most aggressive of the major labels in this area. The company has six full-timers devoted to new media developments, with four of them dedicated to the Internet alone.

"The cost of putting up a server is a lot more here than in the U.S. . . . I think that's why you see a lot more timid launches, where you get people doing a one-artist site," says Schafer, who pegs the in-house figure for setting up a site on the Internet's World Wide Web at more than \$100,000 Canadian (approximately \$73,000).

That figure goes a long way

toward explaining why Sony Canada chose to set up shop last September on its U.S. parent's site, though Schafer emphasizes that the content is "managed completely out of Canada."

#### 17 MILLION HITS

Warner Music Canada took the same route in late 1995, when it opted to join Pathfinder, the popular Web site created by Time Warner. The move, says Ron Morse, Warner Canada's multimedia manager, came



partly because of the proprietary deal offered by the parent company (no charge) plus the huge amount of traffic running through Pathfinder: more than 17 million hits a week.

"Now we have an opportunity to talk to people not only in Canada, but globally," says Morse. "Maybe not immediately, but down the road, as more and more people are on the Web, that may give us more leverage to get our bands signed around the world in other territories."

Unlike Warner Music, however, many Canadian labels simply don't have a choice as to where to set up shop in cyberspace.

"Most of the record companies here report to international head offices who go, 'We're looking at this, and we're going to make a decision on what you can do in terms of launching a site,'" says Jim Caruthers, marketing coordinator for PolyGram Group Sales.

Doug Caldwell, national marketing manager for Virgin Music Canada, says, "We already have a Virgin International Web site, so to me it would seem like you're just repeating information if you were to set up your own Web site. Under the guidelines of the Virgin U.K. Web site, we're really not allowed to put up

international acts on our site, if we had one." He adds, however, that Virgin Canada will be allowed to put its roster on the U.K. site.

The situation is much the same at MCA Canada, where the company has been informed that any Internet site will have to be set up through MCA International in the U.K.

MCA Canada is aiming to have a finished site up by the spring, as are BMG and EMI.

#### LOOKING FOR A&M

The relationship with a corporate parent is one of the reasons that A&M/Island/Motown Canada is focusing on individual artists' sites, rather than leaping in with a Web site of its own.

"My whole thing is that I don't think people go looking for an A&M record; they go looking for the act," says VP of marketing Allan Reid.

In the case of domestic signing Bass Is Base, the company financed a Web site and rolled the cost into the album's marketing budget. But since Reid is adamant about holding the line on marketing costs, which part of the marketing budget gets tapped to finance the Web site?

"It's hard to say," Reid says. "I can't really say we haven't done posters, we haven't done stickers, we haven't done this or that. But maybe we didn't do T-shirts because we're doing the Internet site."

#### COPYRIGHT CONFUSION

Complicating matters for Canadian labels thinking of entering cyberspace is the unresolved status of copyright as it applies to the Internet.

"One issue that cautions us all in the industry is putting music [on the Internet] and downloading music when there is no copyright-protection or payment plan in place," says Deane Cameron, president of EMI Music Canada.

The Society of Composers, (Continued on page 58)

## Victor In Field, Muze Kiosks Join Listening-Station Fray

BY DON KAPLAN

NEW YORK—With almost 3,000 machines in stores throughout the U.S., Muze has emerged as the victor in the kiosk wars that began in the early '90s.

Back then, Muze, Trade Services Corp., Intouch, and a host of others were vying for space in music stores as they competed with a variety of sales tools aimed at providing information and music sampling for store customers.

Muze offers computerized kiosks that provide information on more than 200,000 musical listings in every genre. "This was one of the first interactive computers to



be put in front of the public, long before people were talking about the [World Wide Web]," says Paul Zullo, executive VP of the \$20 million firm. "When it was introduced in 1991, Muze [kiosks] were much the way they are now. People just walked up and touched the screen to find what they wanted. They really didn't have to know anything about computers to use it."

Today, all of the company's offerings are supported by its powerful databases and search engines, which can cross-reference information based on artist, title, genre, and numerous other key points.

Muze, with a staff of about 65, recently entered the listening-station arena with a completely customizable, multiple-headset system. According to Zullo, the system is capable of putting sound samples from an entire store's inventory at consumers' fingertips.

The recently rolled out listening systems are easily customizable to retailer's special requirements. "Everything on the listening system is available at every headset," Zullo notes. "There's no waiting around to listen to a particular song on a particular listening station anymore."



A key to Muze's success is its ease of use. Pictured above, a customer searches through the database to look for something to buy.

According to the executive, the largest units—currently in use at some New York Barnes & Noble locations—sport 48 headphones. "But it's a totally modular system," he notes. "It's capable of holding as many headsets as you want." Zullo adds that the system can be upgraded to hold as much memory as needed, which means that an almost unlimited number of titles can be listened to either as samples or as entire albums.

In moving into music sampling, Muze has to contend with Telescan, the Burlingame, Calif.-based company that has already developed a powerful niche among music merchants. Executives of that California-based company were unavailable to comment, but last year, the company generated revenues of more than \$10 million through its services to home entertainment software retailers.

But it won't be the first time Muze has gone against entrenched companies. When it began, Trade Services Corp. was the leading player in supplying information on recordings through its popular Phonolog publication. (Continued on page 56)

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## Relaxed Vibe Helps Make Coop's One Of Chicago's Top Jazz Spots

BY ED HOGAN

CHICAGO—Coop's Records, located in this city's Chatham/Stony Island community, is a family operation that merges the experiences of the past and an ear toward the future.

Owner and jazzologist Ezell Cooper, his sons Pierre and Orlando, brother Virgil, and friend Grady Moore have created a kind of outlet that seems to be disappearing in today's retail climate. The relaxed, down-home atmosphere of Coop's sometimes seems more like a barbershop than a record store, where long-time patrons routinely discuss such diverse topics as the weather, finances,



Coop's Records and its new affiliated store next door, Coop's Underground, are in the Chatham/Stony Island section of Chicago. (Photo: Ed Hogan)

politics, or everyone's love: music. Customers feel at ease asking for a particular record by reciting a few lyrics or humming a few bars. If people behind the counter are stumped, someone else in the store can usually help. The shop is an information exchange for music lovers of all kinds: musicians, music students, radio and lounge DJs, dancers, professors, record collectors, and music industry figures.

Ezell Cooper assumed ownership of the shop in 1986, after working as a store employee for more than two decades. A jazz lover, Cooper has the in-store turntable playing sides by Jimmy Smith, Richard "Groove" Holmes, Dinah Washington, the Nat "King" Cole Trio, or any of the 400-plus jazz titles in stock. The store has an open in-store-play policy. If a customer finds a recording that he or she



is unsure about purchasing, someone behind the counter will play it. The benefits of in-store play and the resulting impulse sales are evident at Coop's.

"There's no mystery," Ezell Cooper explains. "A person will be more likely to buy something they've heard as opposed to something they haven't. We sell a lot of releases that people have never heard except in our store. Sometimes that's the only exposure the record gets. Then they recommend the record to their friends."

In addition to jazz, Coop's stocks blues, gospel, oldies, and such accessories as CD-cleaning products and blank tapes. The amount of each musical genre varies. "It's difficult to assign percentages, but we sell at varying times up to 50% jazz, 60% soul, 20% other genres," he says.

Vinyl still figures into sales but not as much as in the past. "We made our living over the years off of vinyl," Cooper recalls. "By and large, most of the record releases are on CD. But the time is a long way off when everything is on CD. Then the question becomes, Will it be priced so that the consumer will buy it? Another thing to look at is that CDs aren't pressed in the same quantities as vinyl. So they go out of print faster. I'm going to continue to stock records as long as they're the kind of records my customers want. There are a lot of titles that haven't been released on CD and are still very much in demand."

He finds it hard to sell limited-edition vinyl releases because of the price barrier. "For example, Tina Brooks' 'True Blue' I have to price at \$18. Even though it's been digitally remastered, I still get resistance. The unit price of vinyl and CD releases are sometimes the same."

Even though Cooper is pro-technology, he cites a downside to computerized retail tracking. "Sometimes the record companies do an initial pressing of

100,000 copies on a release. If their computer readout shows sluggish sales in the beginning, some labels hastily cut the release from the catalog. The consumers aren't aware that the release has been deleted, so they feel comfortable in their decision to delay and buy it later. Later could conceivably be too late, because the release is already out of print. My advice to consumers is, buy now because you never know what the big wheels at the record companies have already decided to do with the release."

Like a lot of independent retailers, Coop's has been burdened by the discount merchandisers' push into record



Pictured, left, is Pierre Cooper, who runs Coop's Underground, and his father, Ezell Cooper, owner of Coop's Records. (Photo: Ed Hogan)

selling. "Yes, I feel the effect of Best Buy and Circuit City," he admits. "I see their ads with new releases for \$9.98, \$10.98; the same releases cost me \$11 or \$12. I can't compete with that. So I have to find specialized areas of music that they don't cover." He focuses on "creative inventorying" to compensate. "Where those stores would offer just the new Al Green CD, I'd offer his entire catalog for those prices."

"At 1,500 square feet, Coop's doesn't have 'a lot of space, but it's enough to get the job done," says Cooper.

Coop's is located in a choice spot, on the busy corner of a thriving business district, only a few feet from a bus stop along a major city route. A second major bus route is just around the corner. Picture windows allow commuters to see attractive product displays. "Whenever you're in a location that has a lot of people traffic, it's always good," says Cooper. "People can run in and get a record, tape, or CD and still catch the bus," adds GM Virgil Johnson.

Johnson's side job is spinning discs at local lounge the Apartment. This second job presents no conflict because it helps boost the store's bottom line.

"I get direct contact with our customers as I play my music. I can get feedback immediately on what people want to hear and therefore buy." He claims a large percentage of the lounge patrons buy from the shop. "I already know what they want. And sometimes they pick up something else, too."

Cooper bemoans the lack of new mainstream jazz titles. "There isn't enough mainstream jazz being made for folks like me, who remember the '50s, '60s, and '70s. Now, that doesn't mean jazz is dead. It's just those of us who are into the music of those eras for the most part aren't moved to buy what is called jazz today. There's plenty of fusion and smooth jazz.

"The mainstream jazz buyer is gener-

(Continued on page 55)

## newsline...

**ALLIANCE ENTERTAINMENT**, a distributor and wholesaler of recorded music, reports that net profit fell to \$5.3 million last year from \$12.8 million the year before. Revenues rose 34.5% to \$720.3 million from \$535.2 million. The higher revenues are attributed to acquisitions and a 17% increase in music distribution sales. Lower profit is in part the result of an "unexpected slowdown in music industry sales." New York-based Alliance also attributes the decline to acquisitions, which increased amortization charges, and a \$125 million bond offering, which increased interest expenses. But the company points out that its operating cash flow (earnings before interest, taxes, depreciation, and amortization) jumped to \$51 million last year from \$39 million the year before. For the fourth quarter, Alliance reports net profit of \$4,000 on \$228.8 million in revenues, compared with income of \$6.1 million on revenues of \$193.6 million in the same period the year before.

**PLATINUM ENTERTAINMENT**, a record company based in Downers Grove, Ill., has gone public with the sale of 2.65 million shares of stock at \$13 per share, for net proceeds of \$34.4 million. The company, which had revenues of \$15.4 million for the year ending May 31, 1995, has three labels: CGI Records, Light Records, and River North Records. It will focus on gospel, adult contemporary, country, and blues and has contracts with such acts as the Beach Boys, Peter Cetera, and Jim Messina.

**ATLANTIC RECORDS** is marketing a retail package consisting of an enhanced CD developed with multimedia fanzine Spew+ and a Net-Music Internet music guide. The enhanced CD, which will be sold at Tower Records and Tower Books nationwide, is Atlantic's first. The NetMusic guide is published by Michael Wolff & Co. and distributed by Random House. The package is priced at \$11. The venture will be promoted through an Atlantic/NetMusic World Wide Web site that was launched on the Internet March 1 and includes an animated game and a contest page.



**MUSICLAND GROUP** reports that sales for stores open at least one year rose 1.1% in February from the same month the year before. Same-store mall sales (Sam Goody, Musicland, Suncoast Motion Picture Co.) rose 3.6%. But comp sales for superstores (Media Play, On Cue) fell 5.3% in the month. Overall, the Minnetonka, Minn.-based retailer reports a 14.9% increase in February revenues to \$123.6 million. The company says, "We continue to expect that the effect of last year's rapid store growth with the attendant increased fixed occupancy costs will still significantly reduce pretax profits in the first three quarters of 1996. Discussions are continuing with our bank group concerning the establishment of a store closing reserve, the Suncoast IPO, and other covenant amendments." Musicland plans to sell a stake in the Suncoast video sell-through chain to the public this year.

**SENSORMATIC ELECTRONICS**, the developer of electronic anti-theft systems for retailers, says that the Retail Music Assn. of Canada has designated its acousto-magnetic electronic article surveillance technology as the standard



for source tagging of music product. Tests involving the placement of anti-theft tags on CDs during manufacturing, packaging, or distribution will begin in April. The RMAC's action follows similar recommendations by the British Assn. of Record Dealers and the National Assn. of Recording Merchandisers in the U.S.

**BORDERS GROUP** reports that sales from its 118 Borders Books & Music superstores rose 65.7% to \$683.5 million in the fiscal year that ended Jan. 28, compared with \$412.5 million the year before. Sales from the nine-unit Planet Music superstore division jumped to \$34 million from \$13 million. Sales for Borders superstores open at least one year increased 9.6%. The company did not break out same-store sales for Planet Music.

**ALL AMERICAN COMMUNICATIONS** reports that its recorded-music unit had revenues of \$22 million last year, an increase from \$16.1 million the year before. Gross profit last year was \$6.2 million. The music unit, formerly called Scotti Bros., recently changed its name to All American Music Group and switched distribution from BMG to WEA. It operates three labels—Scotti Bros., Street Life, and Backyard—and its roster includes "Weird Al" Yankovic, Skee-Lo, and James Brown. All American is the producer and distributor of the hit syndicated TV show "Baywatch."

**BUENA VISTA HOME VIDEO** says that Walt Disney Home Video's "Pocahontas" sold more than 9 million units in the U.S. in its first week of release. Disney says it shipped 17 million videocassettes to retailers. The company says it is working "closely with our retail and distribution partners in order to replenish inventories on a timely basis."

### EXECUTIVE TURNTABLE

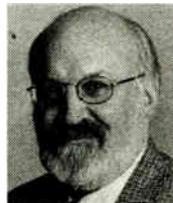
**RETAIL.** HMV U.S.A. in Stamford, Conn., appoints **Rebecca Fogg** advertising and campaign marketing manager and promotes **Jim Freeman** to purchasing manager and **Michael Krevlin** to research and analysis manager. They were, respectively, business development consultant for Nickelodeon and MTV, Eastern region manager, and business development manager.

**DISTRIBUTION.** **Ted Lambeth** is named national sales manager at Allegro in Portland, Ore. He was a sales manager for Sight and Sound Distribution.

**HOME VIDEO.** **Gordon Bossin** is appointed VP of operations for New Line Home Video in Los Angeles. Previously, he operated his own consulting company.



LAMBETH



BOSSIN

**Julie Markell** is appointed VP of creative services for Twentieth Century Fox Home Entertainment in Beverly Hills, Calif. She was VP/associate creative director for Eisaman, Johns and Laws.

**RELATED FIELDS.** **John Moyer** is named West Coast sales and marketing manager for Disc Makers in Burbank, Calif. He was an advertising manager at Mix magazine.

# Top Pop. Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	1	BEASTIE BOYS ▲ <sup>3</sup> DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 19 weeks at No. 1	170
2	2	ENYA ▲ <sup>3</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	225
3	8	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	250
4	3	BOB MARLEY AND THE WAILERS ▲ <sup>5</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	239
5	9	CAROLE KING ▲ <sup>10</sup> COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	65
6	4	SMASHING PUMPKINS ▲ <sup>4</sup> VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	16
7	5	NINE INCH NAILS ▲ <sup>2</sup> TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	127
8	13	THE BEATLES ▲ <sup>9</sup> CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	96
9	6	SOUNDTRACK ▲ <sup>8</sup> POLYDOR 825095/A&M (10.98/16.98)	GREASE	69
10	15	THE BEATLES ▲ <sup>8</sup> CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	130
11	16	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	242
12	10	PINK FLOYD ▲ <sup>10</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	253
13	7	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	246
14	19	THE BEATLES ▲ <sup>5</sup> CAPITOL 97039* (15.98/31.98)	1967-1970	62
15	11	JOURNEY ▲ <sup>8</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	248
16	14	VAN MORRISON ▲ <sup>2</sup> POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	38
17	26	THE BEATLES ▲ <sup>5</sup> CAPITOL 97036* (15.98/31.98)	1962-1966	49
18	12	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	31
19	18	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	42
20	23	METALLICA ▲ <sup>4</sup> ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	233
21	22	BOYZ II MEN ▲ <sup>2</sup> MOTOWN 530231 (10.98/16.98)	COOLEYHIGHHARMONY	67
22	20	CREEDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	152
23	32	THE BEATLES ▲ <sup>7</sup> CAPITOL 46443* (14.98/26.98)	THE BEATLES	44
24	33	THE DOORS ▲ <sup>3</sup> ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	232
25	29	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	197
26	30	JAMES TAYLOR ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	245
27	17	SOUNDTRACK ▲ <sup>15</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	10
28	34	EAGLES ▲ <sup>22</sup> ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	246
29	37	THE BEATLES ▲ <sup>4</sup> CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	19
30	27	AC/DC ▲ <sup>12</sup> ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	140
31	21	MARVIN GAYE MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	28
32	25	ERIC CLAPTON ▲ <sup>7</sup> POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	242
33	40	MEAT LOAF ▲ <sup>12</sup> CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	214
34	24	ELTON JOHN ▲ <sup>13</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	235
35	—	THE BEATLES ▲ <sup>5</sup> CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	15
36	35	COUNTING CROWS ▲ <sup>6</sup> DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	3
37	31	MADONNA ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	47
38	28	BETTE MIDLER ● ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	9
39	36	PATSY CLINE ▲ <sup>6</sup> MCA 12* (7.98/12.98)	GREATEST HITS	233
40	42	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	41
41	43	METALLICA ▲ <sup>3</sup> MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	221
42	—	ORIGINAL BROADWAY CAST ▲ GEFFEN 24151 (17.98/22.98)	LES MISERABLES	37
43	—	THE BEATLES ▲ <sup>3</sup> CAPITOL 46441* (10.98/15.98)	REVOLVER	16
44	49	METALLICA ▲ <sup>3</sup> ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	218
45	41	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	109
46	39	SOUNDTRACK ▲ <sup>7</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	82
47	45	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	19
48	—	EAGLES ▲ <sup>14</sup> ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	143
49	47	ALICE IN CHAINS ▲ <sup>3</sup> COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	12
50*	38	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	5

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

## Radio's Ed Lover And Doctor Dre Get 'Naked' Their New Audiobook Comes In 2 Packaging Formats

BY TERRI HORAK

NEW YORK—With the April 1 release of "Naked Under Our Clothes: Unzipped, Uncut, And Totally Unplugged" by Ed Lover and Doctor Dre, Simon & Schuster Audio is offering retailers a choice of packaging for the first time.

The company is issuing the title in both standard audiobook packaging and a shrink-wrapped Norelco cassette box. "We believe we can reach into record stores not used to audiobooks, and we wanted to make it as comfortable as possible," says Seth Gershel, senior VP and publisher of Simon &

### BIBLIOTECH

Schuster Audio.

The audiobook format might be different, but performing is nothing new for Lover and Dre. For more than two years, they have been the morning comedy team at top 40/rhythm station WQHT (Hot 97) New York, and they were the longtime hosts of "Yo! MTV Raps."

"It's a natural fit and takes us a bit closer to the record trade, and it's also plainly for a younger audience," Gershel says.

While it's not a widespread practice in the industry, other audio publishers have created special packages for their music-related titles. For example, Time Warner released "Living With The Dead" and "Cybergasm" on CD and in a Norelco package for the cassette.

"We were successful with packaging that was consistent with the fixtures for titles that appealed to the music audience," says Judy McGuinn, VP/director of Time Warner Audio-books. "We know that works for product that has a significant chance."

Solicitations for "Naked Under Our Clothes" to music stores are just going out, but there is already anticipation for the title at bookstores. "Given the nature of the [artists], it's not an audio

I would be afraid to buy too many copies of," says Paul Harrington, main buyer for Tower Books on West 4th and Lafayette streets in New York. Harrington will stock the standard audio packaging, he says, because it is less prone to theft and easier to merchandise.

Simon & Schuster has produced special die-cut riser counter displays for the Norelco-only packages.

Publicity for the audio title is tied in to that for the book, which will be released simultaneously. A press and book signing tour will hit New York, Newark, N.J., Philadelphia, Atlanta, Detroit, Chicago, Los Angeles, and possibly Florida.

Simon & Schuster has hired an outside publicity firm to help target the book to the hip-hop audience.

Included on the hourlong tape, which retails for \$9.99, are brief "roasts" of Lover and Dre by comedians Paul Mooney, Rich Vos, Drew Fraser, Mike B., Sheryl Underwood, T.K. Kirkland, Ian Edwards, and Wil Sylvince.

"Naked Under Our Clothes" is the first title recorded in Simon & Schuster Audio's new studio. The facility is designed specifically for the production of audiobooks and allows for simultaneous recording and editing, as well as readings by up to four people.

## BIBLIO BRIEFS

THE SPOKEN WORD, an audio-only store in downtown Manhattan, reports that business has grown more than 20% a month since it opened in August 1995. The store specializes in eclectic product, including poetry, historic speeches, literature recorded and read by such authors as T.S. Eliot and Arthur Miller, and old-time radio programs. "Essentially it was an experiment that has now turned into a legitimate business," says co-owner Michael Pagnotta. "The thing I'm proudest of is that a lot of the stuff I have, you just can't get in stores."

A GRAMMY Award for best spoken comedy album, which went to Jonathan Winters' "Crank Calls," is not all the Publishing Mills has to celebrate. The Los Angeles-based company has released the first four titles in the "Soundprints: Science At The Smithsonian" series, which was originally broadcast over Public Radio International. The Publishing Mills is also releasing the Nixon/Kennedy debates this May and is working on a collection of horror short stories read by rock music performers.

CANADIAN publisher Tangled Web Audio has signed with the Columbia House audiobook club, and its titles will begin appearing in the catalog possibly as early as April. Tangled Web, which specializes in mystery and classic horror titles, has released eight titles since the company began in September 1995. The company's most recent release, an adaptation of the trial of Oscar Wilde, is the first co-production between Tangled Web and British firm CSA Telltapes. Tangled Web also announced it has inked a distribution deal with Penton Overseas.

NEW TITLES from Dove Audio include Emily Brontë's "Wuthering Heights," performed by Juliet Mills; Ken Follett's "The Modigliani Scandal," performed by Michael York; Andrew M. Greeley's "Angel Light," performed by David Dukes; and Andrei Codrescu reading his short story collection "Plato Sucks."

CUPS: The Cafe Culture Magazine is offering "Wild Words," a spoken-word (Continued on page 55)

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## Musicland Is Sailing In Rough Waters; New Kemp Mill Strategy

**Q&A:** The Musicland Group, which posted a loss of \$136 million last year, continues to maneuver around some tough questions. After a very weak fourth quarter for same-store sales, Musicland was in the black in February (see Newline, page 52), which boosted the morale of suppliers who were worried about the company's health.

But the chain is still sailing in choppy waters. Earlier this month, Standard & Poor's downgraded the company's debt rating from BB to B plus, which effectively renders the company's debentures high-risk junk bonds. Also, Wall Street sources say the planned initial public offering of Suncoast Motion Picture Co. is in trouble, and rumors continue to swirl that the company has to close 200 stores.

Musicland executives admit they have to close stores but say that they

can't begin to target a number until negotiations with the banks that supply the chain's revolving loan facility are completed. Those negotiations are aimed at expanding

the parameters of the revolver's covenants so that as Musicland takes steps to close its unprofitable stores, it is still in compliance with the financial ratios that constitute the covenants, according to Marcia Appel, VP of merchandising, marketing, and communications at the Minneapolis-based chain. If those negotiations are successful, she adds, the number of stores Musicland closes will depend on the size of the reserve created.

But just because Musicland isn't announcing how many stores it will close doesn't mean that the chain is not moving on the issue. After a flurry of store closures at year's end, field reports indicate, Musicland has continued to close stores at a steady pace.

Sources say that by the end of March, Musicland will close what was once the chain's flagship store, at New York's Rockefeller Center on 48th Street and Sixth Avenue. That store, which generated annual sales of about \$8 million when it was on 51st Street, was forced to move in 1992 after Musicland lost its lease to Trans World Entertainment. The 48th Street location generated less than half the revenue of the former store, and the disappointing sales coupled with a higher rent turned the new site into a big loser.

Things probably would have gotten worse for that store: In April in Times Square, two blocks away, Virgin plans to open what is being heralded as the largest store in the world.

While closing poorly performing stores, Musicland continues to quietly purge overhead. Late last month, the company let go seven employees from the corporate headquarters, including some who worked in the store-design department.

As for the Suncoast IPO, Appel denies that the company has pulled the offering. She says that Musicland is continuing to study the Securities and Exchange Commission's comments on

the offering.

Before Musicland announced that it would stop its rapid expansion, analysts had worried that the company would run out of cash by the middle of this year if it couldn't complete the stock offering. But now that the company has announced that it is dramatically curtailing expansion, most of the financial sources who report to Retail Track say that they believe that the chain's cash flow is enough to keep the ship afloat.

**FREE AT LAST:** As part of its restructuring after emerging from Chapter 11, Kemp Mill Music has closed its corporate headquarters and warehouse in Beltsville, Md., and has taken office space in the second floor of the building that houses the Kemp Mill store in Dupont Circle in Washington, D.C. In re-engineering its busi-

## RETAIL TRACK

by Ed Christman



ness, chain owners Howard and Marc Appelbaum are moving to install a point-of-sale system in the remaining six stores.

Also, the company will now ship all product directly to its stores. Drop shipments to stores cost more than product shipments to a central warehouse, but the elimination of warehouse overhead should more than compensate for the extra cost.

**NARM AHOY!** In case you have forgotten, the National Assn. of Recording Merchandisers' annual convention is just around the corner. This year's meeting, to be held in Washington, D.C., Friday (22)-March 25, promises to be different from previous ones, with business seminars taking the place of product presentations, which have been wiped from the agenda.

But that doesn't mean that there won't be music at the convention. In addition to NARM's gala event on the last night of the convention, which will feature an array of artists, and the independent label and distribution community sponsoring an artist showcase each night, some labels will have recording acts in clubs around town over the weekend.

Case in point, the newly launched Universal label will showcase Ho-Hum that weekend, according to Marc Offenbach, chief of sales at the label. Universal executives realize that NARM nights are usually jam-packed with socializing, so in order to ensure that accounts get a chance to see the band, the label has lined up gigs on three consecutive nights, beginning Friday, at various clubs around town.

**MAKING TRACKS:** Dave Garbarino, head of sales at American Recordings, will rejoin the Geffen sales department, where he previously resided for eight years, in an unspecified capacity... Curt Andrews, former director of marketing for Trans World Entertainment, has left the company and is seeking opportunities. He can be reached at 317-453-7426.

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# KIDS TRACK



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## RELAXED VIBE HELPS MAKE COOP'S ONE OF CHICAGO'S TOP JAZZ SPOTS

(Continued from page 52)

ally more cost-sensitive than the soul music lover," he notes. "The jazz buyer will say, 'I'm not going to spend \$30 [import price] for a record that I paid \$4 for in the '50s.' I can understand and appreciate that. With that in mind, I stock an import only if a customer special-orders it. Whereas a soul music buyer is willing to pay import price, because in a lot of cases, that person is also a professional DJ spinning in clubs. So it's worth their initial investment because they get a financial return."

The same advantages of location for Coop's Records apply to the newly opened, adjacent Coop's Underground, run by Pierre Cooper. The bus stops literally in front of the door. Formerly a Korean clothing store, the shop caters to hip-hop, dance, house, and reggae fans. "The reason that I opened the shop," explains Pierre Cooper, "is that I saw a good opportunity to expand. It was getting sort of cluttered next door. It's easier to sell these types of music to the younger generation."

Pierre Cooper understands the store's role in helping new artists. "We stock a lot of local and underground acts that haven't made the big time yet, like Psycho-Drama, Black Mob, Jed Money."

The new store owner hasn't closed his eyes to the cross-generational appeal of some releases. "Everybody doesn't just listen to one type of music. Some who like older forms of music also may like rappers like L.L. Cool J and Eric B. & Rakim." There is traffic between both shops. The inventory of Coop's Underground is 75% rap and 25% house. Cooper estimates that "about 99% of his customers prefer the cassette. DJs buy the most vinyl from me."

Posters play a prominent role in generating sales. "I noticed that after we started getting posters from the labels and putting them

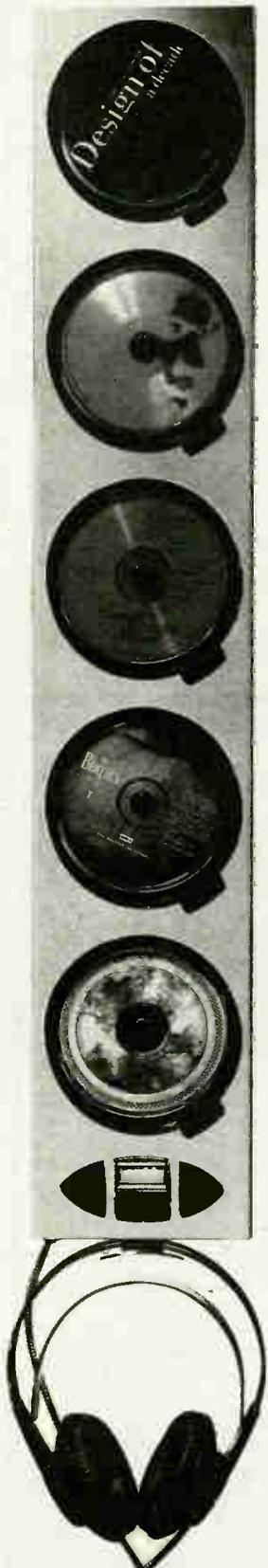
up, we started to make more sales," says Pierre Cooper. "They get people interested in a particular release, helping them make the connection to what they hear on the radio."

Coop's Underground serves as a solid outpost for house music lovers on the South Side. "They don't have to go all the way to the North Side to get house music," says Pierre Cooper. He also stocks hip-hop/rap publication the Source. "It's an educational source for my customers," he says. "It gives them advance notice on releases."

Ezell and Pierre Cooper are not worried about the competition because "they don't stock what I stock," says Pierre Cooper. "My closest real competition is on the West Side." And that's a long bus ride away.



CDs are kept behind glass cases on wall shelves at Coop's Records in Chicago. (Photo: Ed Hogan)



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### BIBLIO BRIEFS

(Continued from page 53)

compilation, as a subscription premium through June. "We want to elevate the whole genre and get more publicity for spoken-word artists," says CUPS editor in chief David Latimer. The New York-based magazine frequently covers both spoken-word and music artists, and future compilations are planned. The magazine is distributed free in cafes across the country and is for sale at Virgin, Tower, Barnes & Noble, and Borders stores, as well as on independent stands.

**S**OUND HORIZONS has just released Marianne Williamson's "Luminous Mind Workshop," Tek Young Lin's "Living In The Moment," and Ken Carey's "The Third Millennium."

### FOR THE RECORD

A Merchants & Marketing Newsline item in the March 16 issue misstated the name of an act on new indie label Topnotch Music & Records. The act is Natalia, and her album, "Lingerie," will be released in April.

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## Merchants & Marketing

# Sorting Out Results Of Ichiban Split

**ICHIBAN UPDATE:** Matters appear to be clearing up somewhat in the aftermath of the split between Ichiban Records partners Nina Easton and John Abbey, first detailed here Feb. 10.

According to both Abbey and a spokeswoman for Easton, Abbey will retain Ichiban's artists and all of the acts on Cema-distributed Ichiban International, with the exception of vocalists Miisa and Lisa Cerbone, who will stay with Easton. (Abbey calls those two acts "artists that Nina feels particularly close to.")

Easton has established a new record label, NMC Records. According to her spokeswoman, she is legally unable to supply further details regarding the imprint, since she is in negotiations regarding distribution. (It's unknown at this point if the company will be handled independently or by a major.) NMC is maintaining its office in Atlanta, where Ichiban is also based.

Easton has also set up her own music-related public relations company, Music & Media Inc. (which has no relationship with the international trade publication of the same name, which is owned by Billboard Music Group). According to one source, Easton, who sits on the National Assn. of Independent Record Distributors and Manufacturers board, has already sent letters to other NAIRD board members offering her company's services to the trade group, which has been looking for a publicist or PR firm to handle its account.

While Easton's spokeswoman maintains that Easton remains president of Ichiban, Abbey disputes this and says that her title with the company is "honorary VP."

Abbey says he has "restructured" Ichiban, and one element of that restructuring has been the elevation of several longtime employees to VP status. These include **Gof Abbey** (international), **Gina Galvin** (artist liaison), **Van James** (urban music promotion), **Becky Lehner** (distributed labels), **Ken Masters** (sales and marketing), **Randy Sadd** (national radio promotion), **Mika Talvitie** (production), **John Underwood** (independent sales), **Helen Urriola** (press and video promotion), and **Tracey Whiston** (finance and accounting).

"We've redefined not only the direction of the company, but the responsibilities of the people within the company," says Abbey, who notes that several employees' functions overlapped.

Abbey says that while Ichiban is recommitting itself as an indie operation with its feet in both the R&B and rock spheres, Ichiban International will continue with Cema. But, Abbey adds of the latter imprint, "I think we were on the wrong track... We just simply did not give Cema a hit record, and you can't blame Cema for that."

**BALTIMORE, HERE WE COME:** NAIRD has made a couple of early announcements regarding its '96 convention, scheduled for May 22-26 at the Omni Inner Harbor Hotel in Baltimore.

Keynote speaker for the convention will be **Mike Dreese**, co-founder and CEO of Newbury Comics, the 15-store,



by Chris Morris

Boston-based chain that operates in three states in the Northeast. Serving as host at the Indie Awards banquet will be **Christine Lavin**, the witty and multitalented Shanachie Records singer/songwriter who was profiled in *Flag Waving* last June. Maybe Lavin will offer a display of her baton-twirling skills to enliven the evening's festivities.

**QUICK HIT:** Distribution North America chief **Duncan Browne** says the Cambridge, Mass.-based wholesaler has picked up two prominent new labels for national distribution: NYNO Records, an imprint launched by New Orleans R&B legend **Allen Toussaint** and **Joshua Feigenbaum** (founder of radio syndicator MJI Broadcasting), and Imprint Records, the Nashville-based creation of Music City vets **Roy Wunsch** and **Bud Schatzle** (Billboard, Aug. 5, 1995).

NYNO, which is maintaining offices in New York and the Crescent City, will bow with a new Toussaint album, "Connected." Imprint plans releases by singer/songwriter **Gretchen Peters** and ex-NRBQ guitarist/writer **Al Anderson**.

**FLAG WAVING:** Move over, **Homer & Jethro**, here come **Dave & Deke**.

If fancy pickin' and plenty of 'pone

are staples of your musical diet, you may be tickled by "Hollywood Barn Dance," the bumptiously entertaining album by the **Dave & Deke Combo**, due April 16 from San Francisco's Heyday Records.

This entertaining foursome is the brainchild of rhythm guitarist/vocalist **Dave Stuckey** and lead guitarist/singer **Derek "Deke" Dickerson**. The pair first played together in the garage-surf unit **the Untamed Youth**, after that band relocated from Missouri to Los Angeles in the early '90s.

Stuckey, who started out as the Youth's drummer and went on to play guitar with the group, says, "We had a ball doing that, but in California the Untamed Youth never got goin'. In the meantime, we were havin' a ball with the Dave & Deke thing."

The Combo—which combines hokey and hilarious country originals, rockabilly-derived fervor, and Dickerson's fiery picking—was put together as a homage to Southern California country in its heyday of the '40s and '50s, when shows like "Town Hall Party" ruled the L.A. airwaves and the best western swing and country outfits packed local dancehalls.

Stuckey says, "In 1950-51, you could go down to the Riverside Rancho four nights a week, and [western swing luminary] **Tex Williams** was the house guy... This was an enormous scene."

All told, "Hollywood Barn Dance"—which was recorded in "high-fidelity monophonic sound"—is a hoot and a half. The original tunes, including "Snatchin' And Grabbin'," "Right Behind Me," and "Henpecked Peckewood," are richly funny, and Dickerson never fails to amaze with his uncanny

(Continued on next page)

## MUZE KIOSKS

(Continued from page 51)

tion. But Trade Services was slow out of the gate in coming up with a computerized version, which left that area wide open for Muze.

Now, Trade Services, which was only able to place about 85 kiosks at retail, says it is fighting back. Later this month, at the National Assn. of Recording Merchandisers annual convention, it will debut Phonolog for Windows in a CD-ROM format, according to Peggy Logan, project coordinator for the San Diego-based company. Conceding that Muze has established itself as the leading kiosk vendor, for the product's new incarnation, Trade Services is sticking to what it knows best—selling data, not kiosks, Logan says. She adds that when asked, the company may help some customers with hardware for the system, but its main goal is to sell data.

Muze management is no slouch in the data department, either: In addition to its efforts in music, the company is establishing itself as a player in video stores and book outlets.

The company's videotape kiosk contains information on more than 42,000 titles, as well as 66,000 actors, actresses, directors, producers, awards, and motion-picture companies. "We have every title in print, but print changes in video," says Zullo. "One minute, Snow White is in print, and the next, Disney has put it in hiatus." The project is now in the rollout

phase, with approximately 100 machines in operation.

Meanwhile, Muze for Books can track down any of 1.6 million titles. Although still in the test phase, the company hopes to roll out the concept in the next few months. Muze for Books draws its extensive database from Bowker's "Books In Print," a list that contains almost all the titles available in the U.S.

The cross-reference capabilities of the software in the book kiosks are staggering. "If you wanted to find a mystery set during World War II in France," Zullo says, "this machine can come up with a list for you."

Among other things, the program contains reviews, best-seller lists, author bios, and a section recommending titles of interest to readers of particular books.

Prices for all the machines have remained fairly constant in the last few years. A typical Muze music kiosk costs about \$6,000, and while the videotape unit is similarly priced, Muze for Books will probably run \$6,200-\$7,000. The company offers technical support for the PC, and the monthly updated CD-ROMs cost about \$1,200 a year.

Muze Inc. is an outgrowth of Digital Radio Network, a partnership that Zullo and music lover **Trev Huxley** began in 1986. The free phone-in service was set up to inform consumers what albums are

(Continued on page 73)

# Disney Unleashes Flood Of Soundtracks; New KES Site

**DIS-NEWS:** As spring seeps in with its customary seasonal downpours, here comes a torrent of audio product from Walt Disney Records.

It began with a trickle of January releases—"Winnie The Pooh Sing-Along" and "Pocahontas: Who's Making That Sound?" (a My First Read-Along title)—followed by the "Oliver And Co." soundtrack Feb. 29 (rereleased with new packaging and sequencing to support the theatrical release of the 1988 animated film).

Then came "Oliver & Co. Read-Along," supported by a first-time tie-in with PetSmart animal supply stores: "Read-Along" purchasers get



by *Moira McCormick*

a free miniposter at PetSmart locations, which are stocking the read-along.

For Tuesday (19), a major shower of releases was forecast. "Disney's Princess Album" contains a dozen

songs sung by animated movie heroines Snow White, Cinderella, Sleeping Beauty, the Little Mermaid, Jasmine from "Aladdin," Belle from "Beauty And The Beast," and Pocahontas and is the focus of a promotional blitz. A particularly apropos print ad is running in People magazine's Princess Diana issue and consumer parenting publications.

The grand prize for the "Princess For A Day" sweepstakes is a trip for four to Walt Disney World. A \$3-off coupon applies to Mattel's entire Princess Doll collection. Also offered is a \$5 rebate on Disney Interactive's "Pocahontas" storybook. Plus, there's an offer for a free 8-by-10-inch portrait from J.C. Penney's Lifetouch Portraits. Finally, bonus sparkle stickers of all "Princess" characters are packaged with the product. Although no tie-ins are planned, Walt Disney Home Video has just released two new volumes of its "Princess Collection" video series.

Also due Tuesday (19): the "Homeward Bound II" soundtrack, "The Aristocats EP" with a bonus track by Brian Setzer, a repackaged and repromoted "Children's Favorites Volumes I-V" (perennial fixtures on Billboard's Top Kid Audio chart), and "Mickey's Favorite Sing-Along Songs." The last two titles feature coupons worth \$15.50 on Mickey's Stuff for Kids merchandise.

Lullaby will release "Rok-A-Bye" March 26, which includes songs from Toni Childs, Karyn White, the Wild Colonial, Lebo M, and others and comes with a coupon for \$13 off Disney Babies merchandise.

The soundtrack to the eagerly awaited stop-motion animated movie "James And The Giant Peach," featuring a score and five new songs by Randy Newman (still on a roll from his successful "Toy Story" score), streets April 9. "Disney's Greatest Hits Sing-Along" Vol. I and II is due April 16; each contains seven popular movie songs accompanied by illustrated lyric books.

The soundtrack to the anticipated summer blockbuster "The Hunchback Of Notre Dame," composed by "Pocahontas" collaborators Alan Menken and Stephen Schwartz, swings into stores May 28.

**THAT'S ENTERTAINMENT:** Dates and a venue have been set for the fourth annual Kids' Entertainment Seminar. Conference organiz-

er Howard Leib, a New York-based entertainment attorney and founder of Children's Entertainment Assn., says that the seminar will be held July 28-29 at New York's Marriott Marquis ("The air-conditioned Marriott Marquis," he stresses). Panels will include "Year In Review," "As Seen On TV: Children's Television Roundtable," "Staying In The Game: Industry Core Studies" ("It's about developing and keeping product fresh," says Leib), "A View To The Future: Quality In Children's Entertainment," and a workshop on the Internet called "Oh, What A Tangled Web."

For more information, contact Leib or Maniac Productions in Woodmere, N.Y.

**KIDBITS:** In our last audio Child's Play, we talked about "Star Trek's" Patrick Stewart being nominated for a children's spoken-word Grammy for "Peter And The Wolf." In fact, Stewart won the Grammy, and congratulations are in order. Kudos also to perennial nominee J. Aaron Brown of Nashville, co-producer of Barbara Bailey Hutchison's "Sleepytime Lullabies" on Brown's Jaba Records, which captured the Grammy for best children's music album.

Nashville-based Dennis Scott won a regional Emmy for best music composition/arranger for the lyrics to the Pro-Kids Production "The Trolleys' Musical Adventure" (Peter Pan Productions Inc.) . . . Country star Tom T. Hall has released a charming kids' album called "Tom T. Hall's Country Songs For Children" on Mercury Nashville.

Here's one reason to be cheerful: Bill Wellington has released another album in his terrific "Woof"

(World of Folklore) series, "Camp Woof" (Well-In-Tune/Alcazar Productions of Waterbury, Vt.) . . . The ultra-prolific Bobby Susser has issued two new toddler/preschooler albums, "Wiggle Wiggle And Other Exercises" and "Respect And Confidence," on his New Hope Records in Great Neck, N.Y. Plus, Susser has written and produced the official theme song for St. Jude Children's Research Hospital and its Trike-A-Thon fund-raiser, "Bikewell Bear And St. Jude."

Billboard® FOR WEEK ENDING MARCH 23, 1996

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	1	18	READ-ALONG ● WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
2	3	28	READ-ALONG ▲ WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS
3	2	29	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	
4	4	7	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
5	6	29	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)	
6	5	21	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND
7	7	29	BARNEY ▲ SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
8	9	28	SING-ALONG ▲ WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS
9	8	12	VARIOUS ARTISTS ▲ <sup>3</sup> WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1
10	12	24	BARNEY BARNEY MUSIC 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS
11	10	28	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
12	11	23	BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
13	14	11	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
14	21	16	READ-ALONG WALT DISNEY 60263 (6.98 Cassette)	POCAHONTAS: LISTEN WITH YOUR HEART
15	13	28	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
16	15	24	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
17	17	21	VARIOUS ARTISTS WALT DISNEY 60627 (9.98/16.98)	MICKEY UNWRAPPED
18	16	29	SING-ALONG ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING
19	19	20	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
20	20	14	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
21	22	24	VARIOUS ARTISTS WALT DISNEY 60886 (9.98/16.98)	THE MUSIC OF DISNEY'S CINDERELLA
22	18	12	READ-ALONG WALT DISNEY 60204 (6.98 Cassette)	CINDERELLA
23	24	14	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
24	RE-ENTRY		CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
25	RE-ENTRY		MY FIRST SING-ALONG WALT DISNEY 60623 (5.99 Cassette)	ACTIVITY SONGS

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EG, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard/BPI Communications, and Soundscan, Inc.

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The first album in a series, *The Beginner's Bible: Songs For Young Children, Volume 1* features 11 well-produced, sing-along songs that offer families the hottest property around in an audio format. Just check the kids' audio chart next to this column, and you'll see that music representing the Bible is happening right now!

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# The Enter\*Active File

MERCHANTS & MARKETING

## Disney Plans Media Blitz For 'Toy Story' CD-ROM

BY BRETT ATWOOD

LOS ANGELES—Disney Interactive is readying its most ambitious marketing campaign for the forthcoming CD-ROM "Disney's Animated Story-Book: Toy Story."

Disney is preparing a multimillion-dollar marketing blitz to promote the disc, which will retail for \$30-\$35. The title will street April 24.

The CD-ROM contains an interactive children's story, as well as several games and puzzles aimed at children aged 4-9. The disc also contains original animation from Pixar, the company that created the groundbreaking computer animation for the 1995 hit theatrical film.

Most of the characters from the film return for the CD-ROM title, which features the voices of John Ratzenberger, Don Rickles, Annie Potts, Jim Varney, and Wallace

Shawn.

To promote the CD-ROM, Disney will take the uncharted approach of advertising on television. Ads will air for two weeks in 25 large markets, beginning April 24. Pixar is creating animation specifically for the com-



mercial, according to Joe Adney, director of marketing for Disney Interactive.

Although some set-top video game companies, such as Nintendo and Sega, have used TV spots extensively to promote their game titles, most CD-ROM companies have avoided TV advertising, since it tends to be more costly than print spots or promotions on the Internet. In addition, many software company executives

say that the CD-ROM market is not yet large enough to justify the economic expense of television advertising.

However, Disney's strong distribution ties to mass merchandisers, such as Wal-Mart and Target, along with the widespread family appeal of all things Disney, may make the company's interactive titles the exception to the rule. Similar discs in the Story-Book series, including those based on "The Lion King" and "Pocahontas," have already turned a healthy profit for the company, and they remain among the best-selling CD-ROMs in the children's market.

"We anticipate that the mass merchants will play a big role in the success of 'Toy Story,'" says Adney.

To establish a strong retail presence, Disney has created an elaborate in-store display piece that contains flashing lights and character voices

and holds up to 48 CD-ROM units. A scaled-down, 24-unit display will also be made available, according to Adney.

In addition, Disney will distribute point-of-purchase materials, including shelf talkers and stickers, to retailers who carry the title.



Disney will further promote the title through a national newspaper insert April 21. The print promotion will reach approximately 55 million people, according to Adney.

Disney will also have a strong presence in supermarkets, as it will team with Dial soap to offer a \$5 rebate to consumers who buy the title and two Dial for Kids products. The title will be touted in grocery P-O-P displays for the children's soap product.

Disney is expected to team with other corporate partners for the release in the coming weeks.

A 30-second trailer for the CD-ROM will appear on all copies of the home video release of "The Aristocats," due April 24.

The title may also be cross-promoted with the home video release of the movie "Toy Story," due later this year.

On the Internet's World Wide Web, Disney will promote the title with a special site created specifically for the CD-ROM at <http://www.toystory-book.com>.

Net surfers who investigate the site will be able to participate in a contest to win one of 10,000 prizes, including a trip to Walt Disney World.

## 'Anthology 2' CD-ROM Out

**BEATLES ON CD-ROM:** The Fab Four have a new CD-ROM—but don't look for it at your local music or computer store. Capitol sent out a limited number of "The Beatles Anthology, Volume 2 Multimedia CD-ROM Press Kit" to select media contacts in early March.

The promotional disc contains audio samples and a track listing of each of the 45 songs on the album. In addition, the disc contains a sample from the video "Real Love." Collectors will want to note that the promo-only item contains a misprint on the spine, which lists the title as a "mulimedia" CD-ROM.

**DIRECTV MEETS MICROSOFT:** Direct-satellite programmer DirecTV is coming to the home PC. The service, a division of Hughes Electronics Corp., is teaming with Microsoft to provide digital-TV broadcasts to specially equipped PCs.

Computer owners who subscribe to the forthcoming service will be able to receive TV and data broadcasts using direct-broadcast-satellite technology. DirecTV transmissions are currently received through an 18-inch minisatellite dish and set-top decoder box.

Microsoft is readying specifications for the decoding hardware, which will be built into future Windows 95-equipped home computers from participating manufacturers in late 1996, according to Bob Marsocci, senior manager of communications at DirecTV. An add-on for current DirecTV subscribers is expected to be available in 1997. Although no specific price information has been announced, Marsocci says that DirecTV-bundled Pentium computers will likely be available for approximately \$3,000.

**10 CENTS, PLEASE:** VocalTec has released a new communications product that will connect regular phone callers to users of its Internet Phone software. As a result, computer users will be able to talk with noncomputer users in real-time phone conversations on the Internet. The technology bypasses traditional telephone long-distance providers and offers a significant price reduction on international and out-of-state calls, which can be made for the cost of a standard Internet connection.

VocalTec's Internet Phone Telephony Gateway requires a Windows 95 PC, a 28.8-baud modem, a Dialogic Corp. computer telephony card, and special gateway software. Previous software offerings, such as Internet Phone and Digiphone, have allowed only computer users to have real-time voice conversations on the Internet.

**COMPUTER QUICKIES:** The Weather Channel has opened a media division to handle its online and interactive activities... Time Warner Cable has inked agreements with seven game developers to produce content for its Full Service Network in Orlando, Fla. The participants are Interplay, Rindling Multimedia, VR-1, Electromedia, Soft Reality, Intracorp Entertainment, and Gorilla Systems... Subscribers to Apple's soon-to-be-defunct eWorld online service will be transferred to America Online. AOL will inherit approximately 147,000 subscribers... Millennium Media Group has acquired children's software developer Rabbit Ears Productions.

## CANADA'S CAUTIOUS LAUNCH INTO CYBERSPACE

(Continued from page 51)

Authors, and Music Publishers of Canada, which collects performing-right fees, and the Canadian Musical Reproduction Rights Agency, the country's largest music-licensing agency, are in the process of implementing systems to collect royalties from anyone who puts up audioclips on the Internet.

That hasn't stopped EMI from co-financing a new multimedia company, Nettmedia, with Nettwerk Records, the feisty Vancouver-based label that was one of the pioneers when it came to recognizing the potential of the Internet. Nettmedia, which Cameron calls "the Star Trek of the industry," is now handling some of EMI's enhanced CD titles.

### REPUTATION AND RETAIL

"We were one of the first labels to be online," says Cathy Barrett, a project manager with Nettmedia, which maintains a staff of six, three in Vancouver and three in New York. "[Nettwerk was] doing E-mail in September 1993 and had a [bulletin-board system] at the same time," she says. "We were on the Web in the summer of 1994."

Though Barrett concedes that the benefits of being a trailblazer can't be quantified, "it pays off in word-of-mouth and a good reputation," she contends. "People are fans of the label as much as the artists on the label."

It's a different story at retail. "The ultimate, eventual long-term goal would be commerce," says Judie Dahl, VP of marketing for HMV Canada, which hit the Web last June with a site that was created by employees of the chain's flagship Toronto store in their spare time. "But right now I'm not sure if Net users are really looking for commerce or information."

Jason Sniderman, VP of Sam the Record Man, which operates 98 stores across Canada, thinks the benefits are much more tangible. Sam's put up a site for its interactive product in August 1994 and is developing Electric Avenue, a separate site devoted to

Canadian indie bands. "We're just hoping that by doing some good, you'll get some benefit on the business side eventually," says Sniderman.

### RADIO: REQUESTS, MERCHANDISE

For radio, the response can be too much of a good thing. Hard rock CILQ (Q-107) Toronto, which launched its Web site in late 1994, began soliciting requests online, "but we took it off because we were overwhelmed," says programming VP Danny Kingsbury. "If you get a hundred requests on a Saturday night, you can't get to them anyway." After getting quotes of \$5,000-\$10,000 Canadian (approximately \$3,700-\$7,300) for the creation and maintenance of a Web site, the station ended up using two of its own systems staffs to do the work. Now Kingsbury is seriously considering selling Q-107 merchandise on the site.

Kneale Mann, music director at modern rock CFNY Toronto, says that feedback from the station's Web site has "definitely shaped the radio station. The format has become more mainstream, but we cannot ignore those people that have been listening since 1980. The Internet has become our competition, so why not be a part of that?"

That philosophy also applies to Canada's national music video programmer MuchMusic.

"The struggle for us is the same as it is for anyone who's serious about interactive technologies and networks, and that is to create a self-sustaining medium, one with its own raison d'être," says Josh Raphaelson, GM of ChumCity Interactive, which includes Much Interactive. Raphaelson helped guide the entry of the national video service onto the World Wide Web last June.

In addition, Raphaelson is involved in a label start-up, CityROM, which will distribute interactive product by U.S.-based Voyager and create CD-ROMs for Canadian and international artists, many of whom have a long association with

TV broadcaster CityTV or MuchMusic. The company has signed a subdistribution deal with Astral Distribution and plans to have its first original product out by mid-1996.

"The intent is to be an entertainment service that is self-sustaining," Raphaelson continues. "We look at it as a business, not as just a hobby for the promo department."

*John Sakamoto is the entertainment editor of Toronto Sun Publishing's national online service.*



**New Partnership.** New-media company N2K recently joined forces with online services company Telebase Systems to combine music and technology strategies and resources under the name N2K Inc. N2K's music sites on the Internet's World Wide Web include Music Boulevard, Jazz Central Station, the Rolling Stones' Stones World, and David Bowie's Outside. Shown, from left, are members of N2K Inc.'s leadership team: vice chairman, business, Jon Diamond; chairman/CEO Larry Rosen; and president/COO Jim Coane. Not shown is vice chairman, creative, Dave Grusin.



# Laserdisc

# KARAOKE

THE BILLBOARD SPOTLIGHT

Cover Design + Art Direction by Theo Plegbin

## THE BOOMING LASER BIZ

FORMAT MAINTAINS POPULARITY WITH COLLECTORS AND CONNOISSEURS

By Chris McGowan

As we journey into the second half of the 1990s, laserdisc continues to improve in quality and grow in popularity. Last year, new sales records were achieved, increasing numbers of innovative special editions were released, and the profitable laser niche expanded to some 2 million households in North America. There are now more than 9,500 titles out on laserdisc, and a couple of thousand of those are letterboxed movies not available in widescreen form on VHS. Dolby Surround AC-3 multichannel sound became a new laserdisc capability last year, adding to the many pluses of the format. All of these features will become important factors at the end of this year, when the 12-inch optical disc faces a new potential competitor: the five-inch DVD.

### AC-3 IS A-OK

There were many laser landmarks in 1995. Pioneer Electronics introduced a \$299-list combi-player, the lowest price ever for a laser machine, as well as the first AC-3 players. Meanwhile, Pioneer Entertainment and FoxVideo bowed the first AC-3 discs: "Clear And Present Danger" and "True Lies," respectively. Such titles offer digital stereo sound on conventional systems, or five full channels of digital audio and a subwoofer when played back on hardware with AC-3 decoders. This new audio option proved enormously successful with movie buffs and home-theater enthusiasts, and most labels have begun issuing their new hit titles on laser with AC-3.

There were 42 AC-3 discs out by the end of the year, and Pioneer Entertainment director of sales and marketing Rick Buehler expects that number to double in '96.

"I think AC-3 is one of the biggest technological breakthroughs of laser," says Image CEO Marty Greenwald. "It's phenomenal. I take people into our AC-3 demo room, and they're blown away. As consumers become more aware of it, they're going to be looking for AC-3 product."

Other highlights included MCA/Universal Home Video's inauguration of its Signature Collection line of special editions; and Voyager Company, Image Entertainment, FoxVideo, MGM/UA and Disney's noteworthy releases of collector's sets equipped with audio commentary tracks and supplementary material. Laserdiscs bearing Lucasfilm's THX stamp continued to sell extremely well and raise the consistency of 12-inch quality. In other software news, Warner Home Video reduced its laser output somewhat, while Columbia TriStar dramatically boosted its catalog of 12-inch discs. Pioneer released fewer feature films and concentrated more on

*Continued on page 60*

## ISN'T THAT SPECIAL?

LASERDISCS FEATURE AUDIO TRACKS, EDITED SCENES AND OTHER EXTRAS

By Chris McGowan

These days, serious fans of the 1969 film "Butch Cassidy And The Sundance Kid" have the seriously compelling option of watching the movie in a laser special edition created by FoxVideo and Image Entertainment. The \$99.98 "25th Anniversary Edition" laserdisc, first of all, presents the full image with original 2.35:1 aspect ratio intact—in other words, you don't lose 13% of the widescreen picture as you do with TV or pan-scan videotape. You can watch the film while listening to scene-by-scene audio commentary all the way through from director George Roy Hill and lyricist Hal David. And you can access a making-of documentary and video interviews with Paul Newman, Robert Redford, Katharine Ross, screenwriter William Goldman and composer Burt Bacharach.

Laser special editions are both important cultural contributions and big business. Videophiles are more than willing to shell out \$100 for a collector's laserdisc of "Butch Cassidy" or "Cinderella," outfitted with all the bells and whistles. Laser consumers are so eager for such product, in fact, that they have purchased more than 70,000 units to date of FoxVideo's \$249.98 "Star Wars Trilogy" THX boxed set, which translates to sales of somewhere between \$15 million and \$18 million at retail. It is a win-win situation all around: healthy profits are made, movie buffs are gratified, film scholars are enraptured, and important historical materials are collected and preserved.

### WHY LASER

Why is laser necessary for special editions? Because while videotape can offer some extras—such as documentaries, deleted scenes or video interviews—only laser can provide chapter stops and random access to individual frames. Those two qualities are essential features that enable a disc producer to add production stills, shooting scripts, storyboards, film essays and other key archival materials. And laserdisc offers both digital audio for the movie soundtrack and analog tracks that can be used for running commentaries by directors, stars or film historians. Add 400 lines of resolution and Dolby Digital Surround sound, and you've got an impressive presentation of a classic movie.

In 1995, special editions were better and more plentiful than ever. Voyager Company, Image Entertainment, FoxVideo, MGM/UA, Pioneer and Disney continued to release

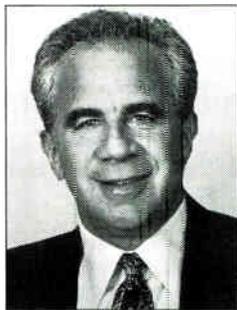
*Continued on page 62*

# Laserdisc KARAOKE

## LASER BIZ

Continued from page 59

Japanese animation and music videos. The licensing situation stayed much the same: Image has



Martin Greenwald,  
Image Entertainment

deals with Disney, Fox, New Line, Turner and others, while Pioneer has exclusive pacts with Paramount and LIVE. MCA/Universal, Columbia TriStar, Warner and MGM/UA release their own discs. Overall, some 1,250 new titles were released during the year.

## RECORD SALES

Several impressive sales figures were achieved. FoxVideo senior VP of operations Dave Goldstein revealed that the \$249.98 "Star Wars Trilogy" THX laser boxed set (which bowed in '93) has sold more than 70,000 units to date, and that the three "Star Wars"



Top-Selling Trilogy: "Star Wars"

films have cumulatively sold more than 1 million total units on disc, counting sales of their various editions over the years. MCA/Universal's "Jurassic Park" passed the 600,000-unit mark in international laser sales,



Colleen Benn, MCA

according to Colleen Benn, VP of videodisc products for the MCA Home Entertainment Group. And Paramount's "Top Gun" surpassed 300,000 cumulative units vend-

ed, counting its as-sorted laser versions, according to Pioneer's Buehler. Six titles now have passed that mark in domestic 12-inch sales: "Top Gun," "Jurassic Park," "Terminator 2: Judgment Day" and the three "Star Wars" films.

As far as 1995 releases went, the heavy hitters were Paramount's "Forrest Gump," Fox's "True Lies" and Disney's "The Lion King"—all over 150,000 units on disc. "Speed," released at the very end of '95, ultimately sold more than 200,000 copies. In general, the business was more hit-driven, and catalog sales slowed somewhat, as was also the case in the videotape realm.

## THE SOFT- AND HARDWARE FACTS

Last year saw software sales holding steady. Pioneer had a 10% gain over the previous year, according to Buehler. Image expects a 15% rise for its fiscal year ending March 31, reports Greenwald. Adds George Feltenstein, MGM/UA senior VP of worldwide operations,



George Feltenstein MGM/UA

"Laser was strong and continued to gain vitality."

Sales for 1995 held steady with the previous year, but the comparison would seem more impressive if it didn't have to factor in the monumental final three months of the previous year. "You must remember that in the last quarter of '94 we had 'Jurassic Park,' 'Snow White,' 'Aladdin' and 'Speed,'" recalls David Goodman, CEO of U.S. Laser Video Distributors. "In 90 days, we had six or seven huge titles." In fact, 1994's record-breaking fourth quarter saw laser software sales jump 45.9% in units sold and 60.5% in retail dollar volume. It's hard to match a sales boom like that, and, indeed, the last three months of '95 weren't up to it.

In the fourth quarter, sales slipped from 2.7 million units worth \$116.5 million to 2.1 million copies valued at \$93.5 million. Therefore, despite a strong first nine months, sales for the entire year were down. In 1995, some 7.9 million laserdiscs worth \$334 million were sold at retail, a decline of 3.2% in dollars from '94. That's nothing to cheer, but nevertheless '95 was still ahead

of '93 by around 25%.

On the hardware front, 256,970 players were sold in '95, compared to 272,103 the previous year, a drop of 5.6%. The good news was that sales were up in December by 13.1% over the same month in '94. "Hardware sales could have been even bigger except for the fear and hype surrounding DVD," comments MGM/UA's Feltenstein. "There's been a misinformation juggernaut. DVD has been creating fear instead of excitement, and it's unwarranted. DVD should be embraced, and it and laserdisc can coexist for many years to come."

"We believe these formats will coexist, and DVD may even shine a little more light on laserdisc," adds Pioneer's Fidler. "People who have not been exposed to laser, of which we know there are many, will now have the opportunity to see it and know about it. It's a potential stimulus for laser itself, and we think laserdisc will stand up very well."

DVD may prove to be a "digital video dynamo," a substantial upgrade in quality. Or it may turn out to be a "digital video dud," an interim format preceding the next level: HDTV quality. But regardless of how things work out, laserdisc looks to hold its own for many years to come.

Citing laser's "scores of collector's editions, central place in most high-end home-theater installations, installed base, number of titles, durability of players and discs, and number of big collections" possessed by customers, LDA director Judy Anderson comments, "We believe the laserdisc market can thrive well into the next century." ■

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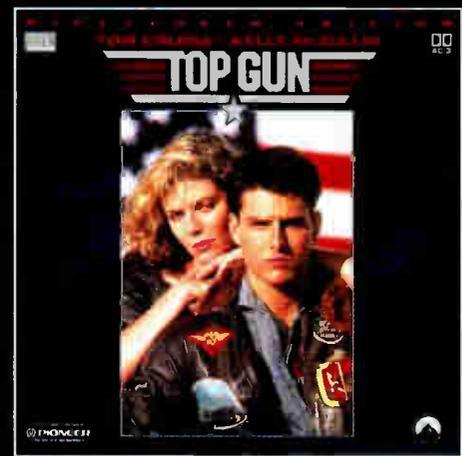
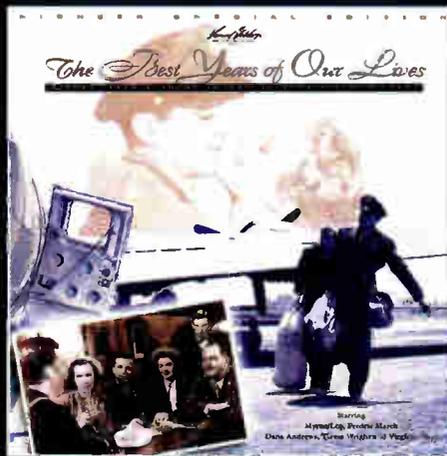
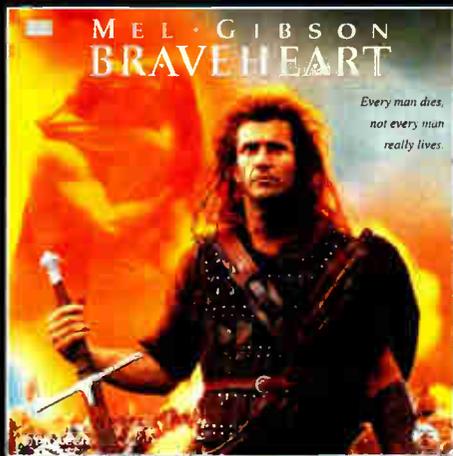
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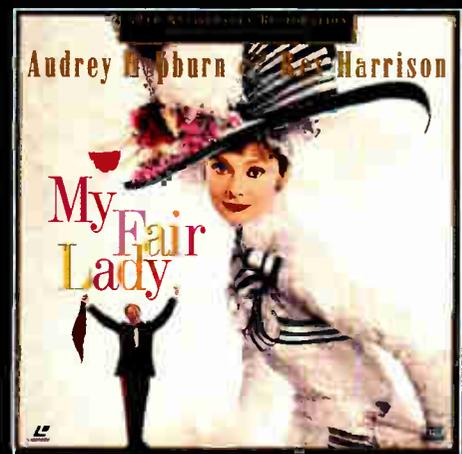
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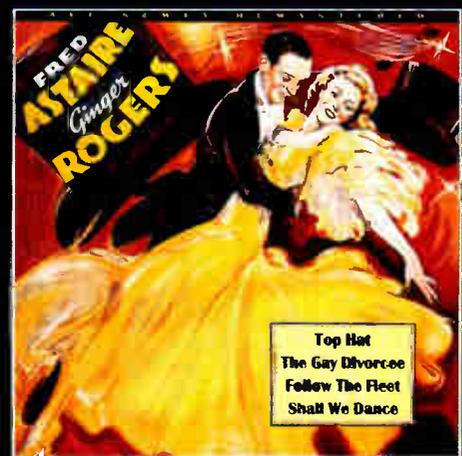
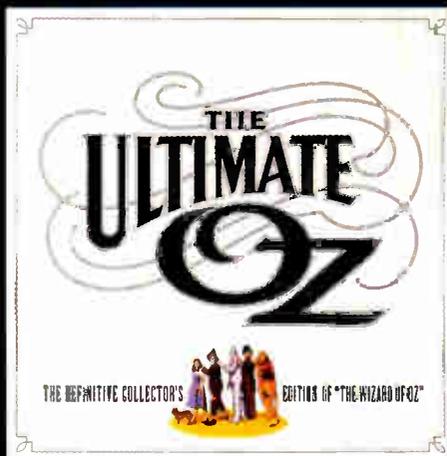
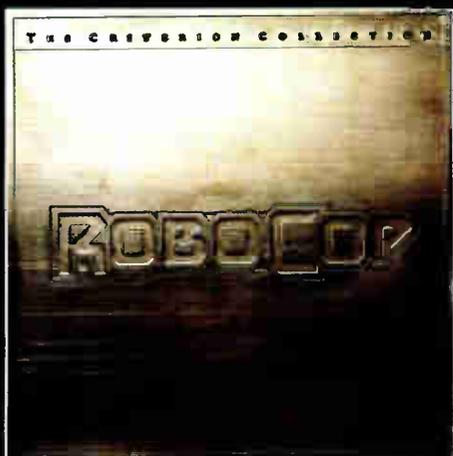
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# Laserdisc KARAOKE

ISN'T THAT SPECIAL?

Continued from page 59

impressive, value-added packages, while MCA/Universal, Columbia TriStar, Lumivision, the Roan Group and Elite Entertainment inaugurated

Were Warriors," one of the top films of 1994 and the highest-grossing movie in the history of New Zealand. Lee Tamahori's gripping drama about domestic violence in a troubled Maori family is accompanied in the \$49.95 Voyager edition by

**LASER CONSUMERS HAVE PURCHASED MORE THAN 70,000 UNITS TO DATE OF FOXVIDEO'S \$249.98 "STAR WARS TRILOGY" THX BOXED SET, WHICH TRANSLATES TO SALES OF SOMEWHERE BETWEEN \$15 MILLION AND \$18 MILLION AT RETAIL.**

or stepped up their efforts. "Special editions are really driving the laserdisc market," comments Lumivision president Jamie White.

Tamahori's enlightening audio commentary, which sheds light on his cinematic influences, Maori culture and modern New Zealand.



"One Flew Over The Cuckoo's Nest"



Judy Garland



"The Wild Bunch"

Orson Welles' "Othello"

## IN TITLES

Voyager, which invented the laserdisc special edition in 1984 with its "King Kong" and "Citizen Kane" discs, added such titles as "Sid And Nancy," "The Prince Of Tides," "Repulsion," "A Night To Remember," Orson Welles' "Othello," "The Cat People" and "RoboCop" to its Criterion Collection last year.

Another notable release was "Once

In 1996, Voyager has a Criterion edition of "Seven," with deleted scenes and commentary by director David Fincher.

MCA/Universal inaugurated its Signature Collection line in 1995 with special editions of "Dragon: The Bruce Lee Story," "Street Fighter" and "The Doors Collection." Its limited-edition \$149.98 "Jaws" boxed set is a widescreen, THX, CAV

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release that added Stephen Spielberg's home movies, interviews with the film's principals, outtakes, live shark footage, storyboards and production photos. Added to the package were the Peter Benchley novel and the John Williams soundtrack on an audio CD. Coming in 1996 are Signature editions of "Apollo 13," "E.T.," "1911," "Scarface," "Tremors," John Carpenter's "The Thing" and "Out Of

**THE "JAWS" BOXED SET IS A WIDESCREEN, THX, CAV RELEASE THAT ADDED STEPHEN SPIELBERG'S HOME MOVIES, INTERVIEWS WITH THE FILM'S PRINCIPALS, OUTTAKES, LIVE SHARK FOOTAGE, STORYBOARDS AND PRODUCTION PHOTOS.**

Africa."

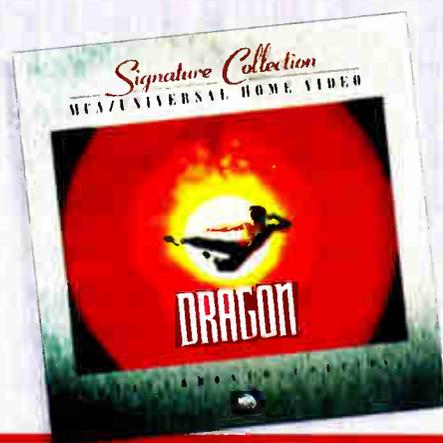
Pioneer Entertainment expanded its Pioneer Special Edition line, launching such titles as "Cliffhanger," "Wuthering Heights" and "Platoon." The splendid PSE boxed set of "Amadeus" (THX, AC-3, \$159.98) offers audio commentary by director Milos Forman, a making-of documentary, outtakes and other extras on laser, plus the soundtrack on two audio CDs. Set for 1996 is a collector's boxed set of "One Flew Over The Cuckoo's Nest."

Image—working with FoxVideo, Disney and New Line—had a tremendous variety of special editions in 1995, including "The Day The Earth Stood Still," "Gunga Din," "The Fog," "In The Mouth Of Madness," "The Day After," "Phantasm," "Gadget Plus," "Wes Craven's New Nightmare," "The Lion King" and "Mrs. Doubtfire." Image's THX boxed set of "The Rocky Horror Picture Show: 20th Anniversary" supplied restored scenes, an audience-participation track, alternate credit endings, the "RHPS" documentary and a gold audio CD of the soundtrack. The Disney Archive Collection added such outstanding efforts as "Alice In Wonderland," "Cinderella," "Iron" and "The Three Caballeros Saludos Amigos," all of which offer a dazzling variety of historic supplementary material.

MGM/UA released many impressive boxed sets during the year, including "The Complete Show-

*Continued on page 64*

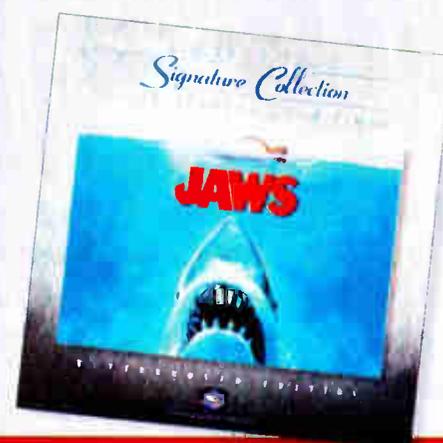
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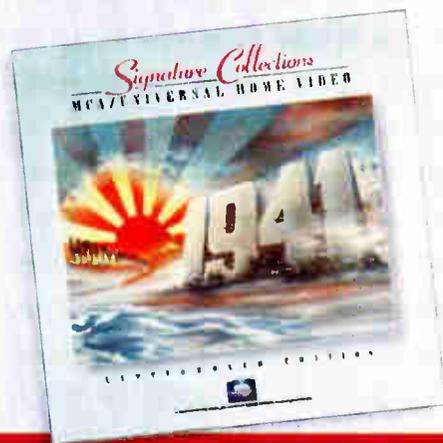
**DRAGON**



**STREET FIGHTER**



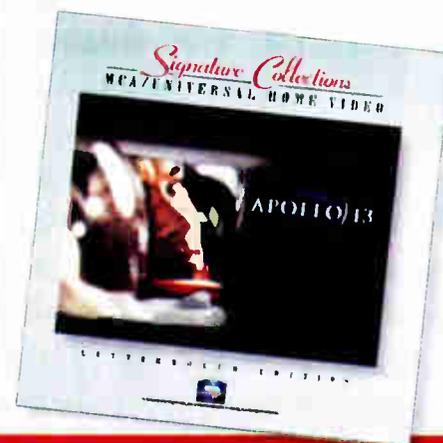
**JAWS**



**1941**



**TREMORS**



**APOLLO 13**

*Signature Collections*  
**MCA/UNIVERSAL HOME VIDEO**



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# Laserdisc KARAOKE

## ISN'T THAT SPECIAL?

Continued from page 63

boat," "That's Entertainment: The Ultimate Musical Treasury," "Thief," "The Gene Kelly Col-



The "Seven" laserdisc contains a number of deleted scenes.

Peckinpah's director's cut, behind-the-scenes footage and audio interviews with Peckinpah and the cast. Columbia TriStar's \$59.95 version of "Easy Rider" had audio commentary by Peter Fonda and Dennis Hopper. Lumivision offered a special-edition of the action-horror film "The Hidden" (wide, \$69.95) with commentary by director Jack Sholder, the shooting script, original screenplay and storyboards. Lumivision is due to release

collector's editions of "Heathers" and "Hellraiser."

Elite Entertainment added deluxe versions of such horror movies as "Re-Animator," "Nightmare On Elm Street" and "The Texas Chainsaw Massacre." The Roan Group greatly stepped up its release schedule with deluxe laser versions of "Vigilante," "The Most Dangerous Game" and "The Naked City." The latter \$49.95 release features actor Don Taylor and writer Malvin Wald commenting on the film-noir tale. ■

lection" and "Judy Garland: The Golden Years At MGM." Launched in January was "Goldfinger" (wide, THX, CAV, \$99.98), with audio commentaries by the director, cast and production crew; behind-the-scenes footage; and making-of documentaries. Set for '96 are special editions of Clive Barker's "Lord Of Illusions," five more Bond films, "Space Balls," "Get Shorty," and "The Manchurian Candidate."

Warner's "The Wild Bunch" (wide, AC-3, CAV, \$99.98) includes Sam

# KARAOKE: FUN FOR THE WHOLE FAMILY

**MORE ACCESSIBLE HARDWARE AND SOFTWARE BRING THE SING-ALONG HOME FROM THE BARS**

By Steve Traiman

While the karaoke industry showed modest growth this past year, all the major players agree it is poised to become one of the next home-entertainment breakthroughs. "It's one of the few consumer electronics products the entire family can enjoy simultaneously," observes Neil Altneu, VP of sales at Pioneer New Media Technology Entertainment Division, which took over merged marketing efforts for both commercial and consumer products last July.

## THE GROUP-SINGING THING

"Karaoke has taken an old American concept—cowboys singing around the piano, theater audiences following the bouncing ball in song before the movie and 'Sing Along With Mitch' on TV—to capture that magic," Altneu continues. "The Japanese have run with it for more than 15 years; the market is in its infancy here with CD+G [CD plus graphics] and laserdisc in over 1 million U.S. households and dominating the commercial club/bar market. We haven't really tapped the mainstream market here."

Altneu's optimism is shared by Michael Lukse, national accounts manager for Charlotte, N.C.-based Sound Choice Accompaniment

Tracks. "Affordable, consumer-friendly hardware will expand the karaoke market into the largest end-use home entertainment," says Lukse. "In addition to CD+G and laserdisc, karaoke or sing-along accompaniment tracks are still available in audiocassette, VHS, CD-

in the U.S. last year, and cassette software captured over 80% of the market," estimates Gene Settler, president of The Singing Machine Co. in Boca Raton, Fla., which introduced its first karaoke cassette player in 1982. "This is mainly because of the recording factor. But when the price of blank CD-Rs [CD-Recordables] comes down, then other formats will become more of a factor."

Worldwide sales are expected to reach \$5.8 billion this year, over \$1 billion in the U.S. according to research by Priority Marketing Group, commissioned by Nikkodo USA, a karaoke label subsidiary of the Japanese company. Hardware

**"AFFORDABLE, CONSUMER-FRIENDLY  
HARDWARE WILL EXPAND THE KARAOKE  
MARKET INTO THE LARGEST END-USE  
HOME ENTERTAINMENT."**

— MICHAEL LUKSE,

**SOUND CHOICE ACCOMPANIMENT TRACKS**

ROM and soon DVD [Digital Versatile Disc].

Cassette karaoke software and hardware dominates the market, due to its low costs and extensive availability at most mass merchants and record chains. "There were over 1 million new karaoke systems sold

accounts for 60% of the total, with software a growing factor. While cassettes are the leading format in the U.S., they represent about 50% of global sales. "While KJs [karaoke deejays] and commercial venues remain a cornerstone of the karaoke market, this research indicates the

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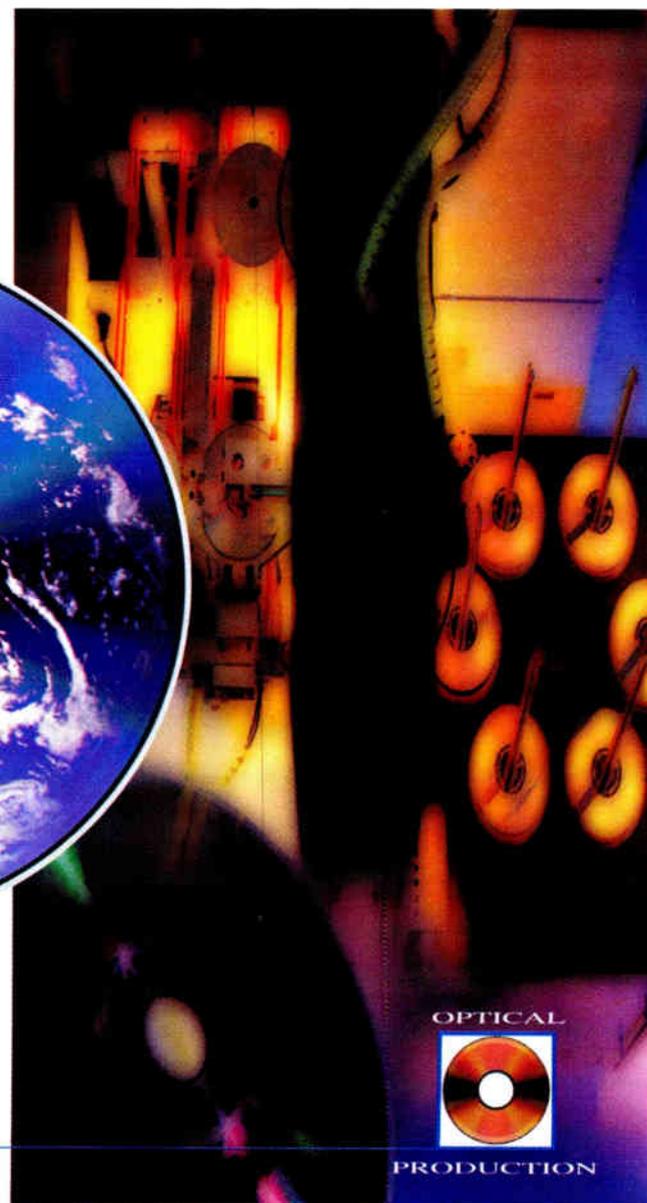
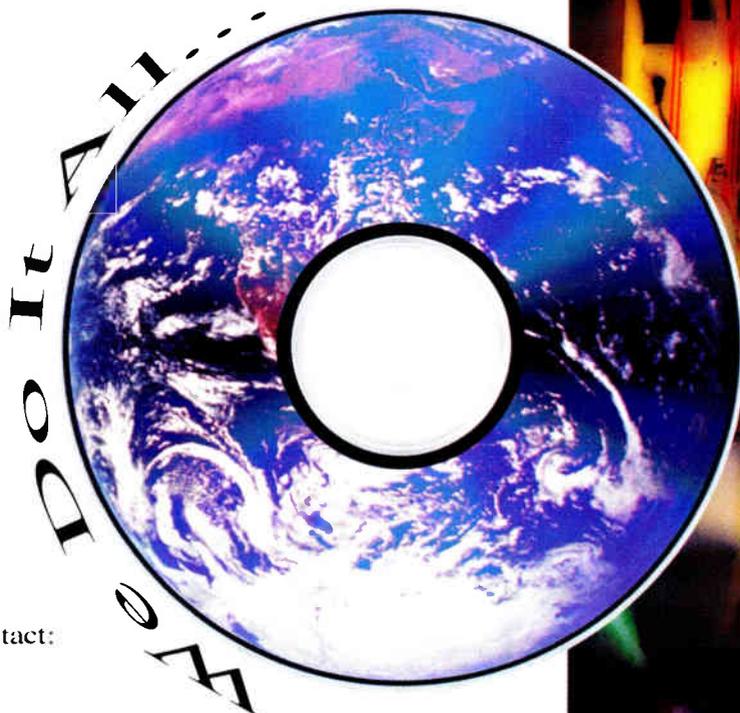
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great potential to reach more of the home consumer market through such new formats as DVD, CD-ROM and MIDI-based products," says Nikkodo USA president David Yeager.

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*Continued on page 66*

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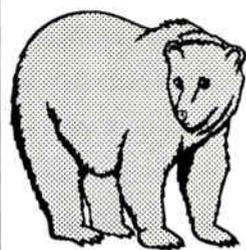
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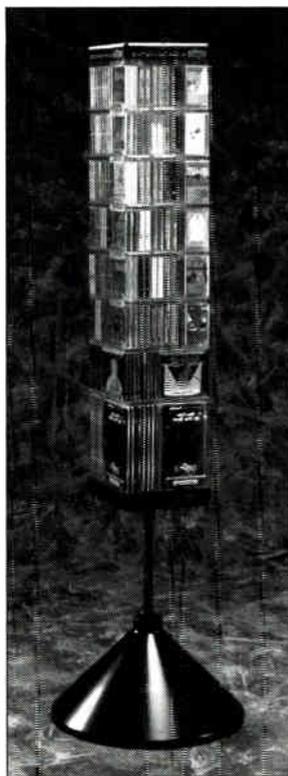
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## KARAOKE: FUN

Continued from page 65

The Singing Machine Co. has licensed the Billboard logo for the top-charted hits from 1955 to the present. Settler notes, "and these tapes have proven to be good sellers in virtually every type of outlet in the industry. We've also put out our first four-song CD+G titles on our own



A Sound Choice display

Tech also added a Spanish label, and Sing Young became Eagles. Typical prices for 10-to-12-song laserdiscs are \$29.95 list, \$24 street; 26 to 28 songs are \$49.95 to \$89.95 list, \$35 to \$50 street. Distributor margin ranges from 31% to 50%. The Remix (ROM Chip Karaoke) album offers 10,000 songs, perhaps a hint of things to come with the DVD karaoke version.

Song Brokers, Inc., formed in Elmsford, N.Y., in spring 1995 by Dave Kratka, former president of Pocket Songs/Music Minus One, is a karaoke one-stop that now distributes close to 50 lines of hardware, software, accessories and DJ/KJ equipment, specializing in hard-to-find items, closeouts and imports as well.

"In addition to being Pioneer's national musical instrument outlet distributor, we handle such well-known labels as DK Karaoke, Music Maestro, Gemini and Nikkodo," Kratka says. "Our dealer base has grown to several hundred music instrument and karaoke specialty stores, as well as major independent and record chains such as Tower, Camelot, Spec's and J&R Music World."

### PLAYING ALONG

One karaoke format casualty last year was Super K (audiocassette with graphics played on the TV), due to unresolved litigation between format developer Micro W and licensee Lonestar Technologies in Hicksville, N.Y. According to Lonestar president Larry Richenstein, "after we shipped some units without the proper patent label in 1994, no accommodation could be reached and all product stopped last June,

Pioneer agreed to "KeyCode" some of its professional karaoke laserdiscs, making them interactive with Lonestar's Key. Richenstein reports deals are in the works with other sources to KeyCode VHS and CD+G software as well.

Pioneer's main focus is on its newest multi-use, multi-format units. Altneu observes. Last July, PNT began shipping its CLD-V860 (\$1,100 list). With its newly developed "Epsilon-Turn" mechanism for two-sided play, it handles any digital format, including audio CDs, CD+G, laser karaoke and laserdisc movies. A lower-price CLD-760 model was added in October (\$900 list), with all features except two-sided play. In September, two new CD+G units debuted, the PDV-310G with a two-tray mechanism (\$485 list) and the step-up PDV-330G (\$845 list) with an auto-changer for its three six-disc magazines. "We're now the total karaoke company, playing all disc-based software formats," Altneu says, "and we're poised and ready to go with the DVD karaoke version when the market is ready. Software is licensed for the new format, and we can market 3,000 DVD karaoke albums when the time is right."

Meanwhile, consumers will be able to participate in the third annual Coast to Coast Karaoke Challenge, again co-sponsored by Apple Entertainment and PNT with the finals this summer in Orlando, Fla. Last year's events featured 12,000 karaoke contests in clubs across the country over 21 weeks, with more than 100,000 participants and an estimated 1 million spectators, culminating with the Aug. 26 finals in Vail, Colo. Typical of club owners'

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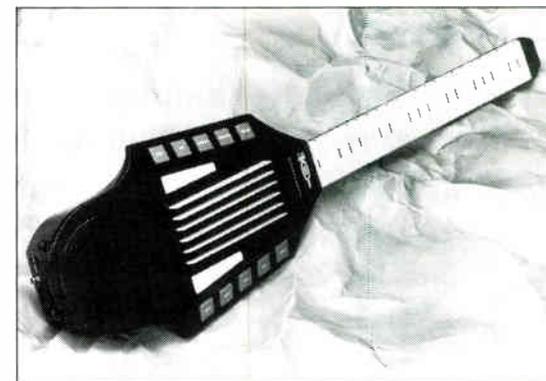
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label, to take advantage of this positive trend. Prior to 1995, only one mass merchant offered a CD-based karaoke system in quantity; now virtually every chain is interested in CD+G, with a dramatic drop in retail price so that such systems (including two-cassette decks) are offered for \$169 to \$199. We'll have a mix of 16 cassette and two CD+G units this year."

Both CD+G and laserdisc experienced significant software growth last year, according to PNT Entertainment's competitive analysis. Some 25 companies released CD+G titles on 43 labels in 1995, up from just 15 firms with 18 labels the year before. As an example, Nikkodo has seven labels, up from three; Sound Choice has four, up from one; Pioneer has three, up from one; and DK Karaoke has four, up from two. New firms include All Hits Karaoke Irish, DK Gospel and DK Spanish, Fat Cockrel, Megahits, Priddi's Music, RCA, Singing Machine, Standing Ovation and UKK. Typical prices for four-to-eight-song albums are \$19.95 list, or \$11 to \$16 street; 12 to 14 songs are \$29.95 list, \$16 to \$24 street; 18 to 19 songs are \$35 to \$39.95 list, \$24 to \$30 street. Distributor margin is a healthy 32% to 53%.

### LASER SHARP

In the laserdisc format, reflecting the shift from mainly the commercial market to more consumer households, there were 30 companies with 35 labels last year, up from 26 firms with 29 labels the year before. New imprints include Diamond, Glory Star, NuTech and Rich. Nikkodo doubled its labels to four, with Gospel and Spanish lines. Space



The Key from Lonestar

including software sublicensed to RCA Special Products and Sound Choice." Lonestar has shifted to the Key, its interactive musical instrument that lets aspiring karaoke performers sing-along and play-along with their favorite artists. At the Winter Consumer Electronics Show in January, Lonestar and Pioneer announced a deal under which

enthusiasm, B.J. Wakkuri, general manager of Salty's on Seattle's Alki Beach, notes that "since we started karaoke on Thursday nights over three years ago, business has been up about \$300,000 over the last 52 Thursdays—about \$6,000 a night!" The karaoke industry expects that excitement to move into more households this year and beyond. ■

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# WHEREVER MUSIC IS SOLD — AND BEYOND

WHAT'S IN STORES FOR KARAOKE

By Steve Trainor

Karaoke has become much more pervasive over the last few years, and can be found not only where music has traditionally been sold, but also in new retail and mail-order channels.

Included are major record chains such as Musicland/Sam Goody, Tower Records, Trans World (Record Town, Music World, Coconuts Music & Movies) and Camelot; electronics superstores like Best Buy, Circuit City, Incredible Universe, Radio Shack and Media Play; mass merchants including Wal-Mart, Kmart, Target and Bradlees; musical instrument chains like Sam Ash, Brodt's Music and Pied Piper; department stores, focusing on hardware, such as Sears Brand Central and Montgomery Ward; book/music superstores including Border's and Barnes & Noble; catalog houses such as JC Penney, Sears Wish-

ed new Performer's Choice line, available in either a four-song cassette or CD+G version, claimed as an industry first by national accounts manager Mike Lukse. "The sellthrough was phenomenal in the chains we launched in the fourth quarter, including Wal-Mart, Best Buy and Bradlees," he says. "It was available in 100-piece dump displays, on 128-piece counter spinner displays or on blister cards for island racks."

For this business channel, successful programs usually put software with hardware, rather than software in the music department. Most programs carry limited SKUs of 15 to 30 different titles.

## DISPLAY MODELS

Record chains primarily go with freestanding floor pedestal displays, which offer more variety. They can hold 200 to 400 pieces of product, usually exposing 150 to 300 titles. Larger chains also are using wall racks with special karaoke sections, rather than putting karaoke product into another music section. As a specialty product, it does best when marketed separately, Lukse observes.

As for music instrument stores,

most carry a wide assortment of titles, using pedestal displays like record chains. Most place karaoke in the sheet music department. A growing number of electronics superstores moving into karaoke carry limited SKUs in conjunction with hardware displays: cassette, CD+G and laserdisc.

Gene Settler, president of Boca Raton, Fla.-based The Singing Machine Co., has been in the business since 1982 and has seen steady and reliable growth the past few years—though not as rapid as in the 1989-1992 period. Settler says karaoke is now sold by every mass merchant and at the top 25 consumer electronics chains in the U.S., as well as the leading music retailers.

At the January Winter Consumer Electronics Show in Las Vegas, more manufacturers were showcasing karaoke product, including cassette, CD+G and laserdisc. "Among our customers, there was a unanimity in the feeling that karaoke is a growing and continuing category," Settler reports. "The electronics buyer for Circuit City called karaoke one of the 'shining stars' of audio/video electronics in an otherwise ho-hum holiday sales season. Our major catalog customers are increasing space allotted to karaoke products due to increased demand and profitable sales."

The bottom line for karaoke retailers is that the category is getting more attention from consumers. ■

**LARGER CHAINS ARE USING WALL RACKS WITH SPECIAL KARAOKE SECTIONS, RATHER THAN PUTTING KARAOKE PRODUCT INTO ANOTHER MUSIC SECTION.**

book, Spiegel, Fingerhut, Damark and Service Merchandise; and independent music and karaoke specialty stores like J&R Music World in Manhattan and The Singing Store in North Hollywood, Calif.

While cassette hardware and software remains the dominant format due to both affordability and price, the expanding consumer interest in both CD+G and laserdisc has led to the launch of new labels, new series and new and creative in-store displays.

Karaoke distributors and one-stops like Abbey, Bassin and Song Brokers are carrying an increasing number of hardware and software lines, accessories and DJ/KJ (karaoke deejay) supplies. At Song Brokers, president Dave Kratka sees an over-supply of software in some markets, leading to close-out prices in a number of lines. At the same time, expanding opportunities for CD+G and laser, as well as anticipation about the new formats like DVD (digital versatile disc) karaoke, have helped expand his inventory to almost 50 lines, including Pioneer New Media Technologies (PNT).

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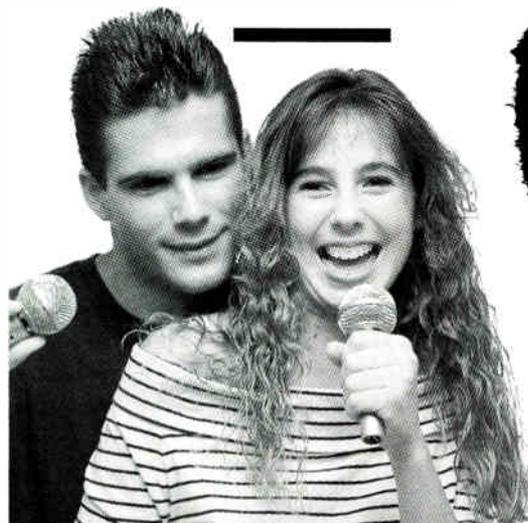
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**Hold The Sushi.** Meat-eaters converged on Fatburger's roving restaurant, the Fatmobile, to celebrate Manga Entertainment's Japanimation festival at Tower Records in Los Angeles. All proceeds went to the L.A. Mission for the Homeless. Pictured, from left, are Michael Brown, JVC; Frank Winburne, PolyGram; Pam Kent, Manga; costumed characters the Cat Twin Sisters and Ninja Scroll; Jay Smith and Mike Dampier, Tower; and Mitch Kobara and Glen Hutloff, Fatburger.

## 20th Century Fox Finds 'X-Files' Fans Worldwide

BY EILEEN FITZPATRICK

LOS ANGELES—Propelled by a couple of out-of-this-world sci-fi video hits, Twentieth Century Fox Home Entertainment International has established itself as a major worldwide player. Although Fox has distributed videos internationally for years, the release of "Star Wars" and "The X-Files" has taken the company out of the shadow cast by its studio competitors.

According to Fox International president Jeffrey Yapp, the "Star Wars Trilogy" has sold 7 million units outside the U.S., surpassing sales of "Jurassic Park," the title's closest live-action competitor.

"We've had a mixed international presence and have centered on rental product," says Yapp. "But in the last two or three years, the studio has put some time into building the division."

Yapp, who came onboard a year ago, says the division has hired 30-40 new employees and opened offices in nine territories. Six managing directors have also been added in international offices.

Based in Los Angeles, Fox has offices in the U.K., Benelux, France, Spain, Germany, Australia, Japan, Korea, Japan, and a new regional office in Latin America.

While the "Star Wars Trilogy" has the appeal of a classic to drive sales, Yapp says, worldwide audiences are drawn to "The X-Files."

The first "X-Files" title was released in the U.K. for sell-through in December and has sold 410,000 units, according to Yapp.

In Japan, 15 "X-Files" videos have been released for rental since fall 1994. In total, 324,000 copies have been sold to rental outlets, according to Yapp.

"The most important trend with 'X-Files' is that with each new volume we see an increase in sales," says Yapp.

Prior to its video release, "The X-Files" had no TV exposure in Japan. hav-

ing been rejected by Japanese networks. Due to its success on video, however, the show has been picked up by Japanese TV and is the only American series airing during prime time in that country.

"One of our staffers in Japan saw 'The X-Files' and liked it," says Yapp. "Eight months ago, we released it with a highly targeted marketing campaign, and now it's the No. 1 drama on Japanese television."

Yapp says the series will be released for sell-through in Japan this fall. Six titles from the series will make their U.S. debut on video March 26, priced at \$14.98 each.

In addition to doubling its theatrical releases this year, Yapp says, the division plans to duplicate the success of several

(Continued on page 73)

## Blockbuster Awards Platform For Public Opinion Of Entertainment

LOS ANGELES—More than 3 million viewers watched a parade of celebrities pick up their Blockbuster Entertainment Awards. The awards show was broadcast live on UPN March 6 from Hollywood, Calif.'s Pantages Theater.

The awards were tabulated from more than 10 million ballots cast by Blockbuster patrons and Internet voters. According to co-executive producer and Blockbuster Entertainment VP of national marketing Brian Woods, the Awards represent the largest public-opinion poll conducted about the entertainment industry.

Following are winners in categories presented on the air:

### THEATRICAL WINNERS:

**Favorite actor—action/adventure:** Pierce Brosnan, "Goldeneye."

**Favorite actor—drama:** Tom Hanks, "Apollo 13."

**Favorite actor—comedy/romance:** Jim Carrey, "Ace Ventura: When Nature Calls."

**Favorite newcomer—male:** Will Smith, "Bad Boys."

**Favorite actor—mystery/thriller:** Morgan Freeman, "Seven."

## Strange 'Phenomena' Go To Video 'X-Files' Is Just The Tip Of The Iceberg

BY DREW WHEELER

NEW YORK—Whether they're about alien abductions, ghostly visitations, or saucer sightings, sell-through titles documenting "unexplained phenomena" have become a phenomenon unto themselves.

Twenty years ago, the "phenomena" market was ruled by Sunn Classics, whose low-budget theatrical documentaries included a version of Erik Von Daniken's best-selling "Chariots Of The Gods?" and subsequent searches for the likes of Noah's Ark or Bigfoot.

Today "unexplained phenomena" has invaded home video on a scale never seen before, thanks to "The X-Files," the hit Fox-TV show about paranormal events and government cover-ups. FoxVideo is bringing "X-Files" to sell-through March 26, and the studio anticipates big sales.

Culled from the show's first season, three two-episode cassettes, at \$14.98 each, are set for release, including the pilot and installments dealing with alien contacts, DNA experiments, and UFO technology. FoxVideo is making the most of the show's popularity. Each title is introduced by series creator Chris Carter and will include two collector cards of what is described as "original artwork specially developed for each 'X-Files' episode."

An enclosed order form for "X-Files" merchandise features not only the customary hats and shirts but also a briefcase with the catchy, if somewhat paranoid, motto "Trust No One." FoxVideo is also promoting the series on its World Wide Web site on the Internet.

On a similar trajectory, Paramount Home Video has released three titles

from the Paramount Television syndicated phenomena series "Sightings." Three \$19.99 installments—"The Ghost Report," "The Psychic Experience," and "The UFO Report"—were given new

## THE X FILES™

introductions and closings by on-air host Tim White. Ads have run on the televised "Sightings" and the show's America Online site.

Vidmark's "Alien Autopsy," originally broadcast on Fox Television last year, has been a hit outside the ranks of alien-contact aficionados. The purported post-mortem made its presence known at retail, although its best sales may have come from catalogs (Billboard, Nov. 18, 1995).

Ed Goetz, president of Plymouth, Minn.-based Simitar Entertainment, used analysis of sales patterns in such catalogs as UFO Central Home Video to help zero in on the phenomena market with his upcoming series "From Beyond." Consisting of 13 two-cassette packages, "From Beyond" examines UFOs and aliens, ghosts, real-life monsters, near-death experiences, and angels. The first three titles—"UFO Government Cover-Up," "Aliens Among Us," and "UFO Sightings"—will ship March 11 at \$9.95 per package.

Also scheduled for the series is "Beamship," which contains UFO photos and movies taken by Swiss farmer Eduard Meier. Simitar plans to edit the 13 titles down to 45 minutes each for TV syndication.

"Whenever we hit on an area that seems to have a lot of potential, we'll try to do a series," says Goetz. "It really helps us sell more product." Simitar also offers series on the old West, sports, military themes, and cars.

Chris Toussaint, director of acquisitions for Los Angeles-based distributor Lightworks Audio & Video, says that phenomena videos amount to roughly two-thirds of his business.

"We did a lot of initial sales to metaphysical bookstores who had rental departments and also had sell-through racks as well," says Toussaint, who estimates the ratio of catalog to retail store sales to be about even. "We've been doing very successfully with anything that covers angel subject matter. The near-death experience tapes have been continuously selling well."

He believes consumers are turning to paranormal programming because it offers "more of an explanation of reality that goes beyond our scientific, rational belief system." He adds, "Individuals are experiencing the paranormal on a much greater frequency. UFO sightings are just exploding, the abduction-phenomenon is getting a lot of attention, too... We're at an interesting point in time where the veil between the worlds is lifting, so to speak."

Toussaint acknowledges that increased popularity breeds competition, "but there's so much to go around that we're not affected. We've carved out the niche for ourselves."

Lightworks is not alone. Leslie McClure, president of special interest

marketing company 411 Video Information in Pebble Beach, Calif., thinks the interest in phenomena "is getting stronger. More people are coming out with more product and more things are coming out on TV, and I think people are looking for another way to expand their horizons."

The genre allows viewers to "kind of fall into your fantasy," she says. "You've got the believers and the people who think it's entertaining."

Goetz cites the influence of TV. "There's always been an interest, but the 'X-Files' have just absolutely driven this into the mainstream. 'The X-Files,' 'Sightings,' 'The Extraordinary,' and even 'Unsolved Mysteries' are getting into the act on the paranormal bit... It's gone beyond some kooky people gathered in a dark room."

Nonetheless, video retailers express reservations. Marty Sikich, video/laser buyer for Los Angeles' Virgin Mega-Store, says, "It's not anything that we've broken out into any kind of a genre or display right now." Mark Galeo, video buyer for Albany, N.Y.-based Trans World Entertainment, agrees. "It doesn't seem to be as much of a niche as Japanese animated product," he says.

Splashing "X-Files" on the cover doesn't guarantee sales, Galeo continues, but he makes an exception for "X-Files." That program, he adds, "has a strong following. We think that it's a little more special."

Cliff McMillan, video product manager for Sacramento, Calif.-based Tower Records, is also skeptical. "I just don't think there's that much of an audience for it"—except "X-Files," which McMillan predicts will be "very big."

Tim Crawford, owner of Los Angeles-based UFO Central Home Video, doesn't see "The X-Files" as crucial to the UFO video trade. "No one movie and no one event, TV, or what have you has been solely responsible," he says.

Crawford calls his company "a one-stop source for every UFO video ever produced and a distribution service." A cataloger who began selling to retailers three years ago, Crawford wanted to exploit "a strong subject and an incredibly large niche of material." Until recently, the only UFO programs were what he refers to as "lecture tapes." Stores needed something more exciting than talking heads.

His efforts have paid off, Crawford maintains. "We figure 14,000 stores right now have some form of UFO material on the shelf." Their purchases amount to \$3 million-\$4 million, he claims. Crawford has caught the fever himself: UFO Central now operates its own outlet in Los Angeles.

A more novel spin on the aliens-among-us theme comes from Time Life Video, whose three-volume insect documentary "Alien Empire" is packaged like a science fiction epic for \$49.99. The set is promoted with the line "We Are Not Alone," and its stunning macrophotography enlarges minuscule creatures to monstrous proportions.



## TO OUR READERS

Picture This is on hiatus. It will return soon.

# Pair Of 'Tremors' Makes Rumbles On Laserdisc

**TREMORS**: MCA/Universal will unleash a Signature Collection special-edition laserdisc of "Tremors" (wide, extras, \$79.98) April 16. The laserdisc version of the cult hit features interviews with director **Ron Underwood** and crew, behind-the-scenes footage, outtakes, and explanations of the movie's special effects. Also bowing that date is the sequel, "Tremors 2: Aftershocks" (wide, \$34.98).

**ON APRIL 2**, Columbia TriStar will launch **Carl Franklin's** "Devil In A Blue Dress," a superb detective story starring **Denzel Washington** and set in south central Los Angeles in 1948, along with "Persuasion" (both wide, \$39.95). Also due are **Gus Van Sant's** "To Die For" with **Nicole Kidman** April 16, "The Money Train" April 30, and **Rob Reiner's** "The American President" May 14 (each wide, \$34.95).

**WARNER BRINGS** "The Bridges Of Madison County" (wide, AC-3 Dolby Surround), with **Clint Eastwood** and **Meryl Streep**, to laser April 23. Eastwood directed the **Robert James Waller** story, which grossed \$70 million at the box office. "It Takes Two" (wide, \$34.98) is due May 7.

**MCA WILL RELEASE** "How To Make An American Quilt" (wide, THX, \$39.98), with **Winona Ryder**, on disc May 7, plus the **Don Knotts** Encore Edition of "The Ghost And Mr. Chicken"/"The Reluctant Astronaut" (\$69.98), with **Don Knotts**, and the **Rock Hudson** and **Doris Day** double feature "Lover Come Back"/"Send Me No Flowers" (\$69.98).

Also on disc from MCA is **Spike Lee's** extraordinary "Clockers" (wide, \$39.98), adapted from the **Richard Price** novel and featuring **Delroy Lindo**, **Mekhi Phifer**, **John Turturro**, and **Harvey Keitel** in the standout cast. Harsh, fatalistic, and haunting, "Clockers" is an inspired work from one of America's most poetic filmmakers.

**VOYAGER HAS** **Akira Kurosawa's** "Dodes'ka-den" (wide, \$69.95), a bittersweet ode to a Tokyo slum that was the legendary Japanese director's first color feature. This 1970 masterpiece is letterboxed, with its full aspect ratio intact. **David Lean's** "Hobson's Choice" (\$49.95) is a delightful movie, with **Charles Laughton** as a gruff widower saddled with three unmarried daughters. "W.C. Fields: 6 Short Films" (\$49.95) is a marvelous collection of hilarious shorts, including "The Golf Specialist" and "The Dentist."

**WARNERVISION** has "Hootie & The Blowfish: Summer Camp With Trucks" (115 mins., \$29.98), a col-

lection of 13 songs performed live by the popular band. Also available are "INXS: Live Baby Live," "Cream: Strange Brew," "Foreigner: Feels Like The Very First Time," and "Ray Charles—Live" (\$29.98 each), as well as "Elton John: Live World Tour" (\$34.98).

**ALMODÓVAR**: Image has **Pedro Almodóvar's** "Kika" on disc (wide, \$39.99), in which the Spanish director mixes his usual outlandish comedy with elements of a horror thriller. **Peter Coyote** plays an expatriate American writer who is a serial killer, while **Victoria Abril** portrays the ultimate TV tabloid journalist.

**IMAGE RECENTLY BOWED** "Dangerous Minds" with **Michelle Pfeiffer** (wide, \$39.99); the unique fashion documentary "Unzipped" (wide, \$39.99), in which we follow designer **Isaac Mizrahi** as he develops a new collection; "Rolling Stones: Voodoo Lounge" which chronicles the band's 1994 tour (\$39.99); the offbeat comedy "Lie Down With Dogs" (wide, \$39.99); and a letterboxed edition of **Ron Howard's** "Cocoon" (wide, \$39.98).

**BIGGER COUNTRY**: Image has released an outstanding special edition of **MGM/UA's** "The Big Country" (wide, extras, \$79.99), which includes interviews with director **William Wyler**, **Charlton Heston**, and **Gregory Peck**; a making-of documentary; production stills; the shooting script; and an isolated musical score.

**REPUBLIC'S** "Automatic" (\$34.98) is an entertaining cyber thriller starring **Olivier Gruner** as an android coming to terms with free will and feelings as he struggles to protect an innocent woman. Also available from Republic are the comedy "Rent-A-Kid" with **Leslie Nielsen** and **Christopher Lloyd**, the horror tale "Night Of The Scarecrow," "The Babysitter" with **Alicia Silverstone** and **J.T. Walsh**, and **Zalman King's** latest erotic tale, "Red Shoe Diaries 6: How I Met My Husband," starring **David Duchovny** of "The X-Files" (all \$34.98).

**COLUMBIA TRISTAR** has "Living In Oblivion," "Prince Brat And The Whipping Boy," "Born Wild," "Beyond Rangoon," "A Pure Formality," and "The Indian In The Cupboard" (all wide, \$34.95), plus "Johnny Mnemonic," "The Net," "Safe," "Dolores Claiborne," "Burnt By The Sun," and "First Knight" (all wide, \$39.95). **Ron Howard's** "Willow" (wide, THX, \$69.95) plays beautifully in a new letterboxed edition.

**MPI's** "Richard Pryor: Live In Concert" (78 mins., \$29.98) features the groundbreaking comic at the

## LASER SCANS

by Chris McGowan

peak of his talent in one of the all-time great stand-up comedy performances.

**E**LITE HAS TWO laserdiscs of special appeal to horror fans. "A Nightmare On Elm Street" (wide, \$39.98) presents the famed chiller in letterboxed form, while "Re-Anima-

tor: 10th Anniversary" (wide, extras, \$49.98) includes 20 minutes of deleted scenes and audio tracks with commentary by director **Stuart Gordon** and others involved in creating the ultra-gruesome film.

**W**ARNER HAS JUST launched "Under Siege 2," "The Amazing Panda Adventure," "Fair Game," "Ace Ventura: When Nature Calls," "The Stars Fell On Henrietta," and "Something To Talk About" (all wide, \$34.98), plus "Assassins," "Copycat," and "Cool Hand Luke" (all wide, \$39.98).

**P**IONEER'S "Tommy Boy" (wide or

pan-scan, \$39.98) brings together the mad **Chris Farley**, the dour **David Spade**, and the fetching **Bo Derek**.

**M**CA JUST RELEASED "The Universal Story," "Red Scorpion 2," and "Beastmaster III: The Eye Of Braxus" (\$34.98); "To Wong Foo, Thanks For Everything! Julie Newmar" (wide, \$39.98); and the outstanding Encore Editions "Bend Of The River"/"The Far Country" (\$69.98) with **James Stewart** and crime thrillers "Madigan"/"Charley Varrick" (\$59.98), directed by **Don Siegel**.

## Billboard®

FOR WEEK ENDING MARCH 23, 1996

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	5	WATERWORLD ◊	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper	1995	PG-13	44.98
2	2	7	DIE HARD WITH A VENGEANCE	FoxVideo Image Entertainment 8858-85	Bruce Willis Samuel L. Jackson	1995	R	49.98
3	3	5	UNDER SEIGE 2: DARK TERRITORY	Warner Home Video 13665	Steven Seagal	1995	R	34.98
4	4	3	THE NET	Columbia TriStar Home Video 11616	Sandra Bullock	1995	PG-13	39.95
5	5	5	FIRST KNIGHT	Columbia TriStar Home Video 7116	Sean Connery Richard Gere	1995	PG-13	44.95
6	8	3	VIRTUOSITY	Paramount Home Video Pioneer Entertainment (USA) L.P. 33144	Denzel Washington	1995	R	39.98
7	6	7	MORTAL KOMBAT-THE MOVIE	New Line Home Video Image Entertainment 3021	Christopher Lambert Talisa Soto	1995	PG-13	39.99
8	7	15	APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 42580	Tom Hanks Kevin Bacon	1995	PG	44.98
9	NEW ▶		DAANGEROUS MINDS	Hollywood Pictures Home Video Image Entertainment 5781	Michelle Pfeiffer	1995	R	39.99
10	NEW ▶		JADE	Paramount Home Video Pioneer Entertainment (USA) L.P. 329686	David Caruso Linda Fiorentino	1995	R	39.98
11	9	23	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
12	11	25	THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
13	NEW ▶		LORD OF ILLUSIONS	MGM/UA Home Video Image Entertainment 105294	Scott Bakula	1995	R	34.98
14	10	9	SHOWGIRLS	MGM/UA Home Video Image Entertainment ML105525	Elizabeth Berkeley Kyle MacLachlan	1995	NC-17	49.99
15	14	3	NINE MONTHS	FoxVideo Image Entertainment 8924	Hugh Grant Julianne Moore	1995	PG-13	39.98
16	NEW ▶		TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR	MCA/Universal Home Video Uni Dist. Corp. 42685	Wesley Snipes Patrick Swayze	1995	PG-13	39.98
17	17	5	SOMETHING TO TALK ABOUT	Warner Home Video 14217	Julia Roberts Dennis Quaid	1995	R	34.98
18	20	3	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11646	Hal Scardino David Keith	1995	PG	34.95
19	15	5	KIDS	Vidmark Entertainment Pioneer Entertainment (USA) L.P. 6311	Not Listed	1995	NR	34.98
20	12	15	CRIMSON TIDE	Hollywood Pictures Home Video Image Entertainment 5255	Denzel Washington Gene Hackman	1995	R	44.99
21	18	30	DIE HARD 2: DIE HARDER	FoxVideo Image Entertainment 8906-85	Bruce Willis Bonnie Bedelia	1990	R	49.98
22	13	11	JUDGE DREDD	Hollywood Pictures Home Video Image Entertainment 5261	Sylvester Stallone	1995	R	39.99
23	23	46	ALIENS	FoxVideo Image Entertainment 8761-85	Sigourney Weaver	1986	R	59.98
24	24	11	LA FEMME NIKITA	Vidmark Entertainment Pioneer Entertainment (USA) L.P. LDCVM5471	Anne Parillaud Jeanne Moreau	1990	R	39.98
25	16	3	JEFFREY	Orion Home Video Image Entertainment 3294	Steven Weber Patrick Stewart	1995	R	39.99

◆ IFA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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# THE VIDEO EVERYONE IS WAITING FOR!

The \$70 Million Hit That Opened #1 At The Box Office Comes Home!



TWENTIETH CENTURY FOX PRESENTS A DEBORAH SCHINDLER/EZRA SWERDLOW PRODUCTION A FOREST WHITAKER FILM WHITNEY HOUSTON ANGELA BASSETT  
"WAITING TO EXHALE" LELA ROCHON LORETTA DEVINE ORIGINAL MUSIC BY KENNETH "BABYFACE" EDMONDS COSTUME DESIGNER JUDY L. RUSKIN EDITED BY RICHARD CHEW  
PRODUCTION DESIGNER DAVID GROPMAN DIRECTOR OF PHOTOGRAPHY TOYOMICHI KURITA EXECUTIVE PRODUCERS TERRY McMILLAN AND RONALD BASS SCREENPLAY BY TERRY McMILLAN & RONALD BASS  
BASED UPON THE NOVEL BY TERRY McMILLAN PRODUCED BY EZRA SWERDLOW AND DEBORAH SCHINDLER DIRECTED BY FOREST WHITAKER



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# A Breathtaking Cast:

**WHITNEY HOUSTON** (*The Bodyguard*)

**ANGELA BASSETT** (1993 Best Actress Oscar® nominee for *What's Love Got To Do With It*)

**MYKELTI WILLIAMSON** (*Forrest Gump*)

**W**hitney Houston and Angela Bassett star in this funny and touching film about four women bonded together by their friendship and unsettled love lives.

## THE MOVIE EVERYONE LOVES

### THEATRICAL AUDIENCE RATING\*

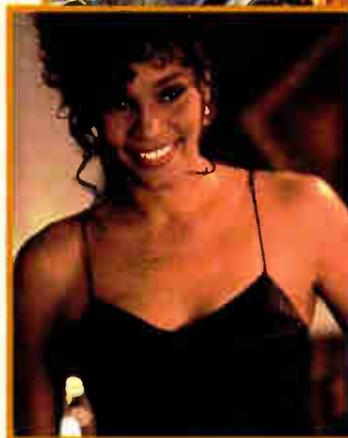
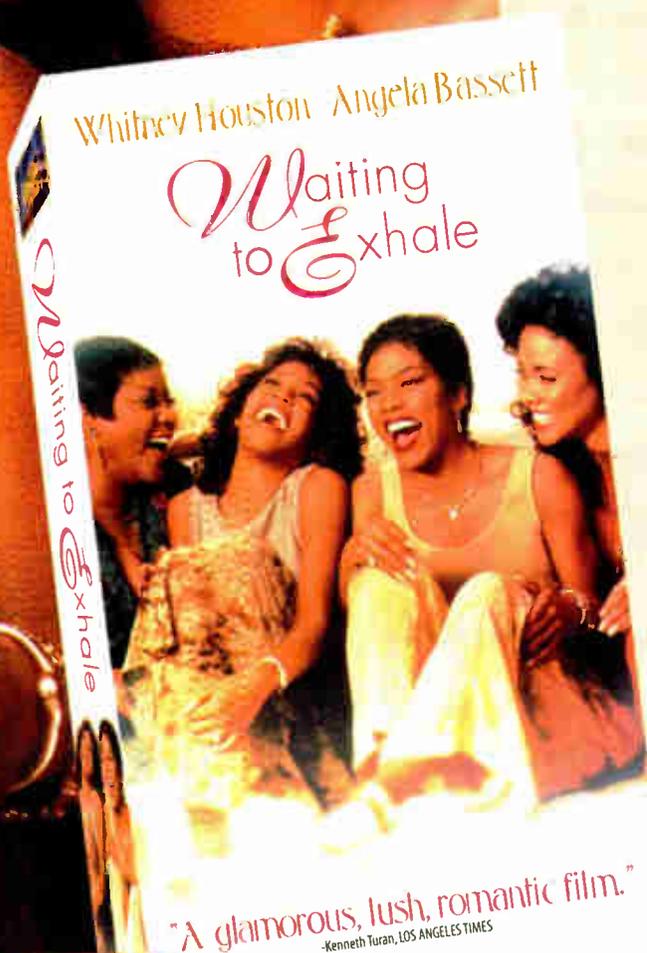
Excellent	58%
Norm	30%

### "DEFINITE" PURCHASE INTENT

Males	20%
Females	24%

\*Independent Research

Featuring the #1 Smash Hit Single  
"Exhale (Shoop Shoop)"  
by Whitney Houston, from the  
#1 Soundtrack Album!



**DEALER ORDER DATE:**  
Pre-Packs: MARCH 22, 1996  
Single Unit: MARCH 29, 1996

**STREET DATE:**  
APRIL 23, 1996  
CAT. #: 8946

**\$19<sup>98</sup>**  
SRP

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# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	16	2	<b>POCAHONTAS</b>	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
2	1	5	<b>STAR TREK GENERATIONS</b>	Paramount Home Video 32988	Patrick Stewart William Shatner	1994	PG	14.95
3	2	8	<b>THE INDIAN IN THE CUPBOARD</b>	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
4	20	2	<b>PLAYBOY'S GIRLS OF THE INTERNET</b>	Playboy Home Video Uni Dist. Corp. PBV0784	Various Artists	1996	NR	19.95
5	26	2	<b>PLAYBOY: 21 PLAYMATES</b>	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
6	3	153	<b>CINDERELLA</b>	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
7	25	2	<b>PLAYBOY: STRIP</b>	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
8	6	15	<b>APOLLO 13</b> ◊	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
9	4	15	<b>PLAYBOY: THE BEST OF ANNA NICOLE SMITH</b>	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
10	12	53	<b>STAR WARS TRILOGY</b>	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
11	9	3	<b>MARIAH CAREY: LIVE AT MADISON SQUARE GARDEN</b>	Columbia Music Video Sony Music Video 50134	Mariah Carey	1996	NR	19.98
12	5	7	<b>STREET FIGHTER II: THE ANIMATED MOVIE</b>	Renegade Home Video Sony Music Video 49861	Animated	1995	PG-13	14.98
13	8	3	<b>THE AMAZING PANDA ADVENTURE</b>	Warner Family Entertainment Warner Home Video 16300	Ryan Slater	1995	PG	19.98
14	10	37	<b>PLAYBOY: THE BEST OF PAMELA ANDERSON</b>	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
15	7	11	<b>THE LAND BEFORE TIME III</b> ◊	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
16	13	5	<b>ABSOLUTELY FABULOUS SERIES 3, PART 1</b>	BBC Video FoxVideo 8331	Jennifer Saunders Joanna Lumley	1996	NR	19.98
17	11	5	<b>THE BIG GREEN</b>	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo	1995	PG	19.99
18	18	39	<b>THE LION KING</b>	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
19	15	4	<b>ABSOLUTELY FABULOUS SERIES 3, PART 2</b>	BBC Video FoxVideo 8332	Jennifer Saunders Joanna Lumley	1996	NR	19.98
20	<b>NEW ▶</b>		<b>PULP FICTION</b>	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
21	28	3	<b>FRENCH KISS</b>	FoxVideo 8823	Meg Ryan Kevin Kline	1995	PG-13	19.98
22	22	22	<b>CASPER</b> ◊	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
23	17	19	<b>BATMAN FOREVER</b>	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
24	14	17	<b>PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR</b>	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
25	24	5	<b>A KID IN KING ARTHUR'S COURT</b>	Walt Disney Home Video Buena Vista Home Video 5938	Thomas Ian Nicholas	1995	PG	19.99
26	29	9	<b>THE GRIND WORKOUT: FITNESS WITH FLAVA</b>	MTV Home Video Sony Music Video 49796	Eric Nies	1995	NR	12.98
27	30	18	<b>DUMB AND DUMBER</b>	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
28	32	16	<b>LIVE FROM AUSTIN, TEXAS</b> ●	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
29	38	16	<b>FREE WILLY 2: THE ADVENTURE HOME</b>	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
30	<b>NEW ▶</b>		<b>MENACE II SOCIETY</b>	New Line Home Video Columbia TriStar Home Video 72550	Tyrin Turner Larenz Tate	1993	R	19.98
31	33	16	<b>GORDY</b>	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99
32	19	17	<b>PLAYBOY'S SISTERS</b>	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
33	27	16	<b>THE REAL WORLD: VACATIONS</b>	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	12.98
34	<b>RE-ENTRY</b>		<b>THE LAND BEFORE TIME</b>	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	19.98
35	37	3	<b>BABYMUGS!</b>	MVP Home Entertainment 14001	Various Artists	1995	NR	9.95
36	<b>NEW ▶</b>		<b>THE BEST OF ROGER RABBIT</b>	Walt Disney Home Video Buena Vista Home Video 6835	Animated	1996	NR	12.99
37	34	9	<b>JERRY GARCIA: GRATEFUL TO GARCIA</b>	Channel One 39733	Various Artists	1995	NR	9.95
38	21	5	<b>PENTHOUSE ON CAMPUS</b>	Penthouse Video WarnerVision Entertainment 50791-3	Various Artists	1996	NR	19.95
39	<b>NEW ▶</b>		<b>THE AMAZING ADVENTURES OF MR. BEAN</b>	PolyGram Video 8006367693	Rowan Atkinson	1996	NR	19.95
40	40	15	<b>MIGHTY MORPHIN POWER RANGERS: THE MOVIE</b>	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.

## Home Video

MERCHANTS & MARKETING

### 2nd Blockbuster Awards Show Retailer's Clout

**BLOCKBUSTER STRUTS:** Blockbuster Entertainment has been taking its lumps in the financial press lately. But anyone who tuned in to the second Blockbuster Entertainment Awards on March 6 in Los Angeles saw that the chain has plenty of clout in Hollywood.

As Tom Hanks, Jim Carrey, Tom Cruise, Nicole Kidman, Sandra Bullock, Alicia Silverstone, Pierce Brosnan, Coolio and L.V., and Shania Twain trotted to the podium to collect their awards, the Fort Lauderdale, Fla.-based retailer proved that it's not just an ancillary market to the stars.

Tinseltown's biggest stars not only showed up, but they said sincere words about Blockbuster and the video industry in general.

Hanks made a personal plea to consumers as he accepted the award for favorite actor for his role in "Apollo 13" from Jack Lemmon: "The next time you go into a Blockbuster store, ask for the letterboxed version," Hanks said. "Because if you're watching pan-and-scan, you might as well be watching a commercial."

Carrey, who took home three awards, for "Ace Ventura: Pet Detective," "Dumb And Dumber," and "The Mask," plugged the legitimacy of the awards in a hilarious acceptance speech. Claiming that he "lost to himself" in a few categories last year, Carrey said, "I got down on the Blockbuster Awards last year and thought they were bogus, but now I see they're not."

Bullock thanked Blockbuster patrons for her award and the video industry for filling up her leisure time. "The invention of video has been important to me, because it's been my date for many Saturday nights," she said.

Music acts Coolio and L.V., TLC, and Twain looked as pleased to receive their Blockbuster awards as they were to receive their Grammys Feb. 28.

In recent weeks, Blockbuster has been shaken by rumors that its music division may be sold and by weak fourth-quarter video revenues, attributed to rental tape amortization costs. However, the show provided a major image boost for Blockbuster.

The ceremony was also an image builder for the Video Software Dealers Assn., which plugged its "Fast Forward To End Hunger" campaign on the air.

When Andy Garcia appeared to announce Blockbuster's \$100,000 contribution to the charity and mentioned VSDA, members watching the show swelled with pride. "It was probably the first the time the name VSDA has ever been mentioned on national television," says Blockbuster corporate spokesman Mike Caruso.

One of the only criticisms of the

show is that it aired on Viacom's UPN network. Comic Rob Schneider even joked that the show would be seen by a national audience of about 400 people. Comedian David Spade upped the viewership to 5,000 later in the show.

Last year, the show on CBS drew an estimated 10 million viewers. Since this year's event was competing against the Comedy Awards show on ABC, it was unlikely to have garnered comparable numbers (see story, page 68).

**MISSING IN MARKETING:** Paramount Home Video is losing its last senior marketing executive.

Diane Quon has resigned as VP of mar-

keting at Paramount to relocate to Chicago with her husband. When senior VP Alan Perper left Paramount last year, Quon took over his duties without a title change. Perper, now at Simon Marketing, was never replaced.

When Quon leaves, the marketing functions will fall on six product managers at the company. Executive VP Jack Kanne is still responsible for sales and marketing, but he has been overseeing most domestic operations since Eric Doctorow was elevated to president of the division.

While the scramble for a new executive will make the workload heavier for the remaining staffers, Paramount has already put "Braveheart" to bed. It hit stores March 12. Paramount's next big title is the romantic comedy "Sabrina," slated for rental this spring.

**RABBIT MERGES:** Kids' supplier Rabbit Ears Productions has merged with Millennium Media Group, a Philadelphia-based CD-ROM and Internet-content developer.

Rabbit Ears, best known for its animated storybooks read by celebrities, will continue to self-distribute its video catalog. Product had been handled by BMG Kidz, which severed the relationship in November, according to a Rabbit Ears spokeswoman.

In addition to developing interactive product, Rabbit Ears expects to expand its direct-marketing reach under Millennium. The company, continuing to operate from its Connecticut base, has about 60 video titles, as well as audiobook, audiotape, and CD-ROM releases, and produces "Rabbit Ears Radio" and the TV program "Celebrate Storytelling."

**CLARIFICATION:** Shelf Talk's March 9 column cited Magnum Video as defunct. That information is correct, but a new company, Magnum Distributors, is alive and well in North Hollywood, Calif. Magnum Distributors' 200-title catalog includes six Jackie Chan features, in addition to those listed in the March 9 column. We regret the confusion.

**SHELF TALK**

by Eileen Fitzpatrick



# 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
<b>★★★ NO. 1 ★★★</b>					
1	2	5	UNDER SIEGE 2: DARK TERRITORY (R)	Warner Home Video 13665	Steven Seagal
2	3	4	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
3	1	7	WATERWORLD ◊ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper
4	5	4	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
5	12	2	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
6	4	9	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
7	9	4	VIRTUOSITY (R)	Paramount Home Video 33144	Denzel Washington
8	6	6	DESPERADO (R)	Columbia TriStar Home Video 11653	Antonio Banderas
9	14	2	TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82216	Wesley Snipes Patrick Swayze
10	7	8	NINE MONTHS (PG-13)	FoxVideo 8924	Hugh Grant Julianne Moore
11	8	6	SOMETHING TO TALK ABOUT (R)	Warner Home Video 14217	Julia Roberts Dennis Quaid
12	10	10	SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
13	11	11	CLUELESS (PG-13)	Paramount Home Video 33215	Alicia Silverstone
14	13	7	JADE (R)	Paramount Home Video 32968	David Caruso Linda Fiorentino
15	NEW ▶		POCAHONTAS (G)	Walt Disney Home Video Buena Vista Home Video 5174	Animated
16	15	11	DIE HARD WITH A VENGEANCE (R)	FoxVideo 8858	Bruce Willis Samuel L. Jackson
17	24	2	HACKERS (PG-13)	MGM/UA Home Video 105190	Jonny Lee Miller Angelina Jolie
18	16	7	THE INDIAN IN THE CUPBOARD (PG)	Columbia TriStar Home Video 11640	Hal Scardino David Keith
19	18	3	BEYOND RANGOON (R)	Columbia TriStar Home Video 49323	Patricia Arquette
20	17	5	KIDS (NR)	Vidmark Entertainment 6311	Not Listed
21	20	11	FIRST KNIGHT (PG-13)	Columbia TriStar Home Video 71173	Sean Connery Richard Gere
22	22	7	LORD OF ILLUSIONS (R)	MGM/UA Home Video 905200	Scott Bakula
23	28	2	UNZIPPED (R)	Miramax Home Entertainment Buena Vista Home Video 5941	Isaac Mizrahi Cindy Crawford
24	29	3	JEFFREY (R)	Orion Home Video 3294	Steven Weber Patrick Stewart
25	23	14	FORGET PARIS (PG-13)	Columbia TriStar Home Video 11993	Billy Crystal Debra Winger
26	25	17	CRIMSON TIDE (R)	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman
27	21	21	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
28	30	2	LIVE WIRE: HUMAN TIMEBOMB (R)	New Line Home Video Turner Home Entertainment N4380	Bryan Genesse Joe Lara
29	35	3	THE AMAZING PANDA ADVENTURE (PG)	Warner Family Entertainment Warner Home Video 16300	Ryan Slater
30	19	6	THE BIG GREEN (PG)	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo
31	26	15	APOLLO 13 ◊ (PG)	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon
32	36	5	A KID IN KING ARTHUR'S COURT (PG)	Walt Disney Home Video Buena Vista Home Video 5938	Thomas Ian Nicholas
33	31	8	PRIEST (R)	Miramax Home Entertainment Buena Vista Home Video 5325	Linus Roache Tom Wilkinson
34	NEW ▶		DANGEROUS PASSION (R)	Live Home Video 60226	Billy Dee Williams Carl Weathers
35	32	11	JUDGE DREDD (R)	Hollywood Pictures Home Video Buena Vista Home Video 5261	Sylvester Stallone
36	33	3	LIVING IN OBLIVION (R)	Columbia TriStar Home Video 49186	Steve Buscemi James Le Gros
37	39	17	DOLORES CLAIBORNE (R)	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
38	27	11	MORTAL KOMBAT-THE MOVIE (PG-13)	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto
39	NEW ▶		MUTE WITNESS (R)	Columbia TriStar Home Video 41173	Marina Sudina Evan Richards
40	34	14	SPECIES (R)	MGM/UA Home Video 905208	Ben Kingsley Natasha Henstridge

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical releases programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

## 'X-FILES'

(Continued from page 68)

catalog promotions launched in the U.S. At the top of the list is Fox's 14-title "Shirley Temple" collection, which has sold more than 8 million units domestically, according to Fox. "Clearly, 'Shirley Temple' will not have the same appeal as in the U.S., but we've targeted our marketing toward young girls and their moms, much like the U.S. campaign," Yapp says.

At least two Temple titles will be available in some international markets in September. A line of licensed merchandise is planned to support the releases.

Also on tap is a three-pack of musicals from the studio's Rodgers and Hammerstein library, including "The Sound Of Music." The three-pack will be available for Christmas.

In the sports world, Fox will re-launch its NBA tapes by giving them a "line" look with themed programs.

NBA tapes have been available, but, Yapp says, the franchise has "not had defined" marketing support.

In order to re-introduce the line, Fox International will pull almost half of the titles currently in distribution and rerelease about a dozen this year.

Slated for June, the rereleases will focus on such superstars of the game as Michael Jordan, championship highlight tapes, and music videos.

Also on the schedule for a face lift is "The Simpsons."

Yapp says that about eight titles had been available internationally but that each will be re-introduced with a new marketing campaign this year. Part of the new campaign includes themed episodes focusing on each of the characters, as well as "best of" videos.

"It's a tremendous series," he says, "but has never been positioned right."

## MUZE KIOSKS

(Continued from page 56)

being released in CD format. With the eventual backing of Grateful Dead member Bob Weir and media whiz John Kluge, the partners were able to mass produce their electronic catalogs on CD-ROM integrated with powerful PCs.

The result was the easy-to-use, touch-screen Muze kiosks now found in more than 2,500 stores. "When Paul and I started this company and its predecessor, the Digital Radio Network, we did it from the point of view of consumers. We asked, 'What kind of system would we want to see in stores?'" explains Huxley, who serves as Muze's president.

"I think that the sensibility of remembering that I'm pretty much a Joe Average music consumer and thinking that people from all walks of life are using our system to find what they want has contributed to the company's success," he adds.

The key may also lie in Muze's vast information sources. According to Zullo, databases are maintained through diligent communications with manufacturing companies. "We keep open pipelines with thousands of companies. We stay on top of the big ones, and with the smaller companies, we establish links to keep the information flowing."

A feature of all of the new Muze kiosks is the company's recently upgraded special-order system. The program can place product orders directly through the machine or via a combination of a kiosk and store personnel.

"When consumers put their name and address into the machine, the store gets to add them to its mailing list," Zullo says, noting that retailers come away from the order system with a wealth of information ripe for mailing lists. He adds that about 80% of the older Muze kiosks can be easily upgraded to offer this service.

# Top Music Videos

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
<b>★★ NO. 1 ★★</b>						
1	1	4	LIVE AT MADISON SQUARE GARDEN Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
2	2	56	THE COMPLEAT BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
3	8	2	R.I.O.T. Sparrow Video Chordant Dist. Group 43161	Carman	LF	19.98
4	3	24	THE WOMAN IN ME ● PolyGram Video 8006336605	Shania Twain	LF	19.95
5	5	19	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
6	4	39	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
7	6	115	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
8	7	18	CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
9	12	68	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
10	10	105	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video B2163	Yanni	LF	19.98
11	9	38	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
12	NEW ▶		REBA: CELEBRATING 20 YEARS MCA Music Video Uni Dist. Corp. 14083	Reba McEntire	LF	19.98
13	11	12	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
14	13	16	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
15	15	14	VIDEO ARCHIVE PolyGram Video 8006374813	Def Leppard	LF	19.95
16	14	22	DESIGN OF A DECADE 1986/1996 ● A&M Video PolyGram Video 6577	Janet Jackson	LF	19.98
17	17	13	VOODOO LOUNGE ● PolyGram Video 8006374833	Rolling Stones	LF	19.95
18	18	72	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
19	23	20	LIVE FROM LONDON ● PolyGram Video 8006392193	Bon Jovi	LF	19.95
20	26	16	DECADE 1985-1995 Columbia Music Video Sony Music Video 50132	Michael Bolton	LF	19.98
21	19	20	EL CONCIERTO ● Wea Latina 11639	Luis Miguel	LF	19.98
22	20	20	SUMMER CAMP WITH TRUCKS WarnerVision Entertainment 59009-3	Hootie & The Blowfish	LF	19.98
23	24	9	JUBILEE: LIVE AT WOLF TRAP Columbia Music Video Sony Music Video 50126	Mary Chapin Carpenter	LF	19.98
24	32	69	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
25	25	32	REBA LIVE MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF	19.98
26	22	14	CHAMPIONS OF THE WORLD Hollywood Records Music Video 90033	Queen	LF	19.95
27	33	117	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
28	21	19	LIVE INTRUSION American/Vestal American Recordings 3-38424	Slayer	LF	24.98
29	28	14	ROAD TESTED Capitol Video 77863	Bonnie Raitt	SF	14.95
30	16	3	RYMAN GOSPEL REUNION Chapel Music Group 4627	Gaither Vocal Band	LF	29.98
31	31	80	THE 3 TENORS IN CONCERT 1994 ▲ Warner/Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
32	35	13	NONA WEISBAUM Columbia Music Video Sony Music Video 50137	Alice In Chains	LF	14.98
33	27	16	PLAYBACK MCA Music Video Uni Dist. Corp. 11367	Tom Petty & The Heartbreakers	LF	19.98
34	29	56	YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
35	34	47	MURDER WAS THE CASE Warner/Vision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
36	NEW ▶		ALL YOU NEED IS CASH Rhino Video 2234	The Rutles	LF	16.95
37	40	23	GREATEST HITS-FROM THE BEGINNING Warner Reprise Video 3-38430	Travis Tritt	LF	14.98
38	RE-ENTRY		THE CREAM OF ERIC CLAPTON ▲ PolyGram Video 440081189	Eric Clapton	LF	14.95
39	38	58	LIVE CONCERT HOME VIDEO ● Epic Music Video Sony Music Video 50114	Sade	LF	19.98
40	RE-ENTRY		THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98

○ BIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◊ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Communications.

# 1996 CARNIVAL LADEN WITH FESTIVITY, SOCIAL CHANGE

(Continued from page 9)

(Feb. 21). At Feb. 6 ceremonies during which calypso legends and pioneers were honored by Ice Music and the recently elected prime minister, pleas were made for a government crackdown on piracy and for financial assistance for musical pioneers who have received little monetary compensation for their cultural contributions to Trinidad and Tobago.

All was not somber, however, at this beloved festival, which every year sees the streets fill to capacity with people masquerading and dancing almost nonstop for four days and nights, and during which time coveted musical titles are decided.

Twenty-four calypso bands squared off at Skinner Park in the southern town of San Fernando Feb. 10, where the National Calypso Monarch "acid test" preliminaries determined who was to challenge last year's monarch, Black Stalin, for the crown.

The musical battle was waged on an open-air stage before what is usually Trinidad's toughest carnival audience. A calypso chantwell who fails to immediately grab the audience is booed and bombarded by toilet paper until he or she exits the stage.

## WOMEN ARE PROMINENT

Five female singers featured prominently among the challengers: Ella Andall, Abbi Blackman, Laby B, Tigress, and five-time calypso queen Denyse Plummer. They were competing against male veterans Shadow, Cro Cro, DeFosto, Sugar Aloes, Baron, Crazy, Watchman, and the Mighty Chalkdust, a school teacher and calypso singer who is now Trinidad and Tobago's director of culture.

"November 7, ah hear black man cry/Look, blood running from black people eye," Cro Cro wailed in his winning song, invoking the date of the elections. He also chastised the Afro-Trinidadian community for failing to turn out to vote.

The growing ethnic rift was seen in the enormous contrast between Cro Cro's strident Afro-Trinidadian nationalism and Brother Marvin's call for unity and conciliation.

## CONTROVERSIAL WIN

At the end of the night, Cro Cro led by a whopping 13 points over the second-place Brother Marvin, whose 9-year-old daughter, Sparkle, joined him in a performance of his plaintive, inspiring Afro/Indian unity song, "Jahagi Bhai—Brotherhood Of The Boat."

Cro Cro's win drew charges of racism; intense protest from Trinidad activist group Women Working for Social Progress; frenzied calls for censorship; and new calypso judging rules.

Cro Cro was roundly defended by many of his fans.

One said, after watching Cro Cro win the crown, "Cro Cro won because he sung right on the cutting edge of how black people are feeling in Trinidad today. They can be criticizing him all they want, but this kind of social commentary has always been an important part of calypso."

In other Carnival action, Lady Wonder, daughter of calypso legend Allrounder, emerged as the 1996 National Calypso Queen at competitions held Feb. 5. Allrounder and his wife joined their daughter onstage to perform a skit in support of her powerful song "Black People Wake Up."

Second place went to Karen Eccles for her renditions "Ah Promising" and "Bobbing It." Marcia Miranda took third-place honors with "Search For A Big Song" and "A Whole Lotta Loving."

## BAJAN INVASION

On the soca side, Trinidad Carnival '96 appeared to be rocking to what is being called the "Bajan Invasion," with a strong challenge from a profusion of hot soca makers coming from Barbados.

This year, the Trinidad organizers opened the third annual Soca Monarch contest to international competition. Three Barbadians—Max Fingall, Adrian Clark, and Michael Thomas—and a Grenadian, Ajamo, arrived on the island to challenge the reigning Soca Monarch, Ronnie McIntosh.

The Soca Monarchy, contested on Feb. 17, was won handsomely by "flag calypso king" Superblue, who took home the crown and \$100,000 after beating the Barbadians and

so."

In steel pan action, Amoco Renegades Steel Orchestra emerged as National Panorama champions, playing a Jit Samaroo arrangement of a DeFosto calypso, "Pan In A Rage."

The runner-up was legendary pan arranger Len "Boogie" Sharpe's Phase 11 Pan Groove playing Denyse Plummer's "Mind Yuh Business."

There was a tie for third place: Witco Desperadoes playing "Blast Off" couldn't topple Exodus covering David Rudder's poignant "Case Of The Disappearing Panyards," about how development is leaving the steel orchestras nowhere to practice.

This year, the National Carnival Commission devised a new contest for steel orchestras, which over the past decade have been slowly disappearing from carnival parades due to the logistical problems of moving large numbers of steel pans and the intense competition from truckborne, amplified brass bands and DJs with mega-watt sound systems.

The new contest, called "On The

their highly controversial, mesmerizing 1995 winner, "Hallelujah," inspired by the Christian belief that God was transformed into the flesh and blood Jesus Christ.

Minshall's 1996 creation, "Song Of The Earth," took that theme even further, overwhelming his competitors and an international audience gathered in Trinidad, with Callalloo Co.'s astounding mud and silver dramatization of man being created "out of the very mud of the earth, to return to the very mud of the earth," in Minshall's words.

Placing second in the band of the year competition were rookies Big Mike Antoine & Friends for "Legends." Third place went to Richard Affong's band, Barbarossa, for "Comancheros."

## KID STUFF

Elsewhere on the Carnival front, undisputed Kiddie Carnival mas champion Richard Bartholomew copped his ninth children's band of the year title in the big band category with 400 children performing "Down By The River." From the band also came Kieron Forde, 1996 Children's King of the Bands, with his menacing portrayal, "The Poluter."

Another children's mas stalwart, Rosalind Gabriel, was second with "Côté-Ce, Côté-Là," while the mid-sized children's band title went to Sandra Mathura's "Color Me."

The small children's band of the year title went to Alyson Brown and Deborah Bath-Gift for "Mama Dis Is Mas."

In one of the season's main competitions, Anra Bobb won the National Carnival Queen title with a Stephen Derek creation "Legends Of The Fire Goddess." Second place went to Rebecca Procope, who played "Explosive Beauty" from the band Hunli—The Wedding.

The real fireworks, both literal and figurative, came in the National Carnival King contest, where the use of sophisticated electronics and pyrotechnics by several of the parading kings ushered in a new era of hi-tech displays that are bound to be a big part of future king and queen presentations.

The most incredible display came from Trinidad's youngest Carnival King ever, 19-year-old Fatima College student Geraldo Riviera, from Hunli—The Wedding, who wore a towering 22-foot-high costume depicting "Rainfest."

Using an eight-button control panel built into his colorful rain-forest costume, Riviera made the "rain clouds" suspended above him burst into thunder and lightning, which caused a tropical pyrotechnic downpour to shower onto the rain forest below. Observers went wild.

Placing second was Teddy Eustace, who portrayed "The Great White Spirit" from Barbarossa's "Comancheros." After the contest, Eustace complained bitterly that the winning costume was illegal.

## HONORING LEGENDS

As these young contenders were angling for a crown, top calypso stars of the past and present were being honored in other ceremonies here.

At the Hotel Normandie Feb. 6, Ice Music staged its "Tribute To



Ice Music CEO Eddy Grant, right, discusses industry issues with Prime Minister Basdeo Panday during a pre-Carnival event honoring calypso legends.

Calypso Legends," lauding 20 of calypso's top stars.

Honorees included the legendary Roaring Lion, Kitchener, Atilla The Hun, Spoiler, Blakie, Terror, Black Stalin, Mighty Sparrow, Superblue, Relator, Gabby, Pretender, Gryner, David Rudder, calypso composers Joker and Merchant, and journalist Phil Simmons.

The event was organized by Ice Music and hosted by CEO Eddy Grant and Prime Minister Panday, and was held in primary tribute to 82-year-old pioneer calypso producer/recording engineer Aubrey Christopher.

## CHRISTOPHER TRIBUTE

In the '40s, Christopher established the first sound recording studio in Trinidad and Tobago, pioneering the islands' sound recording industry.

He was first to record the Mighty Sparrow in 1956, delivering the artist's first commercial hit, "Jean And Dinah," which won him the Calypso King title that year and initiated perhaps the most significant career in calypso history.

Also honored were guitarist Fitzroy Coleman and bandleader Joey Lewis, who has played with three generations of calypso singers.

The enthusiastic audience of calypso industry professionals heard a keynote address by Grant and a special address by Panday.

Grant made an impassioned plea for the government to take steps to curb piracy. "Our artists live like gypsies; they have to go to the United States and beg for a living while right here in Trinidad people are spending millions of dollars internally to buy their music but in pirated versions," he said.

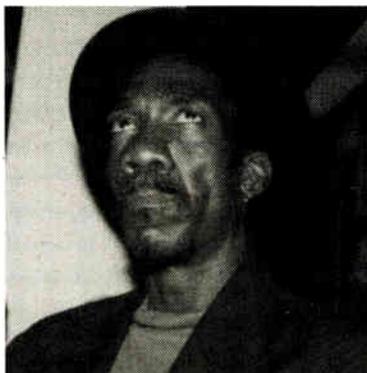
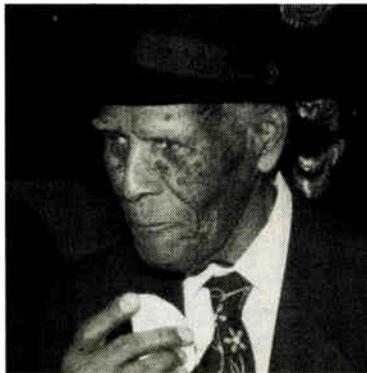
Grant petitioned the prime minister to help provide for pioneer calypso composers and performers who have reaped little financial reward from their contribution to the island's indigenous entertainment industry.

He drew attention to the work of two of the honorees seated in the audience, composers Winston "Joker" Devines and Denis Franklin Edwards, aka Merchant.

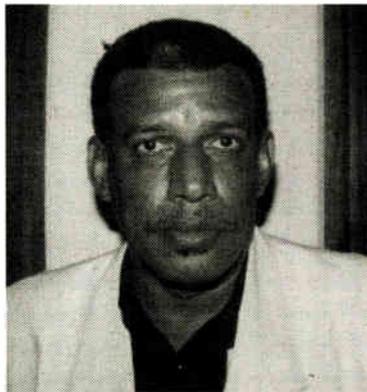
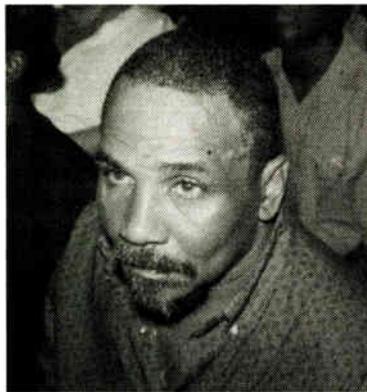
"These gentlemen, over a career of close to 30 years, have each contributed millions and millions of dollars to Trinidad and Tobago from monies from Carnival music and tourism," Grant said.

After his address, Panday responded to questions from Billboard with promises of unswerving cooperation and support for the island's growing music industry.

"I agree with Eddy Grant," said Panday. "There may be a gold mine here to be tapped."



Roaring Lion, above left, and calypso composer Merchant, above right, were two of the legends honored in pre-Carnival ceremonies. Also honored, below, were Winston "Joker" Devines, left, and Relator. (Photos: Isaac Fergusson)



Grenadian, as well as locals McIntosh, DeFosto, Leon Coldero, Machel Montano, Nigel Lewis, Preacher, Steve Sealy, and Plummer.

In the Roadmarch contest, which decides the most popular tune played in the street parades on Carnival days, an intense neck-and-neck race between Superblue's "Bounce" and Nigel Lewis' "Moving" ended with Trinidad welcoming 29-year-old Lewis as its 1996 Roadmarch King.

The emergence of Lewis, 19-year-old Young King winner Kerwin Dubois of Trinidad (who placed third in the National Monarch contest), new chutney/soca sensation Chris Garcia, Barbados' Edwin Yearwood, and young Lady Wonder were positive highlights of a Carnival season that reassured observers that a new cadre of young stars is emerging to take calypso into the future.

"I am very excited about Garcia and Lewis, especially," says veteran Superblue. "We need our young stars, they are the future of calyp-

Road," called for the steel orchestras to be costumed and to play a different tune at each of the four NCC judging points.

To ensure eager participation, a whopping \$300,000 in total prize money was offered, with Neal & Massy Trinidad All Stars taking home the \$100,000 first prize.

"The contest is intended to stimulate the return of steel orchestras, our national instrument, to the streets on Carnival days," says newly appointed NCC chairman Roy Augustus.

"We hope to give the pan players more incentive to solve problems of mobility and amplification and better compete with the sound systems and brass bands," he says.

Mas man extraordinaire and 1996 Olympics designer Peter Minshall and his Callalloo Co. again were the winning big band in the 1996 Trinidad Carnival, taking their incredible dramatic growth to even greater heights than was seen in

# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ► KISS

**MTV Unplugged**  
 PRODUCER: Alex Coletti  
**MTV/Mercury 528 950**  
 The group that made a sensation when it went "Unmasked" some years ago now goes "Unplugged" in a concert recording that captures its brand of classic rock'n'roll in full acoustic glory. Joined by onetime members Ace Frehley and Peter Criss, the current Kiss lineup renders touching versions of such classics as "Sure Know Something," "Beth," "Rock And Roll All Nite," and the Stones' "2,000 Man." Furthermore, the album contains material that did not air on the MTV telecast. The Kiss army—loyal as ever—is virtually guaranteed to flip over this release, especially with a full-fledged Kiss tour on the boards for this summer. Rock on!

#### ★ HAMELL ON TRIAL

**Big As Life**  
 PRODUCER: Jeff Cole  
**Mercury 528 829**  
 New York-based solo artist Ed Hamell (aka Hamell On Trial) brings to the table a refreshing combination of electric fury and acoustic grace, eloquently spinning urban tales in a style that vacillates between straightforward folk, punk, rap, rock'n'roll, and spoken word. Among the highlights of a consistently engaging debut album are "Sugarfree," "Blood Of The Wolf," "Pep Rally," "Z-Roxx," and "Piccolo Joe"—all of which are recommended for modern rock, triple-A, college, and mainstream rock and pop airplay. An enlightened storyteller with a novel musical approach.

#### ★ VARIOUS ARTISTS

**Twisted Willie**  
 PRODUCER: Randall Jamail and the bands  
**Justice 0009**  
 This is a most unusual, most inspired salute to living legend Willie Nelson. Producer and label head Randall Jamail has assembled some of the finest alternative rock talent around and some of Nelson's contemporaries to record left-of-center renditions of the artist's material. The combinations of musicians speak for themselves: Johnny Cash performing "Time Of The Preacher" with John Carter Cash, Kim Thayil of Soundgarden, former Nirvana bassist Krist Novoselic, and Sean Kinney of Alice In Chains; Kim Deal of the Breeders dueting with Kris Kristofferson on "Angel Flying Close To The Ground"; and Waylon Jennings and L7 joining on "Three Days." Other participants include the red-hot Presidents Of The United States Of America, Mark Lanegan, Supersuckers, Best Kissers In The World, and Jello Biafra. Highly appealing, though admittedly twisted.

#### 1995 BROADWAY CAST RECORDING

**Company**  
 PRODUCER: Phil Ramone  
**Broadway Angel 55608**  
 Stephen Sondheim's landmark 1970 score held up extremely well in a production staged last year, although some

### SPOTLIGHT

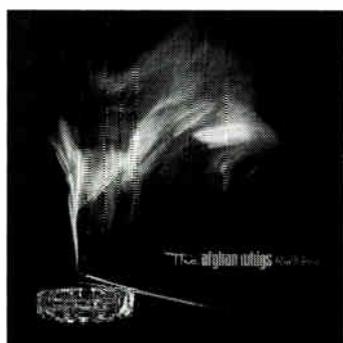


#### THE BEATLES

**Anthology 2**  
 PRODUCER: George Martin  
**Capitol 34448**  
 Second installment of the fab Beatles "Anthology" series hones in on the "middle" years—the period that yielded such masterpieces as "Eleanor Rigby," "Tomorrow Never Knows," "Within You Without You," "A Day In The Life," "Lucy In The Sky With Diamonds," "Yesterday," "Strawberry Fields Forever," and "Penny Lane," which all underwent substantial experimentation before being committed to the final masters. While "Anthology 1" contained poor-quality recordings of primarily archival appeal, this volume aims right at the mainstream consumer, with outtakes and alternate versions of all the above tunes, plus previously unreleased songs and the second posthumous John Lennon composition fleshed out by the surviving Beatles, "Real Love." A precious window into the most lucrative creative collaboration in the history of popular music.

critics found the libretto—a sardonic view of the single-vs.-married scene on Manhattan's Upper West Side—a little wanting as it turned 25. Naturally, it is the songs that are the thing here. And while Columbia's original-cast version remains the sentimental favorite, there is lots of digital-era snap to this Phil Ramone production. And, besides, this version contains a compelling song, "Marry Me A Little," that was cut from the 1970 production. Legions of Sondheim fans will want this new cast album

### SPOTLIGHT



#### THE AFGHAN WHIGS

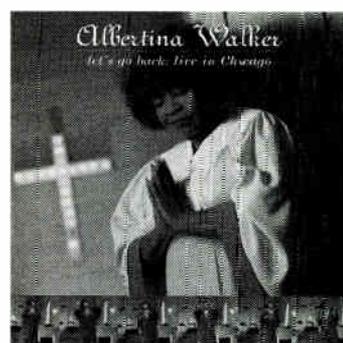
**Black Love**  
 PRODUCER: Greg Dulli  
**Elektra 61896**  
 A romantic with a capital R, Afghan Whigs' auteur Greg Dulli strives for high drama above all. With '94's "Gentlemen," he and the Whigs produced an essay on the masochism of masculinity that explored characters and emotions with uncommon depth while still rocking intensely. "Black Love" is even more of an epic, with Dulli painting a gripping urban tableaux of temptation and trouble. The band continues to broaden its soundstage, employing strings, organ, and backing singers as a lush counterpoint to Dulli's vocal swagger and guitarist Rick McCollum's stinging leads. Like the Stones on "Sticky Fingers," the Whigs fuel their ambitions with the fire of great black music, fashioning rock'n'roll of symphonic sweep and elemental passion. An indelible work from a great band.

as much as classical buffs would want a new dynamite recording of Beethoven or Brahms.

#### REBECCA LUKER

**Anything Goes**  
 PRODUCER: Bruce Kimmel  
**Varese Sarabande 5647**  
 Recent star of Broadway's hit revival of "Show Boat" and a frequent cast member of show-score studio recordings, Luker, who has a lovely theater voice, is in versatile form, as is the set of Cole

### SPOTLIGHT



#### ALBERTINA WALKER

**Let's Go Back**  
 PRODUCER: Sanchez Harley  
**Benson 84418-4234**  
 With more than 60 albums to her credit in a career that has spanned more than 40 years, gospel matriarch Albertina Walker shows no signs of slowing down. With only an occasional nod to contemporary gospel, she sticks largely to the traditional songs and sound she helped to define and for which she has become known and celebrated. Walker is wonderfully soulful as ever on such chestnuts as "Talk It Over With The Lord," "On The Battlefield," "I'll Take Jesus," "In Shady Green Pastures," and "Thy Way, O Lord," pouring herself into them and making them her own. A page of history that still resounds with truth and proves the timeless appeal of roots gospel music.

Porter songs, a well-balanced collection of familiar and rare creations. The ballads, such as "Everytime We Say Good-bye" and "In The Still Of The Night," are powerful, although a swingin' version of a neglected gem, "After You, Who?," should have been addressed similarly. Luker's versions of "Don't Fence Me In" and "Anything Goes" are delightfully sly in their easygoing manner. Musical director Patrick Brady and orchestrator Larry Moore are decidedly an asset. Luker is a welcome addition to cabaret/show bins.

#### ORIGINAL 1995 LONDON CAST ALBUM

**Mack & Mabel**  
 PRODUCER: John Fraser  
**Broadway Angel 36771**  
 Jerry Herman's merry send-up of the silent era failed to hold much interest for theatergoers and critics in 1974, but it has developed a cult following in the U.S. and the U.K. Now, it is an unqualified hit in Great Britain. This release, billed as the first complete recording of the score (MCA issued the U.S. original cast album in 1976), once again serves notice that Herman upholds the great legacy of Broadway's golden era. His "I Won't Send Roses" is one of the loveliest neglected ballads of all time.

### RAP

#### ► GAMERS

PRODUCERS: various  
**Priority 53994**  
 Group members TCD and Special One used their debut set to take listeners on a "Fonky Expedition." Now the Oakland sisters are back with tracks about female macks who "got game fo' days."

Their tuneful thumpers about making money, working men, and assorted ghetto frolicking contain creeping synths, phat drums, and thick bass notes. Standouts include "All Caught Up," a cautionary tale about unsafe sex, and "All Star Freestyle," which features Bay Area stars Father Dom, Money B (from Digital Underground), C-Funk, Mac Mall, Herm, and Mystic.

### COUNTRY

#### ► PATTY LOVELESS

**The Trouble With The Truth**  
 PRODUCER: Emory Gordy Jr.  
**Epic 67269**  
 About the only thing that doesn't resonate on this very satisfying album is Richard Thompson's somewhat raucous "Tear-Stained Letter." It really doesn't fit with the tenor and tone of Loveless' poignant delivery. Elsewhere, she manages to sound simultaneously contemporary and traditional, and her clear-as-a-bell voice is finally being showcased to its fullest.

#### STEVE AZAR

**Heartbreak Town**  
 PRODUCER: Joe Thomas (with Steve Azar and A.J. Masters)  
**River North Nashville 51416 1172**  
 Is this a trend?: a young singer with no hat, no Mr. Haney-ish wavering vocals, no Garth mannerisms, and no dog songs. Newcomer Azar co-wrote everything here (except Paul Davis' "I Go Crazy") and shows a flair for adept lyrics, especially with ballads. Plus, he sings with an exuberance and muscle that invoke a Springsteen/Mellencamp spirit of current country music, emphasizing fluid arrangements and straight-ahead guitar attack. A pretty solid package.

#### JOHN MCEUEN

**Acoustic Traveller**  
 PRODUCERS: Dom Camardella and John McEuen  
**Vanguard 79484**  
 Nitty Gritty Dirt Band multi-instrumentalist extraordinaire John McEuen has produced an ambitious, mostly instrumental work that explores the many possibilities of instruments that have been part of country's bedrock. He runs through a set of mostly original songs on guitar, clawhammer banjo, mandolin, lap guitar and lap steel, backed by stellar pickers, including his son, Jonathan. Highlights include Merle Travis' "I Am A Pilgrim" and Jerry Jeff Walker's "Mr. Bojangles."

### JAZZ

#### ★ JIMMY AMADIE

**Always With Me**  
 PRODUCERS: Lucille and Jimmy Amadie  
**TP Recordings 92213**  
 Pianist Jimmy Amadie, a stalwart sideman for such artists as Mel Tormé and Woody Herman, was sidelined about 30 years ago by increasingly painful tendon problems but carried on as a jazz educator and author of widely read instructional books. Whether or not this long-in-the-making solo album amounts to "Mr. Amadie's Opus," it is still a strong, swinging expression of a serious keyboard talent. Highlights among Amadie originals include the relentlessly driving modalities of "What Now," the angular lyricism of "Bossa/Swing," and the sweet balladry of "My Lady Lu" and the title track. Foremost among an

(Continued on page 77)

**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

#### ► SWV You're The One (4:39)

PRODUCER: Allen "Allstar" Gordon Jr.  
WRITERS: A. Gordon Jr., A. Martin, I. Matias, T. Johnson, C. Gamble  
PUBLISHERS: Al's Street/Almo/Sailandra/One Oie Ghetto Ho/WB/Wonder Woman Sings, ASCAP; Warner-Chappell, PRS  
**RCA 64511** (c/o BMG) (cassette single)

New-jill-swingin' trio returns with a preview into its forthcoming "New Beginnings" collection that is strong enough to fend off the dreaded sophomore slump. Playfully straddling the track's bouncy jeep/funk groove, "sisters" Cheryl Gamble, Tamara Johnson, and Leanne Lyons harmonize with new-found finesse and vamp with ample diva prowess. Best of all, the song has a hook to please the most discerning pop listener. Dine on it over and over.

#### ► COLLECTIVE SOUL Where The River Flows (3:33)

PRODUCERS: Ed Roland, Matt Serletic  
WRITER: E. Roland  
PUBLISHERS: Roland/Lentz/Warner-Chappell, BMI  
**Atlantic 6678** (cassette single)  
The follow-up to the band's recent top 20 hit "The World I Know" grinds along at a crunchy retro-rock clip, burying the song's natural pure pop melody beneath a barrage of fuzzy rhythm guitars and forceful drums. Not as obvious a top 40 entry as its predecessor, "River" is a fine single selection that will likely keep the commercial momentum building while maintaining the band's rock radio credibility.

#### ► STONE TEMPLE PILOTS Big Bang Baby (3:21)

PRODUCER: Brendan O'Brien  
WRITERS: R. DeLeo, S. Weiland  
PUBLISHERS: EMI-Virgin/Floatad, ASCAP  
**Atlantic 6691** (cassette single)  
There is something leaner and less self-conscious about this first peek into the impending "Tiny Music: Songs From The Vatican Gift Shop." The guitars buzz with slicing punk authority, while singer Scott Weiland zips through the song with reckless, raspy energy. A virtual toe-tapper with its occasional patches of harmony and skittling backbeat, this would be a fun break from the top 40 doldrums, while further snagging the respect of alterna-rock heads.

#### RADIOHEAD High And Dry (4:16)

PRODUCERS: Radiohead, Jim Warren  
WRITERS: Radiohead  
PUBLISHER: Warner-Chappell, ASCAP  
**Capitol 58537** (c/o Cema) (maxi-CD single)  
A modern rock hit for the past three months, "High And Dry" is ripe for pop playlists, as its quiet intensity and pleading melody make it an irresistible choice for programmers wanting to add a little understated class to the mix. "High And Dry" is indicative of the intelligence, heart, and taste of the band's sublime sophomore album, "The Bends," and here it comes with three fine nonalbum tracks and a live cut.

#### THE NIXONS Sister (4:28)

PRODUCERS: M. Dodson, The Nixons  
WRITERS: John Humphrey, Jesse Davis, Ricky Brooks, Zac Maloy  
PUBLISHER: not listed  
**MCA 3622** (c/o Uni) (CD single)  
Modern rock radio has already embraced this straightforward rock effort. Now, it is time for top 40 programmers to take notice. Stations that play Counting Crows and Gin Blossoms will find the Nixons to be a comfortable fit, as their music contains a similar

amount of grainy guitar riffs, rootsy melodies, and strong pop sensibilities. From the album "Foma."

#### VOICE OF THE BEEHIVE Scary Kisses (3:39)

WRITERS: Tracey Byrn, Peter Vettese  
PRODUCER: P. Vettese  
PUBLISHERS: BMG/EMI, ASCAP  
**Discovery 74528** (CD single)  
Determined to be more than a musical footnote of the '80s, pleasant popsters Voice Of The Beehive are back and ready to conquer the charts. Tangy female vocals contort over substantial, sweet musical orchestration. The single from the fun, new album "Sex & Misery."

#### TIA As I Watch U Dance (4:04)

PRODUCER: Steve Thomas  
WRITERS: Sunne, Tia, S. Thomas  
PUBLISHER: Sunmaster, BMI  
REMIXERS: Markus Schulz, C.L. McSpadden  
**Ichiban 355** (CD single)  
Tia continues to woo radio with her glossy, highly commercial brand of dance/pop. She has a coquettish delivery that charms and lends youthful vigor to the song's pleasantly simplistic invitation to rhythm-romance. Steve Thomas surrounds Tia with brightly strobing synths and percussion that would rattle nicely alongside the current hits crowding crossover radio. Contact: 770-419-1414.

#### POE Angry Johnny (4:19)

PRODUCERS: Poe, RJ Rice  
WRITERS: Poe, RJ Rice  
PUBLISHERS: Apro Poe Go/Alva, BMI; EPHCY, ASCAP  
**Modern 92605** (c/o Atlantic) (cassette single)  
Along with diva vocals and clean production, this track has more fun and clever sexual euphemisms than you can shake a stick at. The longer version is worth looking into for its beefed-up sound.

### R & B

#### ★ SOCIETY OF S.O.U.L. E.M.B.R.A.C.E. (Da Da Dah Dah) (4:17)

PRODUCERS: Organized Noize  
WRITERS: Organized Noize, B. Bennett  
PUBLISHERS: Organized Noize/Stiff Shirt, BMI; Big Sexy, ASCAP  
REMIXERS: Organized Noize  
**LaFace 4148** (c/o BMG) (cassette single)  
Need a little old-school soul? Stop right here and indulge in the silky spice of this swaying slow jam. Steamy vocals, seductive story-telling lyrics, and George Benson-styled jazz/funk guitars are the primary elements of this enticing nugget. This is a bit adventurous and sophisticated for the R&B listener who is accustomed to songs about freaking and histrionic harmonies, but it's well worth opening the mind to. You may realize how dull a narrow musical diet can be.

#### AFTER 7 How Do You Tell The One (4:47)

PRODUCER: Babyface  
WRITER: Babyface  
PUBLISHERS: Sony Songs/ECAF, BMI  
**Virgin 11503** (c/o Cema) (cassette single)  
Is it possible to tire of Babyface and his instantly recognizable songwriting and production style? So far, no. He has given this male trio one of his better love songs, decorating it with caressing strings and an easy, finger-snappin' foundation. The act rises to the occasion and delivers vocals that carefully mix white-knuckled testimony with street-corner serenading. Perfect for youthful R&B stations and mature AC outlets.

#### NAIS My Eyes Adored You (3:59)

PRODUCER: Kenny Nolan  
WRITERS: K. Nolan, B. Crewe  
PUBLISHERS: Kenny Nolan, ASCAP; Stone Diamond/Tanny Boy, BMI  
**Street Life/Scotti Bros. 7805** (c/o BMI) (cassette single)  
Updating Frankie Valli's classic 1974 recording into a doo-hop ballad makes so much sense that it boggles the brain

that another act didn't get to it sooner. The pleasure of this single is that the song's original co-writer, Kenny Nolan, is at the production helm, retaining much of its warmth and giving it a decidedly Boyz II Men-type slant. The inclusion of a beat-savvy shuffle mix and a sleek a cappella version adds to the record's potential for multiformat consumption. Give it a listen. It's quite nice.

#### BOB CLIQUE Hostage (4:41)

PRODUCER: Daniel Kastner  
WRITERS: D. Kastner, C. Phillips, T. Carter  
PUBLISHERS: 1,000,000 B.C./CPhill, BMI  
REMIXERS: Ray Archie, Aaron Spivak, Bill Bias  
**AD2000 2009** (cassette single)  
After having scored trophies in a handful of local talent showcases, this Boston-rooted teenage quartet is gunning for radio action with a midtempo ballad that is heavy on traditional blues references and tingly trumpet solos. Gratefully, the vocals are loose and freewheeling enough to keep listeners happily tuned in—and the comparisons to the legion of competing male groups to a minimum. A set of four remixes dabbles in vibes that could lure folks at R&B, AC, and top 40. Contact: 617-282-3125.

### COUNTRY

#### ► JOHN ANDERSON Long Hard Lesson Learned (3:26)

PRODUCERS: John Anderson, James Stroud  
WRITERS: J. Anderson, D. Anderson, M. Anderson  
PUBLISHERS: Almo/Holmes Creek, ASCAP; Bienville, BMI  
**BNA 64498** (7-inch single)  
A hauntingly hypnotic melody and a well-crafted lyric that pointedly delivers the lesson that "the future's in our hands/Once it's lost, it can't be returned/It's another long hard lesson learned." Anderson is one of country music's most unique vocalists and delivers the goods on this strong tune. The lyrical depth and innovative melody will make this a welcome addition to country radio.

#### ► DWIGHT YOAKAM Sorry You Asked (3:25)

PRODUCER: Pete Anderson  
WRITER: D. Yoakam  
PUBLISHERS: Coal Dust West/Warner-Tamerlane, BMI  
**Reprise 7996** (c/o Warner Bros.) (CD promo)  
From the intriguing introduction and Yoakam's trademark vocals to the splash of horns and the innovative fade, this record demonstrates the standard of creative excellence that Yoakam and producer Pete Anderson have carved out for themselves. They continue to stretch the boundaries of country music, and the genre is richer because of their efforts.

### NEW & NOTEWORTHY

#### SHADOWCAST The Abyss (no timing listed)

PRODUCER: Ruckus  
WRITER: not listed  
PUBLISHER: Shadowland, BMI  
**Universal 1009** (c/o Uni) (cassette single)  
The future of hip-hop on pop radio relies as much on variation of presentation as it does on lyrical potency. To that end, this richly atmospheric chugger waves a flag that programmers should not ignore. The beat is thick and scratchy, while its coating layers of keyboards have a dark and ominous tone that initially unfolds with a deceptively soothing coolness—only to take on a slithering vibe once the deep-throated rhyming kicks in. One of those singles that can realistically and successfully court popsters and purists simultaneously.

#### ► RHETT AKINS Don't Get Me Started (3:22)

PRODUCER: Mark Wright  
WRITERS: R. Akins, S. Hugin, M.D. Sanders  
PUBLISHERS: Sony/ATV Songs/Tree, BMI; Starstruck Writers Group/Mark D., ASCAP  
Decca 55166 (7-inch single)  
Akins follows the success of his singles "That Ain't My Truck" and "She Said Yes" with a song about the fireworks that happen when you first fall in love. The positive lyric could have the potential to descend into sticky sweetness, but the earnestness in Akins' vocals elevates the song and makes this a thoroughly enjoyable outing.

#### GRETCHEN PETERS When You Are Old (2:53)

PRODUCER: Green Daniel  
WRITER: G. Peters  
PUBLISHERS: Sony/ATV Tunes/Cross Keys/Purple Cray-on Music, ASCAP  
**Imprint 1900** (7-inch single)  
The debut single from the new Imprint label (originally known as Veritas) is a beautiful ballad from one of Music Row's premier songwriting talents. (Peters penned Martina McBride's Country Music Assn. song of the year "Independence Day" and Patty Loveless' "You Don't Even Know Who I Am.") This well-crafted song about a love that endures ("When you are old and tired and gray and wear your overcoat on sunny days") delivers on Peters' reputation for lyrical excellence. She has a warm, inviting voice, and the understated production suits the song's mood. This is a wonderful, quiet little ballad, and it will be interesting to see how it fares at country radio in the rush of louder, faster, and sometimes overly produced cuts that are dominating playlists.

### DANCE

#### MARTELL U Ain't Really Down (7:50)

PRODUCER: Hula  
WRITERS: E. Matthew, T. Lee  
PUBLISHER: UNI Tunes, ASCAP  
REMIXER: Hula  
**Chicago Style 807** (c/o Clubhouse) (12-inch single)  
Chicago-based belter reads the riot act to a tired lover on this swirling, R&B-inflected house anthem, which was first recorded by Status IV during the early '80s. Despite the respect of house historians, the song is not as strong as the performance (which is notably star-powered) or the production by Hula of the Outhere Brothers. But it certainly is solid enough to warrant peak-hour turntable action. Go directly to the fleshy extended version, with its wriggling percussion breaks and rolling piano lines. Contact: 708-429-8570.

### AC

#### ★ LIZA MINNELLI AND DONNA SUMMER Does He Love You? (4:36)

PRODUCER: Brooks Arthur  
WRITERS: B. Stritch, S. Knox  
PUBLISHERS: Lac de Charles, BMI; PKM, ASCAP  
**Angel 10029** (CD single)  
Minnelli emerges from the studio with "Gently," her first project in eons, which is fueled by this yearning power ballad. The pairing of Minnelli with Summer is a little jarring at first but turns out to be an utterly compelling exercise in vocal style and gymnastics, as well as a fanciful buffet of over-the-top melodrama. AC programmers should eat this one up.

### ROCK TRACKS

#### ► LOVE & ROCKETS Sweet Lover Hangover (no timing listed)

PRODUCERS: Sylvia Massey, Love & Rockets  
WRITERS: Daniel Ash, Love & Rockets  
PUBLISHER: not listed  
**American 8046** (promo CD single)  
There is good reason why Love & Rockets have maintained a loyal following over the years. Along with Daniel Ash's traditionally solid songwriting, the act manages to keep producing tracks like this one that sound current and main-

tain the distinctive, ethereal feel exemplified in the band's earlier successes, such as "Here On Earth." Listeners will hang on "Sweet Lover Hangover's" every word. The crisp wah-wah guitar work is outstanding.

#### ★ GUIDED BY VOICES The Official Ironmen Rally Song (2:46)

PRODUCER: Kim Deal  
WRITER: R. Pollard  
PUBLISHER: Needmore Songs, BMI  
**Matador 184** (CD single)  
The first single from GBV's brilliant new "Under The Bushes Under The Stars" album is the finest effort yet from these prodigal masters of the indie rock/pop song. Strangely familiar yet utterly fresh, "The Official Ironmen Rally Song" sounds like the whole British Invasion sampled and restated with pith and panache. Of course, the CD single features three essential non-album tracks.

#### ECHOBELLY Great Things (3:29)

WRITERS: S. Madan, G. Johansson  
PRODUCERS: S. Slade, P. Kolderie  
PUBLISHERS: Songs of PolyGram/Fauve, BMI  
**550 Music/Epic 7352** (CD single)  
Echobelly zaps out bouncy pop melodies and high-energy vocals in this crowd-pleasin' modern rocker. Heads will bob and hands will sway as crunchy guitar licks and matter-of-fact lyrics demand your attention. The CD single also contains four live bonus cuts taken from a recent performance at Wetlands in New York.

#### THE BADLEES Angeline Is Coming Home (3:35)

WRITERS: Nick Naydock, the Badlees  
PRODUCER: The Badlees  
PUBLISHERS: Rastafarian Amvels/Bretlee, ASCAP  
**Atlas 00085** (CD promo)  
Fans of rootsy rock will groove on this bare-bones effort, which is filled with guitar-driven melodies and happy-go-lucky vocals. The Pennsylvania-based quintet has already established a strong grass-roots following and is likely to increase its popularity with tracks like this. From the album "River Songs."

#### VICTOR I Am The Spirit (4:46)

PRODUCER: Alex Lifeson  
WRITERS: Alex Lifeson, Bill Bell  
PUBLISHER: Lxrxst Music Inc.  
**Atlantic 82852** (CD single)  
This unpredictable, pace-changing track smoothly switches gears, managing to sound fast but never hurried. From an opening that resembles the Red Hot Chili Peppers' "Warp" riff to spoken-lyric segments, "I Am The Spirit" is anything if not varied. Prevalent guitars are the focal point on this track.

### RAP

#### MANNISH Jive U The Mann (3:27)

PRODUCER: Devastatin  
WRITER: S. Blanton  
PUBLISHERS: Mannish/Schneider-Hunt, BMI; Mathematics/Street Tuff, ASCAP  
**Correct 10204** (cassette single)  
Los Angeles rap act offers a textbook study in how to combine old-school lyrical intensity with languid jazz/funk. The back-slappin' props are prominent but so is an ear-grabbing hook and instrumentation that are plush enough to make the grade at R&B and crossover radio. A fine reason to dip into the act's noteworthy debut album, "Audio Sedative." Contact: 310-246-0779.

#### SUGA T. If I Took Your Boyfriend (3:56)

PRODUCER: Tonecapone  
WRITERS: T. Stevens, A. Gilmour, P.R. Nelson  
PUBLISHERS: Zomba Songs/Suga T., BMI; Zomba Enterprises/True Science/Controversy, ASCAP  
**Jive 42379** (c/o BMG) (12-inch single)  
If Suga T. ever snatches your boyfriend, you can bet she will not feel a shred of remorse. This track is a brutal slap in the face to those cuckold ladies T. has added to her roster of victims. Tonecapone's unique blend of synthesizer, accordion, and drops from Prince's "If I Was Your Girlfriend" play well with the rapping.

**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.).

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enjoyable collection of standards are his jumpin' version of "On Green Dolphin Street," his breathless, kinetic conception of "This Can't Be Love," and a delicate, bittersweet spin on "Fly Me To The Moon."

**★ CARL ALLEN & MANHATTAN PROJECTS**  
**The Dark Side Of Dewey**

PRODUCERS: Tetsuo Hara and Carl Allen  
**Alfa Jazz/Evidence 22138**  
With two other Evidence albums, Freddie Hubbard's "Blues For Miles" and Benny Golson's "I Remember Miles," this effort by drummer Carl Allen and friends forms a trio of tributes to Miles Davis. All three albums mix originals with tunes by or associated with the master. Hubbard's effort is pretty but slightly enervated; Golson's is better, yet neither the song selection nor the playing is quite as interesting as that of Allen's album. "The Dark Side Of Dewey" features persuasive takes on several standards, as well as a couple of smart compositions by Allen. Throughout, trumpeter Nicholas Payton shines.

**CLARK TERRY & GEORGE ROBERT**  
**The Good Things In Life**

PRODUCER: Thilo Berg  
**Mons 874 437**  
Seventy-something flugelhorn great Clark Terry teamed with 30-something alto saxophonist George Robert in 1993 for this live European quintet set. Terry's frenetic, skidding flugelhorn lines define the sassy strut of "I Don't Want To Be Kissed," the ebullient blasts of "My Secret Love," and his offbeat rhythmic realignment of "Perdido." Terry returns to ever-amusing vocal form with his rapid-fire scatting on "Salt Peanuts" and makes his way through nutty blues number "Step-pin' On The Roaches" with his world-famous mumbling delivery.

**CONTEMPORARY CHRISTIAN**

**JEFF SILVEY**  
**Little Bit Of Faith**  
PRODUCER: Randy Boudreaux  
**Ransom 5619**

Jeff Silvey successfully makes the leap from hit songwriter (he had 35 cuts in 1994 alone) to artist on this wonderful Christian country album. As would be expected from a writer of Silvey's caliber, the songs are strong, his likeable voice vividly bringing them to life. "Little Bit Of Faith" and "You Get What You Pray For" are rollicking, uptempo tunes that celebrate faithfulness. One of the album's strongest cuts is the beautiful ballad "One Perfect Son," in which a father comforts his son by reminding him that God and Jesus were the only perfect father and son. Other prime cuts include "Love Gives," "You Give Me Hope," and "A Nice Place To Visit." For fans of country and/or Christian music, this fine album combines the best of all possible worlds.

**CLASSICAL**

**★ AARON JAY KERNIS**  
**Colored Field/Still Movement With Hymn**  
PRODUCER: Andrew Cornall  
**Argo 448 174**  
**100 Greatest Dance Hits**  
PRODUCER: Karen Chester  
**New Albion 83**

Two new albums by American Aaron Jay Kernis present two sides of the composer: on one, his bittersweet, Mahlerian bent with "Colored Field"/"Still Movement With Hymn," and on the other, his Nymansesque knack for pastiche and irony with "100 Greatest Dance Hits." While the latter (an enhanced CD) is never less than interesting, it is the Argo album that shows Kernis at his best. "Still Movement With Hymn" for piano quartet is a deeply felt elegy, while "Colored Field" is an involving concerto for English horn that is by turns doleful and explosive.



**MUSIC**

**MEL CARTER: LIVE IN HOLLYWOOD**  
CSP Records/MC Video  
**60 minutes, \$19.95**  
Seeking to ride the same wave that has brought a resurgence of interest in classic pop song weavers Tony Bennett and Tom Jones, indie label CSP Records is releasing this recently recorded performance of the artist who was discovered by Quincy Jones. Carter, perhaps best known for his smooth-as-silk interpretation of the classic "Hold Me, Thrill Me, Kiss Me," here celebrates the song's 30th anniversary and glides through a host of other lounge favorites in fine form. CSP is also releasing a complementary full-length CD. (Contact: 310-829-9800)

**CHILDREN**

**BALTO**  
MCA/Universal Home Video  
**78 minutes, \$19.98**  
Alaskan sled dogs have found their way into children's hearts in numerous other programs, and although this animated genre piece doesn't tread any new territory, it does contain a heartwarming drama that allows it to slide easily onto the shelf alongside its predecessors. Set during a diphtheria epidemic and based on a true story, "Balto" finds the dedicated dog conquering the elements to deliver a life-saving serum to children in

a far-away city. MCA/Universal is eyeing the consumer and the educational market in an aggressive campaign that includes sending a teacher's guide to 10,000 elementary schools across the country targeting children in grades 2-4.

**DOCUMENTARY**

**THOMAS JEFFERSON: A VIEW FROM THE MOUNTAIN**  
MPI Home Video  
**114 minutes, \$29.98**  
The complex, often contradictory life of the third president of the United States is put under the microscope in this candid documentary. Although Jefferson was one of the first and most outspoken advocates of civil rights, he owned and profited from slaves his entire life. This dichotomy is the focal point of the program—written and narrated by award-winning nonfiction filmmaker Martin Doblmeier—which pores through Jefferson's manuscripts, articles, and personal letters and includes interviews with historians and biographers. Regardless of which side of the fence viewers stand, those interested in the life of Jefferson will undoubtedly find the program fascinating.

**COMEDY**

**THE BEST OF RED GREEN**  
Acorn Media  
**67 minutes, \$19.95**  
Best-of compilation from the irreverent Canadian comedy series skims the cream from the show's four years on public TV. Green, a bearded, plaid flannel-clad handyman type with a handy sense of humor, gets down to the basics about miscommunication between men and women, male bonding, tools, and

sundry other broad-appeal topics. Hosted by Green, whose fresh intros are often as funny as the episodes themselves, the video contains behind-the-scenes and never-before-aired footage that will appeal to program diehards as well as new fans.

**INSTRUCTIONAL**

**MASTER MINIATURIST**  
MindStorm Productions  
**approximately 70 minutes each, \$39.95 each**  
Although novices may think this new video series has to do with the Land of Oz, those in the know will find a true video companion in the first three titles: "Fun With Foods," "Faux Finishes," and "Working With Leather." A true niche product, the "Master Miniaturist" series aims—and, so far, succeeds—to provide hobbyists with a breadth and depth of knowledge about their craft as presented by top-name artisans. MindStorm expects to release a new program every two months and likely will see an increase in interest around the holidays. Upcoming titles include "Plants And Flowers" and "Building Miniature Ponds." (Contact: 510-644-1952)



**QUEENSRYPHE'S PROMISED LAND**  
EMI Records  
**Hybrid PC/Mac CD-ROM**  
Is this "Myst 2," or what? The player

explores a photorealistic world that contains a mysterious storyline and plenty of complex puzzles, as well as an impressive soundtrack of ambient, moody music. Rock act Queensryche is likely to expand its following with this title, which is clearly designed to appeal to more than just hardcore fans of the act. Those who are soured by the limited experience of most enhanced CD and CD Plus titles will want to dive into the dense game environment contained within these two discs. Beautifully rendered worlds fill this intriguing CD-ROM, which includes both a game and three full-length Queensryche music videos. Successful players who finish the game are rewarded with a completely new track from the act. True fans of Queensryche will appreciate the inclusion of mini-documentaries and behind-the-scenes footage of the band. A surprisingly strong effort.

**PERE UBU**  
**Folly Of Youth See Dee Plus**  
Tim Kerr Records  
**Hybrid PC/Mac CD-ROM**  
Garage rock pioneers Pere Ubu cook up an odd assortment of interactive goodies for dedicated fans of the act's loopy style of punk music. Demo versions of "Memphis" and "The River" are contained on this disc, as well as the song "Ball'n'Chain" and the title track. The multimedia items, as expected, are eclectic. Among the items to explore are financial accounts of the Ubu Projex, digital movies, and other oddities. Check it out.



**EMOTIONAL INTELLIGENCE**  
By Daniel Goleman  
Read by the author  
Audio Renaissance  
**3 hours (abridged), \$16.95.**  
In this fascinating and listenable audio program, Goleman argues that the most important factors in personal and professional success are "emotional intelligence"—a combination of personal qualities, including self-discipline, patience, motivation, optimism, and ability to control anger—and "people skills," such as empathy, the ability to listen, and the ability to offer constructive rather than hurtful criticism. His argument is bolstered by the eye-opening results of numerous scientific studies. In one study, children were asked to choose between receiving one marshmallow immediately or two marshmallows after waiting 10 minutes. Those that were willing to wait, foregoing immediate gratification for a greater reward, grew up to be more successful as adults. Amazingly, the "marshmallow test" was a more accurate predictor of future success than were I.Q. or SAT scores. Another study found that when the part of the brain that controls emotion is damaged, people are unable to make even the slightest decisions, even though their logic and reasoning centers are intact. They are able to analyze choices but cannot assign priorities to them. In addition, Goleman says, medical studies show that emotional health has a direct relation to physical health: People who are constantly under stress or who are prone to hostility are far more likely to suffer from illness than those with a positive outlook. In a thoughtful and sincere voice, Goleman discusses the effects of emotional intelligence on career, marriage, and parenting and offers advice to improve one's own emotional intelligence as well as promote it in children.

**IN PRINT**

**AC/DC: The World's Heaviest Rock**  
By Martin Huxley  
St. Martin's Press  
**224 pages, \$10.95**

Australian heavy metal band AC/DC has earned 11 platinum albums over two decades, largely by ignoring musical fashions and sticking with its proven brand of loud, unpretentious, straight-ahead rock.

In this biography, Huxley traces the band from its members' childhoods to the present. The book is thorough and full of interesting tidbits, such as the fact that band members Angus and Malcolm Young were helped enormously in their career by their brother George, formerly of the Easybeats ("Friday On My Mind"). George helped his brothers avoid the mistakes that plagued his own career and produced many of AC/DC's albums. Huxley has certainly done his homework, delineating every step of the band's upward rise: the addition (and sometimes firing) of band members, every tour (with descriptions of many individual concerts), every album and single, and lots of excerpts from music reviews and interviews.

The facts are all there. Yet despite this, the book has a second-hand feel to it. Relying heavily on published interviews and magazine articles on the band, the book fails to provide a sense of immediacy or depth. There are moments when the reader is left hanging: At one

concert in Cleveland, we are told, a gunman shot into the crowd, and a riot ensued, with one fan killed, another seriously injured, and 300 police officers called in to quell the panic. But there's no follow-up. Was the band blamed in any way for the melee? How did the band react to this incident? Were there any lawsuits? Huxley doesn't say.

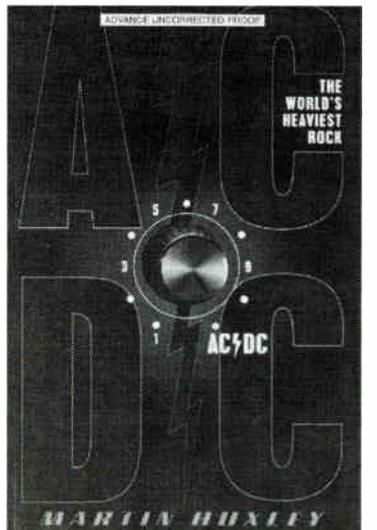
The band members' personalities are described, and there are humorous anecdotes about their escapades, but the reader is not left feeling as though he really "knows" the people behind the legend. We are told at one point that "both Angus and Malcolm were involved in long-term relationships with

women they would later marry," but these women are not named, and we get no sense of the musicians' lives outside the band. There are certain moments that should be as tense and dramatic as anything in a novel, such as the death of original lead singer Bon Scott, an alcoholic who choked on his own vomit and was replaced by current singer Brian Johnson. The facts of Scott's death are there, along with quotes from the band members about the important role he played in the band, but the sense of sorrow and tragedy is somehow missing.

Huxley often refers to the sexual wordplay of AC/DC's songs, but curiously, he never provides any lyrics to illustrate the point. He also has a tendency to fall into clichés: "Bon was nothing if not true to his artistic vision, living for the moment and letting the chips fall where they may . . . It's undeniable that Bon Scott was The Real Thing."

Still, the biography is useful as a reference guide, offering many basic biographical and career details (including a discography) and summing up the band's appeal. (Responding in the '80s to a journalist's sneer that AC/DC had made 10 albums that all sound the same, Angus Young replied, "He's a liar. We've made 11 albums that all sound the same.")

For AC/DC fans, this book serves as a good primer of the band's history.  
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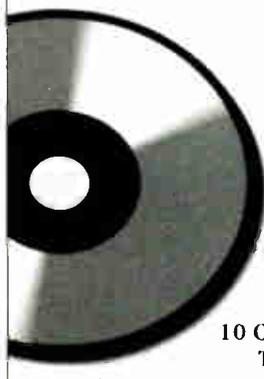
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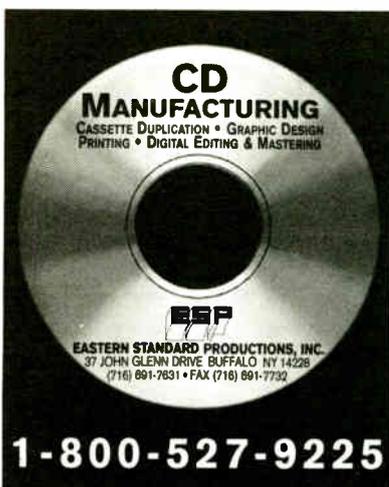
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# Update

## LIFELINES

### BIRTHS

Boy, Jameson Anthony, to Kathleen Lotz and Michael Teen, Feb. 11 in Burbank, Calif. Mother is national merchandising manager for Warner Bros. Records Inc.

Boy, Matthew Gregory, to Linda and Greg Bocchi, Feb. 29 in Alexandria, Va. Mother is associate general counsel/director of royalty administration at the Recording Industry Assn. of America.

Boy, Jordan, to Liz Berlin and Mike Speranzo, March 3 in Pittsburgh. Mother is a member of band Rusted Root. Father is a musician.

Boy, HarryJames Clemente, to Kimberly Manning and Patrick J. Clifford, March 12 in Austin, Texas. Mother is manager of country roots band Roosterbilly. Father is CEO of Otis Records.

### DEATHS

Willi Studer, founder of the former Swiss Studer Revox Group of Regensdorf, Switzerland, March 1 after a brief illness. He was 84 years old. Studer started his entrepreneurial career in 1948 in Zurich, adapting U.S. tape recorders for the European market, which he sold under the name Revox. In 1960, Studer entered into a venture with EMT Wilhelm Franz GmbH of Wettingen, Switzerland, with the goal

of opening a world market for Studer products. Among its breakthroughs was the sale of a Studer J37 4-track recorder to Abbey Road Studios in London for recording the bulk of the Beatles product. In 1990, Studer sold his company—which, at its 1986 peak, boasted 2,000 employees—to the Swiss Motor Columbus Group. In early 1994, Harman International acquired Studer's professional division (see story, page 42). Willi Studer was awarded an honorary doctorate in technical sciences by the Swiss Federal Institute of Technology in 1986. He also received, in 1982, the Audio Engineering Society's gold medal.

Nelson Ernest Hatt, 51, of a stroke, Dec. 8 in Glendale, Calif. Hatt, a trumpet player, toured during the '70s with popular bands, including the Glenn Miller Orchestra, the Buddy Rich Band, Woody Herman & the Thundering Herd, and Harry James & His Orchestra. He contributed to several motion picture and television scores and produced the Mazda commercial featuring Glenn Miller's hit "In The Mood." Hatt worked on many movie and television scores, including those for "Star Trek," "Rocky II-IV," "The Waltons," "Happy Days," and "The Love Boat." He is survived by his fiancée, Judi Wallace; his sisters, Virginia Hay and Mary Lynn Cantrell; and his brother William E. Hatt.

## CALENDAR

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

### MARCH

March 13-17, 26th Annual ITA Seminar, Arizona Biltmore, Phoenix. 212-643-0620.

March 17-20, Winter Music Conference, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 954-563-4444.

March 19, ASCAP Founders Award, presented to Ashford & Simpson, Motown Cafe, New York. 310-829-9800.

March 19, Getting And Using Power, presented by Forafi Entertainment, Third Eye Reper-

toire Theater, New York. 212-961-1180.

March 20, Tribute To Morton Gould, presented by ASCAP, Carnegie Hall, New York. 212-621-6000.

March 20, Knowing Your Rights As A Songwriter, co-sponsored by the American Latin Music Assn., Songwriters Guild of America, BMI, and NARAS, BMI offices, New York. 201-867-7603.

March 22-25, NARM Convention, Sheraton Washington, Washington, D.C. 609-596-2221.

March 23, How To Start & Run Your Own Record Label, New Yorker Hotel, New York. 212-688-3504.

March 26, ASCAP Presents: Music Publishing Info Session, ASCAP, New York. 212-621-6414.

March 26, The Dynamics Of Concert Tours, presented by the Los Angeles Area Music Network, S.I.R. Theater, Hollywood, Calif. 818-769-6095.

March 27, Music And New Media: Issues From Creation And Licensing To E-CD And Production, presented by Los Angeles Women in Music, location to be announced. 213-344-9606.

March 30, 8th Annual Tamika Reggae Awards, Paramount Theater, New York. 718-978-7494.

March 30-31, Platinum Plantation Recording Industry Seminar And Demo Clinic, Radisson Hotel, Atlanta. 770-368-3905.

### APRIL

April 2, The Business Of Entertainment: The Big Picture, presented by Schröder Wertheim and Variety, Pierre Hotel, New York. 212-492-6532.

April 6, Releasing Your Music Independently A-Z, presented by All Points Bulletin Worldwide, EK Horton Center, Los Angeles. 310-306-4205.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR



**Just Friends.** Following a WRQX (Mix 107.3) Washington, D.C., performance by the Rembrandts at the local Hard Rock Cafe, industry types gathered. Shown, from left, are Hard Rock GM Mike Kneidinger, Hard Rock promotion and public relations manager Fred Traube, Mix 107.3 morning show producer/talent Bert Weiss, morning show host Jack Diamond, the Rembrandts' Danny Wilde and Phil McDonald, and Mix 107.3 operations manager/PD Randy James. Prior to the performance, Diamond's local band, Diamond Alley, was inducted into the D.C. Hall of Fame at the Hard Rock.

## Networks Down 12-Plus RADAR 52 Shows 3.1% Drop

BY CARRIE BORZILLO

LOS ANGELES—RADAR 52, the fall 1995 network radio audience study conducted by Statistical Research Inc., once again showed a decline in listenership—a 3.1% drop—among all networks with listeners in the 12-plus demographic.

Out of the 14 networks surveyed, five showed gains in this demo, with ABC Radio Networks' Galaxy posting the best increase, a 10.6% gain. The other networks with increases in the 12-plus demo were American Urban Radio Networks (8.9%), CBS Radio Networks (5.6%), ABC's Platinum (3.9%), and ABC's Prime (.8%).

The remaining nine networks dipped between a whopping 22.6% (Westwood One's Source) and a mere .9% (ABC's Genesis).

In RADAR 50 and 51, it was ABC's Excel that posted the highest gains in

this category. However, in RADAR 52 that network dipped 7.2%.

In RADAR 51, the networks collectively dipped 4.2% with listeners in the 12-plus category (Billboard, Sept. 30, 1995).

Overall, adult networks posted a 1.6% decrease, while young-adult networks fared a bit worse, with an 8.3% drop with listeners 12-plus.

In the key 25-54 category, young-adult networks and adult networks dipped 8.1% and 4.3%, respectively.

Paul Harvey's various newscasts and "Rest Of Story" took the top four positions in the top programs in network radio category.

Statistical Research points out that about 135 million people 12-plus listen to network radio in a week. This represents 62% of people in that age group, 65% of men, 60% of women, 57% of teenagers, and 67% of men 35 and over.



**Green Day.** WJMO (Jammin 92.3) Cleveland celebrated Leap Year with a Leap Frog contest, drawing about 40 listeners who qualified over the air and then nopped their way through a downtown park. The last frog over the finish line won a trip for two to the Bahamas.

## Listeners Steamed By 'Love Phones' Ohio Principal Helps Pull Ads For Show

BY BRADLEY BAMBARGER

NEW YORK—There's nothing like sex to get people stirred up—especially when it's broadcast on the radio.

Westwood One Entertainment's syndicated call-in show "Love Phones" has engendered high ratings and complaints over the past three years by mixing frank discussion of sexual matters with irreverent humor. Some say the show is an abomination; others proclaim it a public service.

Originating from WHTZ (Z100) New York and heard on 35 stations nationwide, "Love Phones" is hosted by clinical psychologist Judy Kuriansky, aka Dr. Judy, author of the youth guidebook "Generation Sex." Her co-host, Chris Jagger, acts as sidekick and general instigator.

Michael Farmer, principal of Van Buren Elementary School in Hamilton, Ohio, near Cincinnati, says he was an avid listener of WYGY (Y96) Cincinnati as well as an enthusiastic attendee at line-dance parties sponsored by the station at a local nightclub. But after hearing "Love Phones," which is broadcast Monday through Thursday 10 p.m.-midnight, Farmer grew incensed and launched a campaign to persuade advertisers to pull their commercials from Y96 in protest of what he calls the show's "pornographic" content.

"I've been an educator for 20 years, and I don't see 'Love Phones' as a social service in the least," Farmer says. "It's just a yuck-it-up way of dealing with sexual matters."

According to Farmer, distasteful humor is the least of the negative qualities of "Love Phones." "I've worked with a lot of abused children over the years," he says, "and I know it's not only adults who abuse them—a lot of times it's older kids abusing younger ones."

"I predict that eventually a 16-year-old will perform a sex act on a younger child, and then he'll explain to people that he did it because of what he heard on the Dr. Judy program," Farmer adds. "And that'll be the end of the show. But it'll be too late for the abused child, who will be affected for the rest of her life."

Citing listener feedback and a graduate-student study conducted at the Albert Einstein College of Medicine in New York, Kuriansky says that rather than causing any harm, the discussions on her show provide help to those who need it most. "Young people often suffer from myths about sex," she says, "and they need and appreciate accurate information."

"I'm very proud of what we do on



DR. JUDY KURIANSKY

the program," Kuriansky says, "particularly instances like the one where we got a young girl who had been abused by her father to a shelter . . . And the show isn't just about sex but about the deeper psychological aspects of love and relationships."

Jagger says much of the criticism of "Love Phones" stems from the joking aspects of the show. "God forbid you talk about sex and have a good time," he says.

"Sex creates a lot of anxiety in

*'God forbid you talk about sex and have a good time'*

people, so it pushes a lot of buttons," Kuriansky says. "If some of the people who have negative views about the program would just listen more closely and work with us, we could accomplish a lot together."

After pointing out to businesses that their ads were airing during and around "Love Phones," Farmer succeeded in getting several of the advertisers to drop their spots. The president of one such company, Wayne Hochstetler of Wooster (Ohio) Motor Ways, says he didn't know his ads on Y96 ran during "Love Phones."

"We can't even pick up the station 200 miles away in Wooster," Hochstetler says. "But I'm glad Mike Farmer contacted me, because we don't want our ads associated with a show like ['Love Phones']. The content reflects on us, and we don't want to support trash like that."

"Even if it hurts our bottom line to pull our ads from the station," Hochstetler continues, "we will give up the exposure in order to take a moral stand."

According to John Rohm, GM of Y96, advertisers like Hochstetler are the minority. "Only a few have left the show," he says, "and if we had explained the show to our ad-

vertisers in advance to set the stage properly, they might not have gotten upset."

Farmer says that he believes in "free speech and that everyone has a right to listen to whatever they want. But kids shouldn't be exposed to that kind of program. I would be much happier if they put it on at midnight. Teenagers don't go to bed at 10. Whoever thinks so is kidding themselves."

Rohm says that given the targeted 18-34 demographic, "the 10 o'clock time is entirely appropriate. The FCC says that is a safe harbor for this type of programming."

For Y96, as with many of the stations carrying "Love Phones," ratings show that the 18-34 demo tunes into the program enthusiastically. In the early evening, the station pulls in a share in the high 4s; during both hours of "Love Phones," the ratings rocket to a 6.4 share 12-plus, split equally by gender.

At Z100, "Love Phones" provides an even bigger jump in ratings over early evening programming, with the show representing the station's highest share from 5 a.m. to midnight. In the fall '95 Arbitron book, Z100 drew a 5.4 share 12-plus at 9 p.m.; at 10 p.m., as "Love Phones" begins, the share doubled, to 10.8.

According to Sam Milkman, assistant PD for the station and producer of "Love Phones," people listen to the show because of a definite need. "When I was growing up, our biggest fear about sex was that we weren't going to get any," he says. "Now kids are scared it might kill them. And that's why you need to have the show on at 10. They need to be able to access it."

The markets in which "Love Phones" airs range in size from the No. 1 radio market, New York, to market No. 205, Wheeling, W.Va.

(Continued on next page)



FARMER

# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	19	ONE SWEET DAY COLUMBIA 78074	MARIAH CAREY & BOYZ II MEN 13 weeks at No. 1
2	7	19	4	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
3	3	4	9	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	ROD STEWART
4	2	2	23	BLESSED ROCKET 852394/ISLAND	ELTON JOHN
5	4	3	33	BACK FOR GOOD ARISTA 1-2848	TAKE THAT
6	8	7	20	YOU'LL SEE MAVERICK 17719/WARNER BROS.	MADONNA
7	5	6	21	EXHALE (SHOOP SHOOP) ARISTA 1-2885	WHITNEY HOUSTON
8	10	12	16	DON'T CRY ZTT 17708/WARNER BROS.	SEAL
9	13	15	8	NOBODY KNOWS LAFACE 2-4115/ARISTA	THE TONY RICH PROJECT
10	9	10	7	SOMEWHERE RCA VICTOR ALBUM CUT	PHIL COLLINS
11	6	5	9	JESUS TO A CHILD DREAMWORKS 590008/DEFEN	GEORGE MICHAEL
12	12	11	39	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	SEAL
13	11	8	44	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
				*** AIRPOWER ***	
14	23	—	2	COUNT ON ME ARISTA 1-2976	WHITNEY HOUSTON & CECE WINANS
15	14	9	13	DREAMING OF YOU EMI LATIN 58493/EMI	SELENA
16	15	14	17	MISSING ATLANTIC 87124	EVERYTHING BUT THE GIRL
17	17	17	21	TIME ATLANTIC 87095	HOOTIE & THE BLOWFISH
18	18	18	3	FAITHFULLY RIVER NORTH 3007	PETER CETERA
19	16	16	36	ONLY WANNA BE WITH YOU ATLANTIC 87132	HOOTIE & THE BLOWFISH
20	20	20	3	GROW OLD WITH ME HOLLYWOOD ALBUM CUT	MARY CHAPIN CARPENTER
21	19	13	11	A LOVE SO BEAUTIFUL COLUMBIA ALBUM CUT	MICHAEL BOLTON
				*** AIRPOWER ***	
22	28	27	6	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	SOPHIE B. HAWKINS
				*** HOT SHOT DEBUT ***	
23	NEW ▶	1	1	ALWAYS BE MY BABY COLUMBIA ALBUM CUT	MARIAH CAREY
24	26	29	3	THE THINGS WE DO FOR LOVE HOLLYWOOD ALBUM CUT	AMY GRANT
25	24	24	3	BY HEART WINDHAM HILL ALBUM CUT	JIM BRICKMAN

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	3	3	21	TIME ATLANTIC 87095	HOOTIE & THE BLOWFISH 1 week at No. 1
2	1	1	19	ONE SWEET DAY COLUMBIA 78074	MARIAH CAREY & BOYZ II MEN
3	2	2	24	NAME WARNER BROS. 17758	GOO GOO DOLLS
4	4	5	23	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	DEEP BLUE SOMETHING
5	5	4	17	MISSING ATLANTIC 87124	EVERYTHING BUT THE GIRL
6	6	6	23	BLESSED ROCKET 852394/ISLAND	ELTON JOHN
7	11	11	16	DON'T CRY ZTT 17708/WARNER BROS.	SEAL
8	9	10	25	BACK FOR GOOD ARISTA 1-2848	TAKE THAT
9	8	7	32	ROLL TO ME A&M 58114	DEL AMITRI
10	10	8	32	TIL I HEAR IT FROM YOU A&M 581380	GIN BLOSSOMS
11	15	15	14	WONDER ELEKTRA 64376/EEG	NATALIE MERCHANT
12	7	9	44	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
13	12	14	12	I WANT TO COME OVER ISLAND 854528	MELISSA ETHERIDGE
14	14	13	42	RUN AROUND A&M 580982	BLUES TRAVELER
				*** AIRPOWER ***	
15	22	29	4	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
16	13	12	36	ONLY WANNA BE WITH YOU ATLANTIC 87132	HOOTIE & THE BLOWFISH
17	16	16	16	ONE OF US BLUE GORILLAS 852368/MERCURY	JOAN OSBORNE
18	17	18	39	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	SEAL
19	20	20	6	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	SOPHIE B. HAWKINS
20	21	21	6	CLOSER TO FREE SLASH 17674/REPRISE	BODEANS
21	23	23	10	INSENSITIVE A&M 581274	JANN ARDEN
22	18	19	21	EXHALE (SHOOP SHOOP) ARISTA 1-2885	WHITNEY HOUSTON
23	19	17	20	YOU'LL SEE MAVERICK 17719/WARNER BROS.	MADONNA
24	27	26	8	NOBODY KNOWS LAFACE 2-4115/ARISTA	THE TONY RICH PROJECT
25	24	28	7	THE WORLD I KNOW ATLANTIC 87088	COLLECTIVE SOUL

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. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower 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

# Jones, ABC: Adult Modern Times Two

## Full-Time Triple-A Variations Target Different Demos

BY CARRIE BORZILLO

LOS ANGELES—As they say, great minds think alike. Both Jones Satellite Networks and ABC Radio Networks claim to be debuting the first 24-hour adult modern rock format.

Jones' Rock Alternative will bow May 1, while ABC's MR-35 will debut March 25.

The two formats, however, do distinguish themselves. Rock Alternative, which is being developed by Paragon Research managing partner Mike Henry, leans slightly younger, with a 25-44 focus, and doesn't feature any classic rock.

MR-35, which is being developed by Ted Bolton of Bolton Research, aims more toward 35-year-olds, thus its name, and will play such artists as Tom Petty and the Rolling Stones.



Nevertheless, both formats are variations on triple-A.

Jones defines Rock Alternative as a much more targeted version of triple-A. Instead of mixing blues, folk, acoustic singer/songwriters, and modern rock—as many triple-A stations do—the format will focus on the music that 25- to 44-year-olds listened to during the '80s and mix in alternative music from the '70s and '90s, Henry says.

Core artists for this library-based format include U2, Talking Heads, Annie Lennox, the Pretenders, R.E.M., INXS, and Peter Dinklage. As well as newer artists such as the Cranberries, Hootie & the Blowfish, Sheryl Crow, Gin Blossoms, Stone Temple Pilots, and Pearl Jam.

Here's a sample hour from the demo tape for Rock Alternative: the Clash, "Train In Vain"; the Dave Matthews Band, "What Would You Say"; R.E.M., "Losing My Religion"; Smashing Pumpkins, "1979"; the Police, "Driven To Tears"; U2, "Mysterious Ways"; Hootie & the Blowfish, "Only Wanna Be With You"; Talking Heads, "Once In A Lifetime"; Collective Soul, "The World I Know"; and Gin Blossoms, "Found Out About You."

A sample hour from MR-35 was not

## NETWORKS & SYNDICATION

available at press time. Robert Hall, VP of programming at ABC, was out of the country and unavailable for comment at press time.

"This is different from triple-A in that it's not as stylistically broad as triple-A," says Henry, who claims that he created the term "rock alternative" in 1981 at the University of Georgia's WUOG Athens. "This is really focused on an '80s alternative library with an element of current music. It's really the first format attempt to lay claim as the sole alternative position for adults."

A similar format can be heard on many of the stations that Henry works with via Paragon, including KXPK (the Peak) Denver, KZON (the Zone) Phoenix, KQPT (the Point) Sacramento, Calif., WSHE Miami, WWCDColumbus, Ohio, KENZ Salt Lake City, and KAEP (the Peak) Spokane, Wash.

In fact, it was the success of the Peak that motivated Paragon and Jones to create a national format. The Peak, which signed on in June 1994, ranked No. 1 in the 25-34 demographic in the spring 1995 Arbitrons.

"We've been interested in pursuing some kind of rock format for some time," says Phil Barry, VP of programming and operations at Englewood, Colo.-based Jones, which has eight other 24-hour formats and distributes "The Crook And Chase Country Countdown."

"The success of the Peak in Denver spurred our interest," Barry says. "We're going for where there are rock battles going on, particularly with the proliferation of duopolies. You have two or three stations that are rock-based; one is the dominant rock station, with the second looking to fill a niche to support the first one."

On-air presentation, Henry says, will combine the mellow, intellectual vibe of triple-A and NPR and the energetic, wacky spirit of top 40 and modern rock.

"The closest thing to it is a hot AC presentation. The music isn't harsh, so the presentation shouldn't be either," Henry says. "The key to this format is

that even though it's narrow in focus, it's broad in textual approach. We'd go from Chris Isaak to Stone Temple Pilots, and in the middle you have all types of accessible things."

Henry likens the music mix of Rock Alternative to the direction that a number of hot ACs are taking as that format continues to add '80s alternative rock.

"Smart AC programmers realized where the strength of new music is, and I applaud those efforts," Henry adds. "It's slightly different coming at it from an AC angle than a rock angle; it's totally market-dependent. I expect Rock Alternative to take hold and have some legs. It is not a trend that is going away."

Meanwhile, ABC's MR-35 lies



between a typical triple-A and a classic rock station. Artists who will be heard on the format include the Police, R.E.M., the Clash, Natalie Merchant, Tom Petty, U2, the Rolling Stones, John Mellencamp, Bonnie Raitt, and the Talking Heads.

The most current music the format will program will be recurrenents from the Dave Matthews Band. On the classic rock end, Bolton says, MR-35 won't be airing Aerosmith or Jethro Tull, though there may be limited doses of Led Zeppelin.

"Jones' format is more of an alternative format," Bolton says. "[MR-35] is not an alternative format. This is a 30- to 40-year-old-based format that isn't as current-intensive as they are. We look at this as a fit between people that find modern rock too young and classic rock too old. This is triple-A without the alternative."

Rock Airplay Monitor has reported that former WSRR Memphis PD Cary Pall has been tapped as PD/midday jock for MR-35; Steve Sutton, who has worked at WWDC Washington, D.C., and WMMR and WYSP Philadelphia, will do afternoon drive; KDGE (the Edge) Dallas' John Morrill will handle nights; and WNNX (99X) Atlanta's Blake Wolney will host overnights.

## LISTENERS STEAMED BY 'LOVE PHONES'

(Continued from preceding page)

So, obviously, some small communities are going to have a different take on what is and isn't acceptable over the airwaves. Although, according Jagger, that line of reasoning isn't so reasonable.

"When people say, 'Well, our town isn't New York,' that's horse-shit," Jagger says. "As far as I know, people have sex everywhere."

Westwood One realizes this and pairs "Love Phones" with a West Coast counterpart, "Loveline," hosted by Dr. Drew Pinsky and Adam Corolla. Both shows run at the same hour in their respective time zones, enabling the network to provide a sex call-in program at a similar time slot across the country. "Loveline," which originates from KROQ Los Angeles, is syndicated

to 34 stations.

Controversy such as that generated by "Love Phones" in Ohio doesn't seem to unsettle Westwood One. Greg Batusic, president of Westwood One Entertainment, says that as long as the show follows FCC guidelines and delivers an audience, it's doing its job.

"We only want to put out a good product—we don't decide if something is controversial or not," Batusic says. "Yes, community standards may be different in Wheeling than in New York. But if we went by individual standards, we'd never put out a nationally syndicated show."

"I'm with Howard Stern: I'm a parent, and it's up to me to control what my kids listen to," Batusic

adds. "There's a multitude of listeners and advertisers out there, and with each particular program, everyone has the right to not listen and to not advertise—or do. 'Love Phones' pulls people in . . . At the end of the day, it's all about ratings."

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Ruby is not a girl; Ruby is a band. Lesley Rankine is the girl, and, boy, is she particular.

The hook-heavy "Tiny Meat"—the first single from Ruby's Work/Creation debut, "Salt Peter"—is No. 24 on Modern Rock Tracks this week and details "the inability to tell love from lust," Rankine explains. "Being a hopeless romantic, that happens with every relationship I've ever been in."

"I'm a born loner, I guess," Rankine continues. "I'm not really someone who needs to be with somebody, and unless they were perfectly suited to me, it's only going to last a couple of months. So I'm not even going to bother."

Even though "Tiny Meat" is about having a "small, fickle heart" and the trouble that causes,

Rankine says the song is often misinterpreted. "It isn't about some guy's [anatomy], although that's what a lot of people think. That's all right—I enjoy the idea of confusing people."

Rankine, a Scot who lives in London, has as her



"It isn't about some guy's [anatomy], although that's what a lot of people think."

—Lesley Rankine of Ruby

musical mate Mark Walk, an American who lives in Seattle. In the '80s, Rankine fronted the noise band Silverfish, and Walk worked with industrial rock-

ers Pigface. The pairing was natural, Rankine says, because the two share not only musical interests but temperament, too. "Mark and I work well together because he's a bit of an island himself."

Rankine and Walk concocted the digipop of "Salt Peter" in Seattle. Characteristically, that city appeals to Rankine because "it's so easy to be alone there."

"There's too much pressure on people to pair up," Rankine says. "Especially with women—we're always supposed to have our other half. In the beginning, to have a partner was the only way for people to survive. But now that's just not necessary."

"People say it's sad to be lonely. But I think it's sad to really need someone else. Besides, when you're single, you can watch what you want on TV."

Billboard® FOR WEEK ENDING MARCH 23, 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	1	2	14	SANTA MONICA (WATCH THE WORLD DIE) 2 wks at No. 1	EVERCLEAR TIM KERR/CAPITOL
2	2	1	16	1979	MELLON COLLIE AND THE INFINITE SADNESS SMASHING PUMPKINS VIRGIN
3	4	6	15	IN THE MEANTIME	SPACEHOG HIFI/SIRE/EEG
4	NEW ▶		1	BIG BANG BABY	STONE TEMPLE PILOTS ATLANTIC
5	3	4	14	HEAVEN BESIDE YOU	ALICE IN CHAINS COLUMBIA
6	6	8	7	FOLLOW YOU DOWN	GIN BLOSSOMS A&M
7	5	3	20	THE WORLD I KNOW	COLLECTIVE SOUL ATLANTIC
8	9	11	9	NAKED	GOO GOO DOLLS METAL BLADE/WARNER BROS.
9	8	9	13	BRAIN STEW/JADED	GREEN DAY REPRISE
10	7	5	28	CUMBERSOME	SEVEN MARY THREE MAMMOTH/ATLANTIC
11	14	14	10	SISTER	THE NIXONS MCA
12	13	15	6	SHE'S JUST KILLING ME	ZZ TOP LOS HOOLIGANS/EPIC SOUNDTRAX/EPIC
13	16	16	8	AEROPLANE	RED HOT CHILI PEPPERS WARNER BROS.
14	12	12	12	WONDERWALL	OASIS EPIC
15	17	18	7	DROWN	SON VOLT WARNER BROS.
16	18	17	7	WHAT DO I HAVE TO DO?	STABBING WESTWARD COLUMBIA
17	11	10	14	SEE YOU ON THE OTHER SIDE	OZZY OSBOURNE EPIC
18	10	7	16	I GOT ID	PEARL JAM EPIC
19	19	20	5	MACHINEHEAD	BUSH TRAUMA/INTERSCOPE
20	21	27	4	WATER'S EDGE	SEVEN MARY THREE MAMMOTH/ATLANTIC
21	20	19	7	EVERYTHING FALLS APART	DOG'S EYE VIEW COLUMBIA
22	15	13	18	GLYCERINE	BUSH TRAUMA/INTERSCOPE
23	23	23	8	AWAY	TOADIES INTERSCOPE
24	22	26	4	BIG ME	FOO FIGHTERS ROSSELL/CAPITOL
25	24	25	5	PEACHES	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
26	26	22	5	YOU DON'T KNOW ME AT ALL	DON HENLEY Geffen
27	28	36	3	LEAVING HERE	PEARL JAM EPIC
28	30	33	4	IRONIC	ALANIS MORISSETTE MAVERICK/REPRISE
29	34	—	2	BALLBREAKER	AC/DC EASTWEST/EEG
30	37	—	2	BORN WITH A BROKEN HEART	KENNY WAYNE SHEPHERD GIANT
31	25	21	9	NATURAL ONE	FOLK IMPLOSION LONDON/ISLAND
32	27	24	8	I WANT TO COME OVER	MELISSA ETHERIDGE ISLAND
33	31	30	6	VOICE OF EUJENA	BROTHER CANE VIRGIN
34	39	—	2	ZERO	SMASHING PUMPKINS VIRGIN
35	29	29	6	HANDS IN THE AIR	BOB SEGER & THE SILVER BULLET BAND CAPITOL
36	NEW ▶		1	COUNTING BLUE CARS	DISHWALLA A&M
37	32	28	25	MY FRIENDS	RED HOT CHILI PEPPERS WARNER BROS.
38	33	35	4	NOT TODAY	RUST ATLANTIC
39	36	31	22	DEJA VOODOO	KENNY WAYNE SHEPHERD GIANT
40	NEW ▶		1	WHERE THE RIVER FLOWS	COLLECTIVE SOUL ATLANTIC

Billboard® FOR WEEK ENDING MARCH 23, 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	1	2	12	IRONIC	ALANIS MORISSETTE MAVERICK/REPRISE
2	2	5	16	IN THE MEANTIME	SPACEHOG HIFI/SIRE/EEG
3	6	10	9	BIG ME	FOO FIGHTERS ROSSELL/CAPITOL
4	NEW ▶		1	BIG BANG BABY	STONE TEMPLE PILOTS ATLANTIC
5	4	4	14	BRAIN STEW/JADED	GREEN DAY REPRISE
6	3	3	18	1979	MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
7	10	7	20	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR TIM KERR/CAPITOL
8	7	6	11	HEAVEN BESIDE YOU	ALICE IN CHAINS COLUMBIA
9	8	9	8	PEACHES	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
10	9	8	7	FOLLOW YOU DOWN	GIN BLOSSOMS A&M
11	11	11	9	AEROPLANE	RED HOT CHILI PEPPERS WARNER BROS.
12	15	25	5	CHAMPAGNE SUPERNOVA	OASIS EPIC
13	5	1	18	WONDERWALL	OASIS EPIC
14	13	14	19	JUST A GIRL	NO DOUBT TRAUMA/INTERSCOPE
15	14	13	10	CAUGHT A LITE SNEEZE	TORI AMOS ATLANTIC
16	12	12	13	NAKED	GOO GOO DOLLS METAL BLADE/WARNER BROS.
17	24	26	5	MACHINEHEAD	BUSH TRAUMA/INTERSCOPE
18	16	17	9	ONLY HAPPY WHEN IT RAINS	GARBAGE ALMO SOUNDS/GEFFEN
19	19	23	6	ZERO	SMASHING PUMPKINS VIRGIN
20	17	19	8	WHAT DO I HAVE TO DO?	STABBING WESTWARD COLUMBIA
21	26	29	4	FLOOD	JARS OF CLAY ESSENTIAL/SILVERTONE
22	18	15	23	NATURAL ONE	FOLK IMPLOSION LONDON/ISLAND
23	21	21	8	BLUSTER	SALT ISLAND
24	25	24	7	TINY MEAT	RUBY CREATION/WORK
25	20	18	22	CUMBERSOME	SEVEN MARY THREE MAMMOTH/ATLANTIC
26	22	16	20	GLYCERINE	BUSH TRAUMA/INTERSCOPE
27	23	20	19	THE WORLD I KNOW	COLLECTIVE SOUL ATLANTIC
28	35	—	2	SWEET LOVER HANGOVER	LOVE & ROCKETS BEGGARS BANQUET/AMERICAN/REPRISE
29	27	22	16	I GOT ID	PEARL JAM EPIC
30	28	27	9	DROWN	SON VOLT WARNER BROS.
31	29	30	3	HONKY'S LADDER	THE AFGHAN WHIGS ELEKTRA/EEG
32	32	33	6	EVERYTHING FALLS APART	DOG'S EYE VIEW COLUMBIA
33	33	35	4	GUILTY	GRAVITY KILLS TVT
34	31	32	3	LEAVING HERE	PEARL JAM EPIC
35	30	28	8	AWAY	TOADIES INTERSCOPE
36	34	38	3	A WALK	BAD RELIGION ATLANTIC
37	40	—	2	SISTER	THE NIXONS MCA
38	36	37	6	DIANA	3 LB. THRILL 57/550 MUSIC
39	37	34	15	RUBY SOHO	RANCID EPITAPH
40	NEW ▶		1	A COMMON DISASTER	COWBOY JUNKIES Geffen



HITS!  
IN  
TOKIO

Week of March 3, 1996

- 1 Heaven Dnly Knows / Swing Out Sister
- 2 Like Marvin Gaye Said (What's Going On) / Speech
- 3 Anywhere Is / Enya
- 4 Take Cover / Mr. Big
- 5 I Believe / Mette Hartman
- 6 Dne Df Us / Joan Dsborne
- 7 Apple Eyes / Swoop
- 8 No Dne Else / Total
- 9 Dub I Dub / Me And My
- 10 Party / Dede
- 11 Spaceman / Babylon Zoo
- 12 Sittin' Up In My Room / Brandy
- 13 Power Df A Woman / Eternal
- 14 Taffy / Lisa Loeb And Nine Stories
- 15 Follow You Down / Gin Blossoms
- 16 Jesus Is Just Alright / DC Talk
- 17 Beautiful Life / Ace Of Base
- 18 I'll Do It / Nahki Anc Diana King
- 19 Be Yourself / Colour Club
- 20 While The Earth Sleeps / Peter Gabriel With Deep Forest
- 21 Get Down Dn It / Louchie Lou And Michie Dne
- 22 Nobody Knows / The Tony Rich Project
- 23 Baby Maybe / Ice
- 24 Philosophy / Ben Folds Five
- 25 Jackson Cannery / Ben Folds Five
- 26 Some Bridges / Jackson Browne
- 27 Real Love / The Beatles
- 28 Runaway / The Corrs
- 29 Primal / Original Love
- 30 Name / Goo Goo Dolls
- 31 Taiyouteni Tsukiba Kokorono Ryouteni / UA
- 32 Dne More Chance / Madonna
- 33 Feel The Goodtimes / Charlene Smith
- 34 Get Together / Big Mountain
- 35 Dne Sweet Day / Mariah Carey & Boyz II Men
- 36 Together / Espressione Globale Vibrazioni Productions
- 37 Good Sweet Lovin' / Louchie Lou And Michie Cne
- 38 Don't Stop The Music / C + C Music Factory
- 39 Do That Dance / Nile Rodgers
- 40 Let Your Soul Be Your Pilot / Sting
- 41 Banzai - Sukideyokatta - / Ulfufls
- 42 Remembering The First Time / Simply Red
- 43 Fallin' In Love / La Bouche
- 44 Gozennijino Angel / Kaori Kano
- 45 I Need To Be In Love / Carpenters
- 46 Guts Daze / Ulfufls
- 47 Aiwo Tomenaide / Kazumasa Dda
- 48 The Thing / Love Jones
- 49 Mr. Jones / Dut Of My Hair
- 50 Drifter / Intastella

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM IN TOKYO

81.3FM J-WAVE  
Station information available at:  
<http://www.infojapan.com/JWAVE/>

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 album rock stations and 70 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.

## Two FCC Commissioners To Depart; KVMY Reclaims Classic Calls As KZZP

REPUBLICAN FCC Commissioner Andrew Barrett will leave the agency May 1.

Barrett, who insiders say is considering job offers from several Washington, D.C.-based communications law firms, has served past the expiration date of his five-year term, which was June 30, 1995.

The commission will shrink to three members June 30, when Democrat James Quello also steps down. After his departure, President Clinton can name a one-year replacement within 40 days, which would not require full congressional approval, or renominate another person for a five-year term.

As expected, KZZP Phoenix is back. And so is its former morning man Jonathon Brandmeier, who will handle the a.m. shift via satellite from Chicago. After five years as a mainstream AC, crosstown KVMY (Variety 104.7) returns to its legendary call letters with a modern rock-leaning top 40 mix of Hootie & the Blowfish, the Gin Blossoms, and Midnight Oil.

Dan Persigehl, most recently PD/operations manager/morning man at WKEE Huntington, W.Va., is the new PD of KZZP, which bowed as a top 40 outlet in 1980.

KZZP is the second top 40 station to reclaim its calls under the guidance of Guy Zapoleon in the past month, following WYNY New York's rebirth as WKTU Feb. 10.

At press time, it looked like modern rock-leaning top 40 WHYZ (Z100) New York VP of programming Steve Kingston would finally be making his long-rumored move to crosstown modern rocker WXRK (K-Rock), with KRBE Houston PD Tom Poleman stepping in as his replacement. However, sources say, Kingston was having second thoughts March 12.

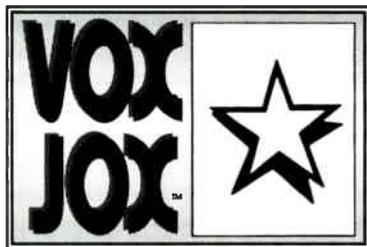
On the legal tip, Infinity Broadcasting has filed a copyright-infringement suit against Dallas-based Media

Dial-Up for allegedly "pirating" from its stations and Westwood One.

Is it just us, or are the near-weekly reports on Mancow Muller's outrageous stunts getting to be a bit much? The outspoken morning man of WRCX Chicago was suspended for a second time in one month for insubordination. Muller apparently attacked crosstown sister WLUP GM Larry Wert on-air after being warned not to mention or lash out at management on the air again.

Speaking of morning mouths, Howard Stern picks up another affiliate: KUTZ (Z-Rock) Austin, Texas.

EZ Communications announced it would participate in "an open review



process" of Microsoft's ActiveMovie Streaming Format for its stations' World Wide Web sites on the Internet. ASF, which is compatible with Microsoft's Explorer Web browser, allows users to hear audio files in real time without having to download the entire file.

EZ is the first commercial broadcasting company to use the technology, which is similar to Progressive Network's Real Audio. EZ's classic KZOK Seattle is already using the technology at its site (<http://www.kzok.com>).

Combined local and national radio revenues were up 7% in January compared to the same month last year, according to the Radio Advertising Bureau. That figure is based on an 8% local revenue increase and a 1% national revenue increase in January.

### FORMATS: WRBD GOES GOLD

WRBD Miami, which had been running gospel in mornings and a young-end R&B format on AM the rest of the time, flips to a gold-based format, as PD James Thomas aims sister station WEDR toward a slighter younger demo.

KRAM St. Louis is dropping its syndicated talk programming to simulcast sister station top 40 WKBQ.

AC/talk WTDR Charlotte, N.C., becomes modern rock WXNR (99X). Alan Sneed will consult. B.K. Kirkland, PD of R&B duopoly partner WIKS (Kiss 102), is the new regional PD for both stations and will oversee day-to-day programming. WXNR will run jockless for the next month or so.

WLXC Columbia, S.C., flips from sports to the Breeze Network, an R&B/oldies format broadcast from flagship WWBZ Charleston, S.C.

### PROGRAMMING: ROLFE TO KUBL

Country KZLA Los Angeles music director/acting PD Cary Rolfe moves to KUBL Salt Lake City as PD, replacing John O'Rourke.

Crosstown top 40/rhythm KPWR (Power 106) Los Angeles PD Michelle Mercer re-ups for a year, and MD Bruce St. James adds assistant PD duties. Meanwhile, morning team *The Baka Boyz* are working with ABC on a fall TV pilot, being produced by Warner Bros., about Latino brothers who happen to be morning DJs.

Top 40/rhythm KUBE Seattle names former Virgin local rep Lindsey Cipcic APD/MD/midday personality.

R&B oldies daytimer KXBT San Francisco adds a second frequency, AM 1640, in the expanded band, which will allow the station to go full time.

Shaun Holly, PD at country KMLE Phoenix, has resigned effective March 29.

Longtime country KKYX San Antonio, Texas, MD/morning man Jerry King is upped to PD, replacing Matt McCann.

Former KRNX (92X) Denver PD Bryan Schock becomes acting OM at crosstown top 40 KQKS (KS104) until Century's LMA with Western Cities expires March 31.

Former modern rock KEDJ Phoenix PD John Clay joins Zapoleon Media Strategies as a consultant. Clay worked for Zapoleon at KHMV (Mix 96.5) Houston. Album rock KSJO/KUFY San Jose, Calif., PD Dana Jang adds consulting duties for rock and classic rock clients at Lund Consultancy.

Brian Wallace is now PD at R&B WWWZ (Z93) Charleston, where GM Cliff Fletcher had long been handling those duties. Wallace was last at WQMG Greensboro, N.C.

*Radio editor Chuck Taylor is on vacation. This week's Vox Jox was compiled by Carrie Borzillo, with reporting by Bill Holland, John Loscalzo, Janine McAdams, Kevin Carter, Sean Ross, and Phyllis Stark.*

## Classical KING-FM Rules The Roost In Seattle

YOU MIGHT SAY that Brad Eaton's show on KING-FM Seattle is for the birds.

Each weekday morning at 7:15, Eaton looks outside and counts the number of pigeons and seagulls on the Denny's restaurant sign across the street from the station. He then reports this figure to his listeners. On a one-bird morning, you could expect the sky to be clear. On a three-bird morning, however, you can count on rain.

This fine-feathered forecast is so popular, in fact, that Denny's received 400 protest calls from listeners when a plastic owl was put up to prevent birds from sitting on the sign.

"I came on the air and denounced this dreaded pseudo-owl," Eaton recalls with a chuckle. "After about three days of this, the owl was gone."

This is not the type of shenanigan you would expect to hear on a classical music station. But it is the most popular segment on Eaton's 5-10 a.m. show, which mixes piano and violin concertos with jazz and international music.

It's one way KING successfully competes in the crowded Seattle market, home to 60 stations, while maintaining its position as the highest-rated classical music station in the country.

"As we move into an environment where people can get their music through so many different sources, what really is necessary for a station like ours to survive and prosper is to be as local as possible and have a strong sense of personality," says Eaton, a lifelong classical music aficionado. "Our approach is not to trivialize the music but to be real."

For Eaton, a 25-year radio veteran, this is his first DJ position. He previously was one of the premier talk show hosts in the Pacific Northwest, working at such stations as KXL-AM Portland, Ore., and KING-AM Seattle.

"I decided to do something different," he says of the KING-FM position, which he has held since 1989. "Originally, I took the job with the idea of trying it for a year or so. At the time, I thought I'd really miss talk radio, but now I don't miss it at all."

GM/PD Peter Newman adds, "When I hired Brad, a lot of people were doubtful because of his talk radio background. But he's a terrific communicator. That's what attracted me to him."

"I wanted a light, fresh approach to classical music that would be non-threatening for people who aren't necessarily interested in it," Newman says. "My hope was that those listeners would also tune in at other times."

Apparently they have. KING-FM is often ranked in the top 10 in the market and averages a low 4 share in the 12-plus demographic and a low 3 share in the all-important 25-54 demo.

The morning show scored a 2.7 (25-54) in the fall '95 Arbitrons. That was

not unexpected, though, because classical listeners are more likely to tune into public radio for news and information during that time.

"If I can get the morning show to be within half a point of the overall number, I'm very happy," Newman says. "We don't look to morning drive as the beachhead of the day, like a lot of stations do. At the same time, we don't want to throw it out."

He says that Eaton, who does not work with any other announcers on the show, "has helped broaden the appeal of the format. Brad brings something to morning drive that we think is wonderful."

KING-FM, which has received two Marconi Awards from the National Assn. of Broadcasters, has maintained its classic format since signing on nearly 50 years ago. The station was founded by Dorothy Bullitt, a classical music lover and pioneer Seattle broadcaster who headed the respected King Broadcasting Co.

In 1994, the Bullitt family donated KING-FM to Beethoven Inc.—a non-profit consortium comprising the Seattle Symphony, the Seattle Opera, and the Corporate Council for the Arts—which maintains the format and shares the station's profits.

Interestingly, KING-FM does not have a sales staff. Instead, air time is sold through an agreement with KIRO. KING runs 10-11 minutes of spots an hour during morning drive, and the show is generally sold out.

"Seattle is a good city to do classical music radio in," Eaton says. "The arts do well here, and the audience is highly educated." KING-FM is the only full-time classical signal in the market. The station's audience stretches from Vancouver to the Oregon coast.

Also, it promotes itself as the first classical station in the world to be heard 24 hours a day on the Internet in real-time audio (<http://www.king.org>).

"We have listeners in at least 81 countries," Eaton says. "I've gotten E-mail just in the last week from Indonesia and Brazil, as well as London and San Francisco."

Eaton says that classical music will continue to be a commercially viable format but worries that there is danger of losing some stations to the "mega-conglomerates that are gradually taking over the business."

He says, "If somebody comes into a station and says, 'I don't understand the format, let's put something else on'—that's the biggest danger. If we look at classical stations that have changed formats in the last five to 10 years, that's almost always been the reason."

However, with strong ratings in many markets, the format is experiencing an increase in popularity. That's music to Eaton's ears. "There's always going to be a place for classical stations," he says.

BOB RUSK



## newsline...

**CHRIS CONLEY** is named PD at smooth jazz KHHH Denver. He was PD/morning host at WSHH Pittsburgh.

**TOM COLLINS** is named VP/GM of top 40 WRQK Canton, Ohio. He was GM of WWSR Charleston, W.Va.

**KIP ESSICK** is named GM of WBCT Grand Rapids, Mich., and its duopoly partners WOOD-AM-FM. Previously PD at WJR Detroit, Essick replaces former owner Bruce Holberg.

**BILL LISECKY** is named executive VP of the broadcast division of Communications Equity Associates. He was with Bankers Trust and Chase Manhattan.

**STEVEN PRUETT** is named senior VP of Communications Equity Associates' broadcast division. He was with Blackburn Capital Markets.

**STATION SALES:** Chancellor receives KIMN/KALC Denver as part of a swap with Secret for KTBZ Houston; WMAZ/WAYS Macon, Ga., is purchased by Oemulgee Group, which includes station GM Jim McLendon and Shamrock GM Eddie Esserman as principals; Children's Broadcasting Corp. acquires WCAR Detroit from Walter Wolpin; Cox Broadcasting buys WHEN-AM-FM Syracuse, N.Y., from Park Communications.

# Music Video

PROGRAMMING

## Newsboys Clip Out Of This World 'Leader' Reveals Humor Of Christian Group

BY BLANE MALL

SAN FRANCISCO—The Newsboys are on a mission to boldly go where no Christian act has gone before. The rock act is pairing up with director Geoff Moore, who most recently lensed the Goo Goo Dolls' "Name," for the unconventional sci-fi music video "Take Me To Your Leader."

As the adventurous video opens, the band members appear as spacesuit-clad astronauts who descend from a spaceship onto a barren, beautiful planet. Images of gigantic flowers and curious aliens flash to an undercurrent of clipped vocals and catchy harmonies. Shot near Kiama Beach in the band's homeland of Australia, the video showcases the Newsboys' energetic style as they explore the foreign terrain.

With its colorful look and warped camera images, the clip is easily comparable to funky, high-energy clips from the Red Hot Chili Peppers and the Presidents Of The United States Of America. However, the Newsboys' leader, Peter Furler, admits that the band's video image has not always been so close to the cutting edge.

"We've been a band that hasn't had a great video career," Furler says.

Many Christian artists have been plagued with low production budgets and less-than-inspiring videos (Billboard, Nov. 11, 1995).

The Newsboys, impressed with Moore's promo reels, which they received from underground production company Palomar Pictures, hooked up with the director in an attempt to make a better video.

Moore says that he took on the project "strictly because it was a good song and a good opportunity to go to Australia and work with Australian crews." The Newsboys' Christian faith and following did not dissuade the director, who is best known for his modern rock efforts.

"It's irrelevant to me. They are just a bunch of surfers to me," says Moore. "I was reading this article about how Whitney Houston and Mary J. Blige started out in church. U2 with 'The Joshua Tree' is another good example. It's kind of ridiculous to classify them because of their beliefs. I'm a filmmaker, and I went to do a video. I wouldn't have done it if I had thought they were extreme or preachy."

Moore says that working with the



Christian rock act the Newsboys teamed with director Geoff Moore for the space-themed clip "Take Me To Your Leader." Pictured is Moore, center, and the spacesuit-clad Newsboys.

Newsboys wasn't much different than working with modern rock acts. "They wanted a normal, cool video. I told them what I wanted to do, and they were really into it. . . . They actually showed a trust in their director."

Furler says that the band and director had no real disagreements about the creative concept.

"There are plenty of videos that don't rely on a nude girl walking around," says Furler. "Putting aside my beliefs, I still wouldn't have had something like that in it. There are plenty of creative people who don't share our beliefs who don't need that kind of thing in their video. Creatively, I kept looking at bands like R.E.M. that relied on brain power more than putting some women to shame."

Besides, he explains, the band prefers a light-hearted, humorous approach. One of the video's images shows the band hoisting a flag over the alien landscape à la the famous photograph of U.S. soldiers on Iwo Jima.

"Geoff Moore came up with that," says Furler. "I prefer to make a video where you can laugh. Geoff had this great concept and added a story without making a documentary. I think we're more into humorous videos because we don't take ourselves too seriously."

## PRODUCTION NOTES

### LOS ANGELES

The Rentals' "Waiting" was directed by Roman Coppola; Scott Henrikson directed photography. Coppola is also the eye behind Butterglory's "She's Got The Akshun."

Director Greg Masuak recently completed the debut clip for Work artist Puff Johnson's "Forever More." Rubin Mendoza produced for Oil Factory, and Anghel Decca directed photography.

Kenny Ortega directed a posthumous videoclip for "A Boy Like That," a song covered by the late Selena that appears on the album "The Songs Of West Side Story."

Matthew Rolston is the eye behind Quincy Jones' "Slow Jams." June Guterman produced.

Rage Against The Machine's "Bulls On Parade" was directed by Peter Christopherson, while Fiz Oliver and Catherine Finkenstaedt co-produced. Dick Buckley directed photography.

### NEW YORK

Director Brian Luvar is the eye behind Bahamadia's "True Honey

The Newsboys are being taken seriously by Virgin Records in the U.S., which recently signed a deal to bring the veteran Christian act's album "Take Me To Your Leader" to a more mainstream audience. Star Song will continue to distribute the disc to Christian music and bookstore retailers.

Although the Newsboys are likely to be known to a wider audience soon, the band did not intentionally create its video to appeal to mainstream viewers, according to Furler:

"This isn't the first time we've used a mainstream director for a video," says Furler. "It's really about trying to make a good video. If it went mainstream, it would scare me. That's not our goal. Our goal is to make great music."

The video has already grabbed attention at Z Music, which programs 24-hour Christian music to 17 million cable households and broadcasts part time to 13 million homes. The channel is airing the clip in heavy rotation.

"The video leaps out at you as being very different," says Graham Barnard, Z Music network programming manager. "It would grab attention on Z and anywhere else it played. It's really imaginative and in touch with the '90s vibe. I love when a video is fun and kind of quirky. It breaks down the stereotypes of what people think about Christian music and videos."

Barnard says that the Newsboys' latest video style doesn't necessarily mean that the band is trying to cross over to a mainstream audience.

"What we are seeing now is the result of the [Christian music] industry just getting bigger. With the bigger budget and quality directors, you can turn out a better video. As the music grows, the delivery system gets better. They've got their eye on getting a wider audience—who wouldn't? But on another level, they are just artists who want to be heard."

Buns." Andrena Hale executive-produced, while Rich Ford produced for Rebecca Filmworks. The director of photography was Barron Claiborne.

Thomas "O.T." Dennis directed Bob Clique's "Hostage" for 361 Degrees. Dean MacKay produced, and Leland Krane directed photography.

### NASHVILLE

Jon Small directed Garth Brooks' "The Change"; Tom Forrest produced.

### OTHER CITIES

Mike Lipscombe is the eye behind Babylon Zoo's "Animal Army." The clip was shot in London.

Southern Culture On The Skids' "Camel Walk" was directed by George Dougherty, while Vanessa Norris produced. The clip was shot in North Carolina for Alter Ego Films.

Richard Heslop directed the clip for Ace Of Base's "Never Gonna Say I'm Sorry" for Oil Factory.

## Yella In Black '4 Tha E'; Uplifting Spirit Of Harlem

YELLA FELLA: Former N.W.A member Yella pays tribute to the late Eazy-E in his debut solo clip, which is appropriately titled "4 Tha E." The video recreates the day of Eazy-E's funeral—sans chaotic intrusions from the tabloid press and other distractions.

"I didn't want the video to be exactly like his actual funeral," says Yella. "That was too Hollywood. I feel like it didn't do him justice. I wanted to take this opportunity to do this the way that he would have wanted."

Director Zak Ové says that the sincere nature of the clip may surprise hardcore N.W.A fans.

"It's not something that you would expect from a former member of N.W.A," says Ové.

"It was supposed to be a time when people showed their love for him, and the challenge was to bring that to video."

Yella says that he wanted to make sure that some of the things that were "not taken care of" during Eazy-E's funeral were captured in the video.

For example, he says that the funeral procession was supposed to travel through the Compton section of L.A., but it ended up entirely bypassing the streets where Eazy once dwelled.

"We wanted to take Eazy on one last ride through Compton, but that did not happen the first time around," says Yella. "We wanted to do him right in the video."

The clip, which is filmed in black and white, contains rare home video footage of the rapper.

HARLEM HITS: The Boys' Choir Of Harlem is aiming to shake up the stodgy stereotypes about modern choir music with its new clip "Up In Harlem."

"The video and the song will defy what most people expect from the boys' choir," says Derek Pridgen, who directed the clip, which promotes the forthcoming 127th Street/Unencumbered album "BCH—Up In Harlem."

The choir consists of about 450 boys and girls and is affiliated with the Boys' Choir of Harlem Academy in New York.

In the video, a choir member stumbles through his first day of school. Eventually, the student is surrounded by the choir, and they walk through the streets of Harlem, N.Y., to deliver an uplifting message in song and spirit.

The video was produced by Vaughn Halyard.

NICK NEWS: Children's programmer Nickelodeon is getting

ready for its ninth annual Kids' Choice Awards, to be held May 11 at Universal Studios in Universal City, Calif.

Whitney Houston will host the event, which honors winners selected by the young viewers of the cable channel. Performing acts are expected to be announced in the coming weeks.

The nominees for favorite musical group are All-4-One, Boyz II Men, Green Day, and TLC. Nominees for favorite song are Brandy's "Baby," Coolio Featuring L.V.'s "Gangsta's Paradise," Mariah Carey and Boyz II Men's "One Sweet Day," and TLC's "Waterfalls."

In other Nickelodeon news, Emmy-nominated composer Bill Mumy will team with "Star Wars" star Mark Hamill in a forthcoming episode of the children's show "Space Cases."

WHAT'S COOKIN'? MTV Latino is cookin' up some new programming. The music video channel will debut the rock-'n-roll cooking show "Gustock" on Friday (22). The program is hosted by Argentine rocker Fabian "Zorrito" Quintiero.

In addition, MTV Latino is continuing production of its Spanish-language "Unplugged" episodes. Acts recently featured on the program include Soda Stereo and Los Valderramas.

BLUR VISION: British pop act Blur was captured live at a Denver performance by local clip programmer "Music Link" for a half-hour special that aired in March. The program contains about eight songs from the U.K. act, according to Music Link's Mike Drumm.

QUICK CUTS: Motown has decided to distribute the gay-themed video for Diana Ross' "I Will Survive," according to the label's Ericka Riggs. The clip had previously been available only in the U.K. (Billboard, Feb. 17). In other Motown news, former BET staffer Sanita Brooks joins the label as national director of urban videos.

Richard and Stephanie Reines, the duo behind the zany Los Angeles-based clip program "Side-show," are the eyes behind Goldfinger's "Here In Your Bedroom" . . . Former Box executive Jon Baum joins New York-based Track Marketing as director of promotion and marketing . . . The Music Zone PD Todd Duplantis exits that post.



4 Tha E. Former N.W.A member Yella pays homage to Eazy-E, who died from AIDS in 1995, on his debut solo clip "4 Tha E" (see the Eye, this page). Yella is shown at Eazy-E's grave.

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



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

- 1 Busta Rhymes, Woo-Hah! Got You All In Check
- 2 Brandy, Sittin' Up In My Room
- 3 Coolio, 1, 2, 3, 4
- 4 Monifah, I Miss You
- 5 Mary J. Blige, Not Gon' Cry
- 6 Shawn Stockman, Visions Of A Sunset
- 7 Domino, Physical Funk
- 8 Nonchalant, 5 O'Clock
- 9 Mariah Carey, Always Be My Baby
- 10 Whitney Houston & Cece Winans, Count On Me
- 11 Pharcyde, Drop
- 12 Lost Boyz, Renee
- 13 Shaggy Feat. Grand Puba, Why You Treat...
- 14 R. Kelly, Down Low
- 15 Immature, Please Don't Go
- 16 Joe, All The Things
- 17 The Tony Rich Project, Nobody Knows
- 18 Deborah Cox, Who Do U Love
- 19 D'Angelo, Lady
- 20 Chantay Savage, I Will Survive
- 21 Goodie Mob, Soul Food
- 22 Yvette Michelle, Everyday & Everynight
- 23 Groove Theory, Keep Tryin'
- 24 Incognito, Where Did We Go Wrong
- 25 2Pac, California Love
- 26 L.B.C. Crew, Beware Of My Crew
- 27 Jayz, Dead Presidents
- 28 Gerald & Eddie Levert, Sr., Wind Beneath...
- 29 Something' For The People, You Want This
- 30 Solo, Where Do U Want Me To Put It

\*\*\* NEW ONS \*\*\*

Silk, Don't Rush  
 Men Of Vision, Housekeeper  
 A-Kon, Operations



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Pam Tillis, The River And The Highway
- 2 Shania Twain, You Win My Love
- 3 Diamond Rio, Walkin' Away
- 4 Linda Davis, Some Things Are Meant To Be
- 5 Clay Walker, Hypnotize The Moon
- 6 Alabama, It Works
- 7 Daryle Singletary, Too Much Fun
- 8 The Mavericks, All You Ever Do Is Bring Me Down
- 9 Tracy Lawrence, If You Loved Me
- 10 Billy Dean, It's What I Do
- 11 Bryan White, I'm Not Supposed To Love You
- 12 Lonestar, No News
- 13 Lorrie Morgan, Standing Tall

- 14 JoDee Messina, Heads Carolina, Tails California
- 15 Sawyer Brown, Treat Her Right
- 16 Terri Clark, If I Were You †
- 17 Tim McGraw, All I Want Is A Life †
- 18 Paul Brandt, My Heart Has A History †
- 19 Joe Diffie, C-O-U-N-T-R-Y †
- 20 Doug Supernaw, She Never Looks Back †
- 21 Toby Keith, Does That Blue Moon Ever...
- 22 Dwight Yoakam, Gone †
- 23 Blackhawk, Almost A Memory Now †
- 24 Martina McBride, Wild Angels
- 25 Neil Diamond, One Good Love †
- 26 Mindy McCready, 10, 000 Angels †
- 27 Nanci Griffith W/The Crickets, Well...
- 28 Dan Seals, I'd Really Love To... †
- 29 Steve Azar, Someday
- 30 Stephanie Bentley, Who's That Girl
- 31 Travis Tritt, Only You
- 32 Rich McCready, Hangin' On
- 33 Kieran Kane, Cool Me Down
- 34 4 Runner, Ripples
- 35 Bobbie Cryer, You'd Think He'd Know Me
- 36 Delevantes, Driving At Night
- 37 Emilio, Even If I Tried
- 38 Rhonda Vincent, What More Do You Want...
- 39 Baker & Myers, Years From Here
- 40 Mandy Barnett, Now That's All Right...
- 41 Keith Stegall, 1969
- 42 Joel Nava, I Do
- 43 Bellamy Brothers, Old Hippie
- 44 Keith Gattis, Little Drops Of My Heart
- 45 Junior Brown, My Wife Thinks You're Dead
- 46 Rhett Akins, She Said Yes
- 47 Gretchen Peters, When You Are Old...
- 48 Reba McEntire, Starting Over Again
- 49 Collin Raye, Not That Different
- 50 Philip Claypool, The Strength Of A Woman

† Indicates Hot Shots

\*\*\* NEW ONS \*\*\*

Garth Brooks, The Change  
 Sammy Kershaw, Meant To Be  
 The Sky Kings, Picture Perfect



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 2Pac, California Love
- 2 Alanis Morissette, Ironic
- 3 Smashing Pumpkins, 1979
- 4 Coolio, 1, 2, 3, 4
- 5 Foo Fighters, Big Me
- 6 Mariah Carey, Always Be My Baby
- 7 Alice In Chains, Heaven Beside You
- 8 Presidents Of The United States, Peaches
- 9 Red Hot Chili Peppers, Aeroplane
- 10 Lenny Kravitz, Can't Get You Off My Mind
- 11 The Tony Rich Project, Nobody Knows
- 12 Everclear, Santa Monica
- 13 Brandy, Sittin' Up In My Room
- 14 Gin Blossoms, Follow You Down
- 15 Mary J. Blige, Not Gon' Cry
- 16 No Doubt, Just A Girl

- 17 Goo Goo Dolls, Naked
- 18 Green Day, Brain Stew
- 19 Busta Rhymes, Woo-Hah! Got You All In Check
- 20 Dog's Eye View, Everything Falls Apart
- 21 Immature, We Got It
- 22 D'Angelo, Lady
- 23 Spacehog, In The Meantime
- 24 Tori Amos, Caught A Lite Sneeze
- 25 3T, Anything
- 26 R. Kelly, Down Low
- 27 Garbage, Only Happy When It Rains
- 28 Oasis, Wonderwall
- 29 Tha Dogg Pound, New York, New York
- 30 Joan Osborne, Right Hand Man
- 31 Radiohead, High And Dry
- 32 Adam Sandler, Steve Polychronopolous
- 33 Collective Soul, The World I Know
- 34 Stone Temple Pilots, Interstate Love Song
- 35 George Michael, Jesus To A Child
- 36 Melissa Etheridge, I Want To Come Over
- 37 Whitney Houston & Cece Winans, Count On Me
- 38 Bush, Glycerine
- 39 Goo Goo Dolls, Name
- 40 Kris Kross, Tonight's The Night
- 41 The Afghan Whigs, Honky's Ladder
- 42 La Bouche, Be My Lover
- 43 Kiss, Rock And Roll All Nite
- 44 Green Day, Basket Case
- 45 TLC, Waterfalls
- 46 Cypress Hill, Illusions
- 47 Ozzy Osbourne, See You On The Other Side
- 48 Junior M.A.F.I.A., Get Money
- 49 Pete Dinklage, Beautiful Girl
- 50 Ruby, Tiny Meat

\*\* Indicates MTV Exclusive

\*\*\* NEW ONS \*\*\*

Bush, Machinehead  
 Oasis, Champagne Supernova  
 LL Cool J, Doin It  
 Ammonia, Drugs  
 Bad Religion, A Walk  
 Cowboy Junkies, A Common Disaster  
 Eric Matthews, Fiancé



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

- 1 Martina McBride, Wild Angels
- 2 Joe Diffie, C-O-U-N-T-R-Y
- 3 Junior Brown, My Wife Thinks You're Dead
- 4 Linda Davis, Some Things Are Meant To Be
- 5 Daryle Singletary, Too Much Fun
- 6 The Mavericks, All You Ever Do Is Bring Me Down
- 7 Clay Walker, Hypnotize The Moon
- 8 Nanci Griffith W/The Crickets, Well...
- 9 Tracy Lawrence, If You Loved Me
- 10 Diamond Rio, Walkin' Away
- 11 Alabama, It Works
- 12 Pam Tillis, The River And The Highway
- 13 JoDee Messina, Heads Carolina, Tails California
- 14 Billy Dean, It's What I Do

- 15 Shania Twain, You Win My Love
- 16 Emilio, Even If I Tried
- 17 Lorrie Morgan, Standing Tall
- 18 Lonestar, No News
- 19 Tim McGraw, All I Want Is A Life
- 20 Mandy Barnett, Now That's All Right...
- 21 Rich McCready, Hangin' On
- 22 Stephanie Bentley, Who's That Girl
- 23 Dwight Yoakam, Gone
- 24 Doug Supernaw, She Never Looks Back
- 25 Neil Diamond, One Good Love
- 26 Dan Seals, I'd Really Love To...
- 27 Terri Clark, If I Were You
- 28 Blackhawk, Almost A Memory Now
- 29 Steve Azar, Someday
- 30 Toby Keith, Does That Blue Moon Ever...

\*\*\* NEW ONS \*\*\*

Paul Brandt, My Heart Has A History  
 Reba McEntire, Starting Over Again  
 Sawyer Brown, Treat Her Right



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Joan Osborne, One Of Us
- 2 Melissa Etheridge, I Want To Come Over
- 3 Hootie & The Blowfish, Time
- 4 Mariah Carey, Always Be My Baby
- 5 Beattles, Real Love
- 6 Mariah Carey & Boyz II Men, One Sweet Day
- 7 Seal, Don't Cry
- 8 Collective Soul, The World I Know
- 9 Blues Traveler, Hook
- 10 Everything But The Girl, Missing
- 11 Natalie Merchant, Wonder
- 12 Whitney Houston, Exhale
- 13 Celine Dion, Because You Loved Me
- 14 The Tony Rich Project, Nobody Knows
- 15 Son Volt, Drown
- 16 Sophie B. Hawkins, Only Love
- 17 Rod Stewart, So Far Away
- 18 Alanis Morissette, Ironic
- 19 Seal, Kiss From A Rose
- 20 Gin Blossoms, Follow You Down
- 21 Janet Jackson, Runaway
- 22 Oasis, Wonderwall
- 23 Sting, Let Your Soul Be Your Pilot
- 24 Whitney Houston & Cece Winans, Count On Me
- 25 Madonna, You'll See
- 26 Deep Blue Something, Breakfast At Tiffany's
- 27 TLC, Waterfalls
- 28 Sophie B. Hawkins, As I Lay Me Down
- 29 Natalie Merchant, Carnival
- 30 Jewel, Who Will Save Your Soul

\*\*\* NEW ONS \*\*\*

Jann Arden, Insensitive  
 Quincy Jones & Babyface, Slow Jams  
 Gerald Levert & Eddie Levert, Wind Beneath...

## BMG CHANGES GET MIXED REACTIONS

(Continued from page 1)

the second month after delivery of an order, they receive the normal 2% discount.

In another change, BMG has junked its quarterly catalog replenishment program to offer a year-round deal on catalog product. For accounts that direct shipments to a central warehouse, front-line product will be offered at an ongoing discount of 3%-12%, depending on the title; midline product will be offered at an 8%-12% discount, depending on the title; and budget product will carry a 16.6% discount for cassette titles and a 10% discount for CDs. Accounts that have drop shipments to stores get lower discounts on purchases.

On the new-release front, BMG will now allow customers to buy into new-release deals until the second Friday beyond release date.

Pete Jones, BMG Distribution president, says that the new policies, which the company is calling its "partnership program," were made to reflect changes in the marketplace.

"Given the history of everything going on in the industry, with the marketplace in transition, we thought it would be a good time to take a comprehensive look at how we do business," Jones says.

BMG hired consulting firm Booze, Allen to perform a study of the industry's practices. When that study was complete, the findings were handed over to BMG Distribution management and executives at the labels under its umbrella; together, they collaborated to "craft an approach responsive to industry issues that concern all of us," Jones says.

"Our main goal was to look at things that drive sales and look for ways to take costs out of the system," he adds.

### TWO CHANGES AT ISSUE

But there are two changes that retailers would rather not have seen, according to Al Wilson, senior VP of merchandise at Milford, Mass.-based Strawberries: the lowering of the returns break-even point to 15% from 16% and price increases. (Break-even is the point at which credit for purchases and debits for returns are equal, rewarding accounts that purchase wisely and punishing accounts that make big returns.)

In explaining various components of the changes, Jones says the elimination of the quarterly program in favor of ongoing deals for catalog product "eliminates some of the ups and downs of that process."

Previously, catalog product was offered at a discount for limited periods only four times per year. As a result, merchants that bought lightly on titles often found themselves running out of product but would not replenish their stores until the next discount program kicked in.

In the old way of doing business, one of three things happened, according to Jones: "Either accounts bought perfectly; or they bought short, and thus lost sales; or they bought heavy, which creates returns."

Jones says that the changes should make the selling of catalog product smoother. Instead of chasing catalog sales, the changes allow the distribution company to concentrate on marketing new product.

While BMG doesn't have as big a catalog as other companies, "we are building, not buying market shares," Jones emphasizes. And one of the main ways it builds catalog is by developing new artists. "We are No. 2 in current market share," he states. "We

value that and pursue it."

Retailers had mixed reactions to the changes at BMG Distribution.

Strawberries' Wilson says, "The first thing you have to say to them is 'thank you for trying to essentially accommodate the retailer.' For example, leaving the buy-in deals in place until after street date is excellent. And having the catalog discount as ongoing so that it accommodates your cycle instead of their cycle is a nice move."

With the exception of the 3% early payment discount option, he says, there is nothing radically new in the program, but it appears that BMG has sifted through the best policies of other distributors and incorporated them into its own terms of sale.

However, as with most announcements of vendor changes, the BMG partnership program included what Wilson refers to as the "oh, by the way" component: price increases.



JONES

According to Wilson, most of BMG's \$15.98 titles have been moved to \$16.98. Furthermore, many midline titles have been moved back up to front-line prices.

Jones says that while front-line titles have been moved to \$16.98, the company still has a line that sells for \$15.98.

Lew Garrett, VP of purchasing at North Canton, Ohio-based Camelot Music, says that despite the price increases, the positive aspects of the changes outweigh the negatives.

"I love it," he states. "It is much more efficient to buy at the same price every day than to buy during an artificially dictated period."

But the changes are not sitting well with companies that do not have central distribution facilities.

Stan Goman, senior VP at West Sacramento, Calif.-based Tower, says he is extremely unhappy with the BMG changes. He says the changes penalize Tower, Virgin, HMV, and independent merchants that buy direct.

For example, chains with a central warehouse can get a 10% discount on budget CD titles, while direct-buying merchants, like Tower, will get only a 5% discount.

"I think it is totally unconscionable that people who have caused the price war [such as Best Buy and Circuit City] have the potential to get a better discount than companies like us, who support their catalog and help break new artists," Goman says. He adds that many Tower stores buy more than the central warehouses of the accounts that will be rewarded with the larger discount.

Other retailers, however, applaud BMG for differentiating between such merchants as Tower and those with central warehouses. Says one merchant, "I am pretty sure they don't like the BMG changes in Sacramento. But companies like the Musicland Group, Trans World Entertainment, and others with central warehouses have been subsidizing the extra services distributors have given to Tower for years."

While retailers debate the merit of the BMG program, Jones says that its policy letter "is part of the process, not the end of the process. We are not finished looking for ways to improve management of the supply chain. All we want is to get the right product in the right place at the right time, as cheaply as we can."

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 23, 1996.

**THE BOX**  
 MUSIC TELEVISION  
 YOU CONTROL

Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

**AMERICA'S NO. 1 VIDEO**

R. Kelly, Down Low

**BOX TOPS**

Tha Dogg Pound, New York, New York  
 Rappin' 4-Tay, Ain't No Playa Like...  
 J'son, Take A Look  
 AZ, Doe Or Die  
 D'Angelo, Lady  
 Mary J. Blige, Not Gon' Cry  
 Junior M.A.F.I.A., Get Money  
 Eightball & MUG, Space Age  
 Total, No One Else  
 Deborah Cox, Who Do U Love

**NEW**

Afghan Whigs, Honky's Ladder  
 Bad Religion, A Walk  
 Blessed Union Of Souls, Oh Virginia  
 Bodeans, Closer To Free  
 Broadway, Must Stay Paid  
 Celly Cel, It's Goin' Down  
 The Click, Scandalous  
 The Corrs, The Right Time  
 Diana Ross, I Will Survive  
 Goldfinger, Here In Your Bedroom  
 Greg Nyce, Set It Off  
 Gwen Mars, Stick B  
 H-Town, A Thin Line...  
 Immature, Please Don't Go  
 Jackers, Down 4 Life  
 Lenny Kravitz, Can't Get You Off My Mind  
 MC Lyte, Keep On Keepin'  
 Phunk Junkeez, Me 'N Yer Girl  
 Pulp, Common People  
 Quincy Jones, Slow Jams  
 Shai, I Don't Wanna Be Alone  
 Silk, Don't Rush  
 Skindeep, No More Games  
 Sophie B. Hawkins, Only Love  
 Tracy Chapman, Give Me One Reason  
 Village People, In The Navy  
 "Weird Al" Yankovic, Amish Paradise

**MOR**  
 MUSIC  
 The Music Shopping Network

Continuous programming  
 3201 Dickerson Pike  
 Nashville, TN 37207

Bel Canto, Rumour  
 Deep Blue Something, Breakfast At Tiffany's  
 Enya, Anywhere Is  
 Chris Isaak, Graduation Day  
 Kenny Wayne Shepherd, Deja Voodoo  
 Jann Arden, Insensitive  
 Jesse Cook, Tempest  
 Del Amitri, Roll To Me  
 Neil Diamond, One Good Love  
 Sophie B. Hawkins, As I Lay Me Down  
 Hootie & The Blowfish, Time  
 Elton John, Blessed  
 Cyndi Lauper, I'm Gonna Be Strong  
 Madonna, You'll See  
 The Mavericks, All You Ever Do...  
 Edwin McCain, Sorry To A Friend  
 Rich McCready, Hangin' On  
 Mike Oldfield, Let There Be Light  
 Joan Osborne, One Of Us  
 Shania Twain, You Win My Love



Six hours weekly  
 1 Centre Street, Room 2704  
 New York, NY 10007

Fat Joe, Envy  
 Rugged Scientist, Black People  
 Yvette Michelle, Everyday & Everynight  
 Busta Rhymes, Woo-Hah! Got You All Check  
 Mary J. Blige, Not Gon' Cry  
 D'Angelo, Lady  
 Skin Deep, No More Games  
 Pharcyde, Drop  
 Lord Finesse, Hip To The Game  
 Wolfpack, Definition  
 Shawn Stockman, Visions Of A Sunset  
 AZ, Doe Or Die  
 Heather B, If Heads Only Knew  
 Patra, Scent Of Attraction  
 Lost Boyz, Renee

Horace Brown, One For The Money  
 R. Kelly, Keep It On The Down Low  
 Shabazz The Disciple, Crime Saga  
 Randy Crawford, Give Me The Night

Continuous programming  
 Hawley Crescent  
 London NW18TT

Robert Miles, Children  
 Babylon Zoo, Spaceman  
 Oasis, Wonderwall  
 George Michael, Jesus To A Child  
 Take That, How Deep Is Your Love  
 Everything But The Girl, Missing  
 Coolio, Too Hot  
 Coolio Feat. L.V., Gangsta's Paradise  
 Michael Jackson, Earth Song  
 3T, Anything  
 Da Luniz, I Got 5 On It  
 Scooter, Back In The U.K.  
 Joan Osborne, One Of Us  
 LL Cool J, Hey Lover  
 Backstreet Boys, We've Got It Goin' On  
 Backstreet Boys, I'll Never Break Your Heart  
 2 Unlimited, Jump For Joy  
 East 17, Do U Still



Continuous programming  
 2806 Opryland Dr  
 Nashville, TN 37214

DC Talk, Jesus Freak  
 Michael W. Smith, Cry For Love  
 Point Of Grace, Gather At The River  
 Clay Crossie, Time To Believe  
 Kathy Troccoli, Go Light Your World  
 Carolyn Arends, Seize The Day  
 Petra, Think Twice  
 Brian Barrett, He Still Moves Stones  
 Wayne Watson, Field Of Souls  
 Code Of Ethics, Pleasant Valley Sunday  
 Geoff Moore & The Distance, The Vow  
 Grover Levy, There Is A Life  
 Scott Krippayne, Sometimes He Calms The Storm

Jimmy A, Sweet Angel  
 Chris Lizotte, Love Of The Father's Arms (new)

One hour weekly  
 216 W Ohio  
 Chicago, IL 60610

Dog's Eye View, Everything Falls Apart  
 Alice In Chains, Heaven Beside You  
 Seven Mary Three, Water's Edge  
 Ministry, Lay Lady Lay  
 Hum, The Pod  
 Bad Religion, A Walk  
 Toadies, Away  
 Skunk Anansie, I Can Dream  
 Girls Against Boys, Superfire  
 Smashing Pumpkins, 1979  
 Lemons, I'm Not Your Pop  
 The Nikons, Sister  
 Lenny Kravitz, Can't Get You Off My Mind  
 Foo Fighters, Big Me  
 Bogmen, Suddenly  
 Ruby, Tiny Meat  
 Blur, Charmless Man  
 Jars Of Clay, Flooding  
 Rentals, Waiting



1/2-hour weekly  
 46 Gifford St  
 Brockton, MA 02401

Foo Fighters, Big Me  
 Marion, Sleep  
 Blur, Charmless Man  
 Alice In Chains, Heaven Beside You  
 Rebecca Timmons, Coming Of The Dream  
 God Lives Underwater, All Wrong  
 Red Hot Chili Peppers, Aeroplane  
 Victor, Promise  
 Ministry, Lay Lady Lay  
 Bad Religion, A Walk  
 Hum, The Pod  
 Rentals, Waiting  
 Girls Against Boys, Superfire  
 Lenny Kravitz, Can't Get You Off My Mind  
 Bogmen, Suddenly



**Gold Blooded.** Roadrunner band Type O Negative recently earned its first gold record; it's also the first for the company. Pictured during a break in the celebrations, from left, are Monte Conner, VP of A&R, Roadrunner; Mark Abramson, national director of radio promotions, Roadrunner; Cees Wessels, president, Roadrunner; Doug Keogh, senior VP of A&R, Roadrunner; band members Peter Steele, Johnny Kelly, Kenny Hickey, and Josh Silver; an d manager Ken Kriete.



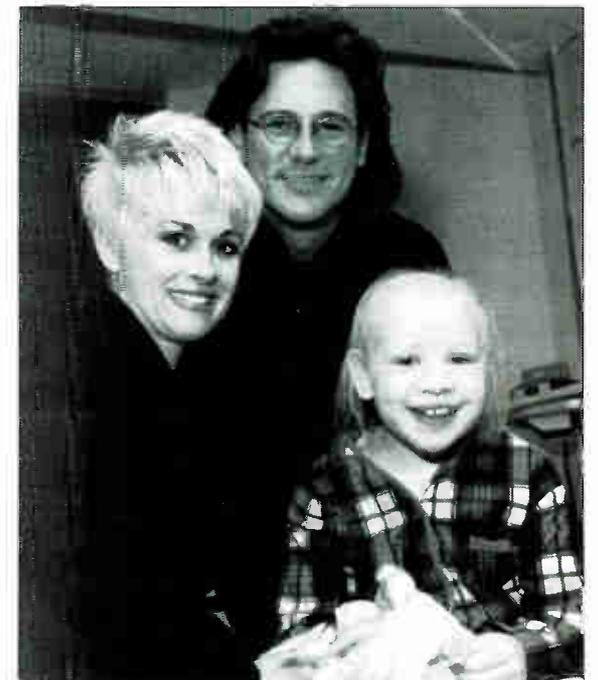
**Top Producers.** The National Academy of Recording Arts and Sciences honored five of the industry's leading producers at the third annual Producers Forum, which was held this year during the National Assn. of Music Merchants convention. Shown, from left, are Phil Ramone, Tony Brown, Judith Sherman, Don Was, Quincy Jones, and NARAS president/CEO Michael Greene.



**Two Of A Kind.** R. Kelly, left, and Ronald Isley take a break during the video shoot for "Down Low (Nobody Needs To Know)." Kelly's duet with Isley, a musical hero of his, is the latest single from Kelly's self-titled multi-platinum Jive album.



**New Tune-Time.** DIC Entertainment and Kid Rhino have joined forces to release product on the new DIC Tune-Time Audio label. Kid Rhino will produce, distribute, and market titles based on DIC's programming. Pictured, from left, are Bob Emmer, executive VP, Rhino Entertainment; Artie Ripp, consultant, DIC; Torne Dorrell, senior director, Kid Rhino; Richard Foss, president, Rhino Entertainment; and Andy Heyward, president, DIC Entertainment.



**Country Cares.** Country stars Lorrie Morgan, left, and Billy Dean stopped by the St. Jude Children's Research Hospital in Memphis for its annual Country Cares for St. Jude Kids fund-raiser. Pictured with Morgan and Dean is 8-year-old Jaime Adkins, who is being treated for acute myeloid leukemia.



**Reader's Page.** Gary Theroux, left, senior music editor at Reader's Digest, visits with Patti Page backstage after her performance in Stamford, Conn. Reader's Digest recently released the three-disc set "Patti Page: Greatest Hits And Finest Performances."



**Sweet Success.** Matthew Sweet recently received gold certification awards for both of his Zoo Entertainment releases, "Girlfriend" and "100% Fun." Shown sharing the honors, from left, are Sweet's bass player, Tony Marsico; manager Russell Carter; guitarist Ivan Julian; Zoo Entertainment president Lou Maglia; drummer Stuart Johnson; and Sweet.



**Stellar Smiles.** CeCe Winans, left, and actress Kim Fields have a great time backstage at the 11th annual Stellar Awards. Winans, who will also appear on the Grammy Awards telecast, performed "Every Time," a track from her current solo album, "Alone In His Presence."

## HOOTIE & CO. TRY TO REPEAT HISTORY ON 2ND ATLANTIC SET

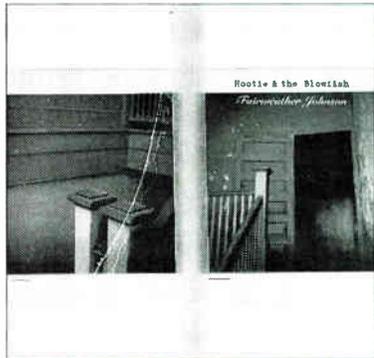
(Continued from page 1)

and Guns N' Roses' "Appetite For Destruction" (13 million) as the top-selling debut by an artist. SoundScan sales figures for "Cracked Rear View" are at 8.4 million units. In its 87th week on The Billboard 200, the album stands at No. 11.

"'Cracked Rear View' is always going to be part of the culture, like 'Rumours' by Fleetwood Mac," says Tim Sommer, the band's A&R executive at Atlantic. "From here on in, all the band can do is make the best possible record it can make. They can't ever expect to make a record that's part of the culture again."

And to make the best album they could is exactly what the quartet tried to do. "Fairweather Johnson," while instantly recognizable as a Hootie & the Blowfish album, features music that is more complex and layered than that on "Cracked Rear View." The album shows more variety than its predecessor: the "fa-la-la" sing-along chorus of "Silly Little Pop Song"; the dense, driving "Honeyscrew"; the gorgeous, mandolin-laced "Earth Stopped Cold," which features backing vocals by Nanci Griffith; the jaunty, accordion-lined "She Crawls Away," which is about lead singer Darius Rucker's baby daughter; and "Tootie," about the death of the father of a friend of drummer Jim "Soni" Sonefeld.

Rucker's vocals are noticeably gruffer and more textured on "Fair-



weather Johnson" than on its predecessor. "I think [my voice] sounds very different on this album. I sang with a lot more confidence," he says.

The band members, who share all songwriting credits, worked on tunes individually before convening in Bermuda last May for the first of three hardcore writing and jamming sessions.

By the time the band members and producer Don Gehman left a San Francisco recording studio this winter, they had cut 21 songs, 14 of which ended up on "Fairweather Johnson." The remaining tracks will be used for B-sides, soundtracks, and compilations.

The album title comes from the band's term for a fair-weather fan of anything, whether it be the group or a sports team, and is explained in an amusing 50-second snippet on the album.

Although the band denies that the title has any sexual connotation, one retailer snorts. "It's a penis reference, no matter what they tell you, and 'Cracked Rear View' is an ass joke. I'm sure the third album will have a reference to mountains. Keep in mind that, at heart, they're frat boys."

While the band members are the last to deny that they enjoy a good time, they feel that such labeling does their material an injustice. The bouncy cheer of the mega-hit "Hold My Hand" aside, the band's lyrics are often more depressing and questioning than upbeat.

# Hootie Forms Breaking Imprint

NEW YORK—Don't expect Hootie & the Blowfish to sign the next Hootie & the Blowfish to their new Atlantic imprint, Breaking Records.

"There are enough Hootie & the Blowfish in the world; I think the world is happy with just one," says lead singer Darius Rucker with a laugh.

Instead, the Columbia, S.C.-based band plans to use Breaking Records as a gateway to a bigger audience for bands it admires (Billboard, Jan. 6).

The idea, says drummer Jim "Soni" Sonefeld, is to take acts to "the next level. Even if the next level is only 20,000 units. [It's] just to give a band that deserves a chance a little ride."

"We're not trying to be this big record label," says Rucker. "It's just more a tool for us to have a creative outlet with bands that we're interested in. We just want to sign our friends and give them an outlet to put their music out."

The band has hired John Caldwell, formerly with Atlantic and Steve Stewart Management, as VP/GM of Breaking Records. Hootie & the Blowfish manager Rusty Harmon holds the title of president.

"The only rule I've really been given

is that the purpose of the label is to develop Southern talent," says Caldwell. "[For] the initial talent base, we're focusing on the Southeast."

No bands have been signed yet, because final details with Atlantic are still being worked out. Until the contract is signed, Harmon will not discuss the financial arrangements of the deal between Atlantic and Breaking Records.

"But as soon as that's finished, we have a good idea of what we want. A&R is basically done by committee with me, Rusty, and the band," Caldwell says.

The band plans to sign acts in its own image—if not musically, then certainly ethically.

"We worked so hard coming up, so we're going to look for people who have that trait in them, who aren't going to be afraid to get on the road; people who deserve it," says Sonefeld. "I guess [Atlantic's] feeling is, hell, you really can't lose when you find someone like that, because they're going to work their asses off."



a one-album phenomenon." To that end, Azzoli says, the focus has to be on career development rather than unrealistically expecting to top the numbers of "Cracked Rear View."

"Is 'Fairweather Johnson' going to sell 12 million?" he asks. "Probably not. Who are we kidding? If you can sell a million records every time out, that's a great career. I'm more concerned with Hootie & the Blowfish six years from now."

One stratospheric-selling album may not make a career, but it does make for contract renegotiations.

"Fairweather Johnson" is the first Hootie album under a new contract negotiated between Atlantic and the band over the last 14 months. Harmon wouldn't comment on the terms of the deal other than to say, "We hope we never have to record a record anywhere else except Atlantic Records."

### HOOTIE AND THE MAN

The first single from "Fairweather Johnson" is the instantly catchy "Old Man & Me," a song reworked from the band's independent 1993 release "Kootchypop." The song goes to top 40, album rock, modern rock, and triple-A radio April 2.

Originally, the band protested its inclusion on the album. "It's a good song," says Bryan. "But once you start playing all these songs that feel new for us, a song like 'Old Man & Me' seems tired."

Despite 18 months of Hootie-saturated airwaves, top 40 programmers say they see no signs of a backlash.

"There appears to be an industry perception that maybe these guys are burning themselves out, but I wouldn't even say I feel a hint of that trend yet among our listeners," says Dan Bowen, music director at WNCI Columbus, Ohio.

"Old Man & Me" may be a litmus test, says B.J. Harris, PD at WFLZ Tampa, Fla. "If it's a monster, that will be great for the new album, but if it's a midchart stiff, it will be very hard on them. [Current single] 'Time'

Atlantic Records co-chairman/CEO Val Azzoli says he proposed the idea of an imprint to the band and Harmon last year as the group's label debut, "Cracked Rear View," roared to the top of the charts. "Here are guys that really love music. These guys are magnets for talent," he says. "It's nice to put back into the community what you take out."

Breaking has the power of WEA Distribution at its disposal, but bassist Dean Felber says, "We're not even sure we'll be going to national distribution right off the bat. We want to keep [the label] small for a while just to get used to it and feel it out."

Azzoli agrees, defining the label's duties as "Breaking Records will sign an act, record the album, and get it going. Once it starts, we'll take it over and get involved. It's absolutely their baby."

Breaking Records, which is currently staffed by Caldwell and his assistant, is located down the road from the band's Fishco headquarters in Columbia. "Eventually, we'll unite under one roof," says Caldwell. "Fishco has been growing so fast that there wasn't room for us there."

MELINDA NEWMAN

didn't do as well as the previous singles, but I don't know if it's not as good as the others or [if] four or five singles into an album, [you start] to see a backlash."

For a sagging retail economy, a new Hootie record is a good thing. "Atlantic wants to put the record out while the band is still ridiculously hot; they want to prolong the initial excitement," says John Artale, buyer for the Carnegie, Pa.-based National Record Mart chain.

In the band's hometown of Columbia, S.C., Carl Singmaster, owner of six-store Manifest Disc & Tapes, couldn't be more excited. "We're placing the biggest initial buy-in on an album that we've ever done," he says. "Quite frankly, it will be the biggest thing in the 11 years of Manifest's history. Hootie rules in South Carolina."

The retail list price of the album is \$10.98 for the cassette and \$16.98 for the CD.

While Harmon says, "There are not going to be life-size Hootie standups when you walk into a store," Azzoli

## CANADA NETWORK, CMT AGREE TO FORM WEB

(Continued from page 6)

Kantor said that the USTR will monitor the implementation of the agreement, as well as other U.S.-owned TV programming services that are distributed in Canada or seeking to be distributed there.

The new web will be called CMT: Country Music Television (Canada). It will telecast videos by Canadian artists and will be available to 6 million Canadian households.

This apparently resolves a dispute dating back to June 1994, when the CRTC barred CMT from broadcasting in Canada because it was deemed unfair competition to the Canadian-owned New Country Network. At the time, CMT had been available in Canada since 1984 and reached approximately 2 million Canadian homes.

In 1994, CMT appealed the CRT de-

says, "One big difference between 'Fairweather Johnson' and any other sophomore album is that we're going to spend more money on [promoting and advertising] this one."

### HOOTIE COMES UNPLUGGED

The band will kick off the album's release with an April 22 airing of "MTV Unplugged" that is being taped April 19 at the University of South Carolina in Columbia. Prior to the airing of "Unplugged," MTV will do a live remote from a free concert/record-release party the band is throwing in Columbia that day. There has been no discussion about releasing the "Unplugged" session as an album, according to Linda Ferrando, Atlantic Records VP of video and media.

Plans for VH1, which has supported the band to a tremendous degree, may include a promotional contest and an appearance on the station's "Duets" program, says Ferrando.

The day of the album's release, the band will appear on "Late Show With David Letterman" before heading to Europe for a six-week tour. A U.S. tour will start in July.

"International, international, international," chants Harmon, when asked what's next for the band. "We've sold 1 million records outside the U.S., and 66% of record sales in the world are from outside of America. We really want to get the world. We're doing three different world tours on the strength of 'Fairweather Johnson.'"

"We're going back to our old approach of doing things for Europe," Harmon adds. "We're playing regular 500- to 1,000-seat clubs instead of those snooty little industry showcases. When press, retailers, and programmers want to meet with us, instead of doing it in some small office, we're telling them they have to walk around a golf course with us."

Harmon hopes that the European press will be kinder to the band than the U.S. media have been. Here, the press has torn down the quartet and its music with joyful abandon.

If that's not the case, don't look for the band to roll over. "The one thing the critics can't take away from us is that they have to deal with us for as long as we want to be a band," Rucker says, with a touch of glee. "We sold 12 million records. We can make records for the rest of our lives, no matter how much they suck. You know it's true."

cision to Canada's Federal Court of Appeal, as well as to Canada's Supreme Court. Both appeals were denied.

The USTR initiated a Section 301 investigation in February 1995. In June 1995, the USTR announced that CMT and the New Country Network had reached a tentative agreement-in-principle and set a Feb. 6, 1996, deadline for the agreement to be finalized (Billboard, July 1, 1995).

When that deadline was not met, the USTR determined that Canadian broadcasting policies discriminated against U.S.-owned programming services. The USTR then set the March 7 deadline.

The parties involved issued statements emphasizing their satisfaction at resolving the issue.

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# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 261 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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	1	24	<b>MISSING</b> EVERYTHING BUT THE GIRL (ATLANTIC) 3 wks at No. 1		38	44	5	<b>LUCKY LOVE</b> ACE OF BASE (ARISTA)	
2	5	14	<b>IRONIC</b> ALANIS MORISSETTE (MAVERICK/REPRISE)		39	37	15	<b>BRAIN STEW/JADED</b> GREEN DAY (REPRISE)	
3	2	23	<b>ONE SWEET DAY</b> MARRIAH CAREY & BOYZ II MEN (COLUMBIA)		40	39	8	<b>PEACHES</b> THE PRESIDENTS OF THE UNITED STATES OF AMERICA (COLUMBIA)	
4	7	7	<b>ALWAYS BE MY BABY</b> MARRIAH CAREY (COLUMBIA)		41	40	6	<b>BIG ME</b> FOO FIGHTERS (ROS/WELL/CAPITOL)	
5	6	15	<b>NOBODY KNOWS</b> THE TONY RICH PROJECT (LAFACE/ARISTA)		42	42	16	<b>JUST A GIRL</b> NO DOUBT (TRAUMA/INTERSCOPE)	
6	3	32	<b>NAME</b> GOO GOO DOLLS (METAL BLADE/WARNER BROS.)		43	51	5	<b>CHAMPAGNE SUPERNOVA</b> OASIS (EPIC)	
7	4	20	<b>TIME</b> HOOTIE & THE BLOWFISH (ATLANTIC)		44	53	3	<b>EVERYTHING FALLS APART</b> DOG'S EYE VIEW (COLUMBIA)	
8	9	24	<b>ONE OF US</b> JOAN OSBORNE (BLUE GORILLA/MERCURY)		45	45	21	<b>SET U FREE</b> PLANET SOUL (STRICTLY RHYTHM)	
9	8	16	<b>SITTIN' UP IN MY ROOM</b> BRANDY (ARISTA)		46	46	17	<b>CUMBERSOME</b> SEVEN MARY THREE (MAMMOTH/ATLANTIC)	
10	10	19	<b>1979</b> SMASHING PUMPKINS (VIRGIN)		47	43	21	<b>YOU'LL SEE</b> MADONNA (MAVERICK/WARNER BROS.)	
11	15	8	<b>FOLLOW YOU DOWN</b> GIN BLOSSOMS (A&M)		48	54	4	<b>LADY</b> D'ANGELO (EMI)	
12	11	18	<b>WONDERWALL</b> OASIS (EPIC)		49	48	6	<b>DOWN LOW (NOBODY HAS TO KNOW)</b> R. KELLY FEATURING RONALD ISLEY (JIVE)	
13	36	3	<b>BECAUSE YOU LOVED ME</b> CELINE DION (550 MUSIC)		50	49	8	<b>AEROPLANE</b> RED HOT CHILI PEPPERS (WARNER BROS.)	
14	13	20	<b>BE MY LOVER</b> LA BOUCHE (RCA)		51	50	9	<b>DOIN IT</b> LL COOL J (DEF JAM/RAL/ISLAND)	
15	14	18	<b>WONDER</b> NATALIE MERCHANT (ELEKTRA/EEG)		52	47	12	<b>NAKED</b> GOO GOO DOLLS (METAL BLADE/WARNER BROS.)	
16	12	19	<b>THE WORLD I KNOW</b> COLLECTIVE SOUL (ATLANTIC)		53	70	2	<b>1, 2, 3, 4 (SUMPIN' NEW)</b> COOLIO (TOMMY BOY)	
17	18	9	<b>CLOSER TO FREE</b> BOOEANS (SLASH/REPRISE)		54	58	31	<b>GANGSTA'S PARADISE</b> COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)	
18	16	26	<b>BREAKFAST AT TIFFANY'S</b> DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)		55	57	6	<b>OH VIRGINIA</b> BLESS'D UNION OF SOULS (EMI)	
19	20	10	<b>CALIFORNIA LOVE</b> 2 PAC (FEAT. DR. DRE AND R. TRAUTMAN) (DEATH ROW/INTERSCOPE)		56	66	4	<b>MACHINEHEAD</b> BUSH (TRAUMA/INTERSCOPE)	
20	23	12	<b>NOT GON' CRY</b> MARY J. BLIGE (ARISTA)		57	55	13	<b>SATELLITE</b> DAVE MATTHEWS BAND (RCA)	
21	19	37	<b>AS I LAY ME DOWN</b> SOPHIE B. HAWKINS (COLUMBIA)		58	60	6	<b>ONLY HAPPY WHEN IT RAINS</b> GARBARGE (ALMD SOUNDS/GEFFEN)	
22	21	22	<b>HOOK</b> BLUES TRAVELER (A&M)		59	62	9	<b>HEAVEN BESIDE YOU</b> ALICE IN CHAINS (COLUMBIA)	
23	22	12	<b>I WANT TO COME OVER</b> MELISSA ETHERIDGE (ISLAND)		60	63	3	<b>ZERO</b> SMASHING PUMPKINS (VIRGIN)	
24	17	21	<b>EXHALE (SHOOP SHOOP)</b> WHITNEY HOUSTON (ARISTA)		61	61	5	<b>ALL THE THINGS (YOUR MAN WON'T DO)</b> JOE (ISLAND)	
25	25	15	<b>DON'T CRY</b> SEAL (ZTT/WARNER BROS.)		62	52	23	<b>NATURAL ONE</b> FOLK IMPLOSION (LONDON/ISLAND)	
26	26	24	<b>ANYTHING</b> 3T (MJJ/550 MUSIC)		63	67	2	<b>INSENSITIVE</b> JANN ARDEN (A&M)	
27	24	30	<b>TELL ME</b> GROOVE THEORY (EPIC)		64	59	13	<b>NO ONE ELSE</b> TOTAL (BAD BOY/ARISTA)	
28	41	3	<b>KILLING ME SOFTLY</b> FUGEES (RUFFHOUSE/COLUMBIA)		65	56	24	<b>DIGGIN' ON YOU</b> TLC (LAFACE/ARISTA)	
29	27	34	<b>TIL I HEAR IT FROM YOU</b> GIN BLOSSOMS (A&M)		66	65	4	<b>WHAT DO I HAVE TO DO?</b> STABBING WESTWARD (COLUMBIA)	
30	32	9	<b>FEELS SO GOOD (SHOW ME YOUR LOVE)</b> LINA SANTIAGO (GROOVE NATION/UNIVERSAL)		67	73	4	<b>WHO DO U LOVE</b> DEBORAH COX (ARISTA)	
31	29	21	<b>HEY LOVER</b> LL COOL J (DEF JAM/RAL/ISLAND)		68	75	4	<b>FU-GEE-LA</b> FUGEES (RUFFHOUSE/COLUMBIA)	
32	30	15	<b>SANTA MONICA (WATCH THE WORLD DIE)</b> EVERCLEAR (TIM KERR/CAPITOL)		69	—	1	<b>RELEASE ME</b> ANGELINA (UPSTAIRS)	
33	—	1	<b>BIG BANG BABY</b> STONE TEMPLE PILOTS (ATLANTIC)		70	64	16	<b>I GOT ID</b> PEARL JAM (EPIC)	
34	35	19	<b>GLYCERINE</b> BUSH (TRAUMA/INTERSCOPE)		71	72	2	<b>SO FAR AWAY</b> ROD STEWART (LAVA/ATLANTIC)	
35	34	19	<b>BEFORE YOU WALK OUT OF MY LIFE</b> MONICA (ROWDY/ARISTA)		72	74	2	<b>RENEE</b> LOST BOYZ (ISLAND)	
36	33	11	<b>IN THE MEANTIME</b> SPACEHOG (HIFI/SIRE/EEG)		73	—	1	<b>COUNT ON ME</b> WHITNEY HOUSTON & CECE WINANS (ARISTA)	
37	38	5	<b>ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY)</b> SOPHIE B. HAWKINS (COLUMBIA)		74	71	2	<b>KEEP TRYIN'</b> GROOVE THEORY (EPIC)	
					75	69	6	<b>CAUGHT A LITE SNEEZE</b> TORI AMOS (ATLANTIC)	

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

## HOT 100 RECURRENT AIRPLAY

1	1	4	<b>KISS FROM A ROSE</b> SEAL (ZTT/SIRE/WARNER BROS.)	14	13	4	<b>HAND IN MY POCKET</b> ALANIS MORISSETTE (MAVERICK/WARNER BROS.)
2	3	2	<b>ONLY WANNA BE WITH YOU</b> HOOTIE & THE BLOWFISH (ATLANTIC)	15	11	12	<b>I CAN LOVE YOU LIKE THAT</b> ALL-4-ONE (BLITZZ/ATLANTIC)
3	5	4	<b>RUN-AROUND</b> BLUES TRAVELER (A&M)	16	14	2	<b>DREAMING OF YOU</b> SELENA (EMI LATIN/EMI)
4	2	2	<b>ROLL TO ME</b> DOL AMITRI (A&M)	17	15	10	<b>COME DOWN</b> BUSH (TRAUMA/INTERSCOPE)
5	4	3	<b>BACK FOR GOOD</b> TAKE THAT (ARISTA)	18	17	38	<b>YOU GOTTA BE</b> DES'REE (550 MUSIC)
6	—	1	<b>FANTASY</b> MARRIAH CAREY (COLUMBIA)	19	18	23	<b>I KNOW</b> DIONNE FARRIS (COLUMBIA)
7	—	1	<b>BLESSED</b> ELTON JOHN (ROCKET/ISLAND)	20	16	6	<b>POSSUM KINGDOM</b> TOADIES (INTERSCOPE)
8	6	3	<b>CARNIVAL</b> NATALIE MERCHANT (ELEKTRA/EEG)	21	19	38	<b>ANOTHER NIGHT</b> REAL MCCOY (ARISTA)
9	7	8	<b>WATERFALLS</b> TLC (LAFACE/ARISTA)	22	21	32	<b>IN THE HOUSE OF STONE AND LIGHT</b> MARTIN PAGE (MERCURY)
10	8	7	<b>DECEMBER</b> COLLECTIVE SOUL (ATLANTIC)	23	20	9	<b>YOU OUGHTA KNOW</b> ALANIS MORISSETTE (MAVERICK/WARNER BROS.)
11	9	4	<b>RUNAWAY</b> JANET JACKSON (A&M)	24	22	51	<b>ALL I WANNA DO</b> SHERYL CROW (A&M)
12	10	4	<b>GOOD INTENTIONS</b> TODD THE WET SPROCKET (COLUMBIA/REPRISE)	25	—	27	<b>THIS IS HOW WE DO IT</b> MONTPELL JORDAN (PMP/RAL/ISLAND)
13	12	6	<b>I'LL BE THERE FOR YOU</b> THE REMBRANDTS (EASTWEST/EEG)				

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

## HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 1, 2, 3, 4 (SUMPIN' NEW) (T-Boy, ASCAP/Boo Daddy, ASCAP/Screen Gems-EMI, BMI) HL
  - 1979 (Chrysalis, BMI/Cinderful, BMI) WBM
  - 5 O'CLOCK (ARALC, ASCAP/Deez Nutz, ASCAP)
  - AIN'T NOBODY (Copyright Control)
  - AIN'T NO PLAYA (Find-A-Way, ASCAP/Rag Top, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI/Anthony Forte, BMI)
  - ALL CRIED OUT (Mokjumbi, BMI/Williston, BMI/Zomba, BMI) WBM
  - ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...) (Fade 2 Black, ASCAP/Tallest Tree, ASCAP/Urban Agenda, ASCAP/PolyGram Int'l, ASCAP)
  - ANYTHING (To The Tee, BMI)
  - AS I LAY ME DOWN (Night Rainbow, ASCAP/Broken Plate, ASCAP) HL
  - BEAUTIFUL LIFE (Mega, BMI/Careers-BMG, BMI) HL
  - BECAUSE YOU LOVED ME (FROM UP CLOSE & PERSONAL) (Realsongs, ASCAP) WBM
  - BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (Almo, ASCAP/Sailandra, ASCAP/EMI Casadilla, BMI/EMI Blackwood, BMI/EMI April, ASCAP/D.A.R.P., ASCAP/Nuthouse, ASCAP/WB, ASCAP) WBM/HL
  - BE MY LOVER (FMP, GEMA/Edition Beam, GEMA/Warner-Tamerlane, BMI/Neue Well, GEMA/Mel Thornton, GEMA/Lane McCray, GEMA) WBM
  - BEWARE OF MY CREW (FROM A THIN LINE BETWEEN LOVE AND HATE) (Doggy Style, BMI/Saja, BMI/Songs Of Lastrada, BMI/WB, ASCAP/Suge, ASCAP/Snoop Doggy Dog, ASCAP)
  - BREAKFAST AT TIFFANY'S (Deep Blue Something, ASCAP/WB, ASCAP/Lorene, Lorene, ASCAP) WBM
  - BULLET WITH BUTTERFLY WINGS (Chrysalis, BMI/Cinderful, BMI) WBM
  - CAN'T BE WASTING MY TIME (FROM DON'T BE A MENACE...) (Mass Avenue, BMI/Motown, BMI/PolyGram Int'l, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP/Mr. Sex, ASCAP/EMI April, ASCAP) HL
  - CAN'T GET YOU OFF MY MIND (Miss Bessie, ASCAP)
  - CAUGHT A LITE SNEEZE (Sword And Stone, ASCAP)
  - CELEBRATION/TAKE YOUR CHANCE (LR, BMI)
  - CLOSER TO FREE (FROM PARTY OF FIVE) (Ula-Mann, ASCAP)
  - C'MON 'N RIDE IT (THE TRAIN) (Ceejai, BMI/Savette, BMI/Unichappell, BMI) HL
  - COUNT ON ME (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI/Nippy, ASCAP/Auriana, ASCAP)
  - CUMBERSOME (7 Mary 3, BMI/EMI Blackwood, BMI) HL
  - DIGGIN' ON YOU (Ecaf, BMI/Sony/ATV Songs, BMI) HL
  - DOIN IT (LL Cool J, ASCAP/Def Jam, ASCAP/Sadyah, BMI)
  - DON'T CRY (SPZ, BMI)
  - DOWN LOW (NOBODY HAS TO KNOW) (Zomba, BMI/R. Kelly, BMI) WBM
  - DO YOU WANT TO (Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
  - ESA NENA LINDA (AACI, ASCAP/Cynthia, ASCAP/Fatso, ASCAP)
  - EVER SINCE YOU WENT AWAY (Nature Boy, ASCAP/Taylor's Dad, BMI/Beautiful Mess, BMI/Fatzi, BMI)
  - EVERYDAY & EVERYNIGHT (Funkmaster Flex, BMI/M. Bryant, BMI)
  - EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM/HL
  - FEELS SO GOOD (SHOW ME YOUR LDVE) (Cynthia, ASCAP/Fatso, ASCAP/WB, ASCAP)
  - FIREWATER/ENVY (Joseph Cartagena, ASCAP/Maurkeens, ASCAP/EMI April, BMI/Wu-Tang, ASCAP/Soul Clap, ASCAP) HL
  - FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU (Bonneville Salt Flats, ASCAP/Rutle Corp, ASCAP/Warner Bros., ASCAP/Amalgamated Consolidated, ASCAP/Bug, BMI/New Regency, BMI/New Enterprises, BMI/You Sound Bitter, BMI) WBM
  - FU-GEE-LA (Tete San Ko, ASCAP/Sony, ASCAP/Obverse Creation, ASCAP/McNella, ASCAP/Midnight Magnet, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP) HL
  - FUNKORAMA (Zomba, ASCAP)
  - GANGSTA'S PARADISE (FROM DANGEROUS MINDS) (T-Boy, ASCAP/O/B/O Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Madcastle, BMI) HL/WBM
  - GET MONEY (Big Poppa, ASCAP/Undeas, BMI/EZ Elope, ASCAP/AFI, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/WB, ASCAP) HL
  - GIVE ME...A REASON (Yabata, BMI)
  - GLYCERINE (Mad Dog Winston, BMI/Warner-Tamerlane, BMI/Truly Soothing Elevator, ASCAP) WBM
  - HAVE I NEVER (Ecaf, BMI/Sony/ATV Songs, BMI/ATV, BMI)
  - HEY LOVER (Rodsongs, ASCAP/LL Cool J, ASCAP/Almo, ASCAP) WBM
  - HIGH AND DRY (Warner Chappell, ASCAP) WBM
  - HOOK (Blues Traveler, BMI/Irving, BMI) WBM
  - I GOT ID/LONG ROAD (Innocent Bystander, ASCAP)
  - INSENSITIVE (PolyGram, BMI/Frankly Shirley, BMI/PolyGram Int'l, BMI) HL
  - IRONIC (MCA, BMI/Vanhurst Place, ASCAP) HL
  - IT MATTERS TO ME (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WBM/HL
  - I WANT TO COME OVER (MLE, ASCAP/Almo, ASCAP) WBM
  - I WILL REMEMBER YOU (FROM THE BROTHERS McMULLEN) (Sony/ATV Songs, BMI/Tyde, BMI/Seamus Egan, ASCAP/Dave Merenda, ASCAP/Fox Film, BMI/TCF, ASCAP) HL/WBM
  - I WILL SURVIVE (PolyGram Int'l, BMI/Perren-Vibes, ASCAP) HL
  - JESUS TO A CHILD (Dick Leahy, ASCAP/Chappell & Co., ASCAP) WBM/HL
  - JUST A GIRL (Knock Yourself Out, ASCAP/WB, ASCAP/Interscope, ASCAP) WBM
  - KEEP ON, KEEPIN' ON (FROM SUNSET PARK) (So Def, ASCAP/EMI April, ASCAP/Brooklyn Based, ASCAP/Top Billin', ASCAP/Mijac, BMI/Warner-Tamerlane, BMI) HL/WBM
  - KEEP TRYIN' (Eliza's Voice, ASCAP/Groove 78, ASCAP/Almo, ASCAP/Jizop, BMI/Sony, ASCAP) HL/WBM
  - LADY (Ah-choo, ASCAP/12:00 AM, ASCAP/Rhythm Sons, ASCAP/PolyGram Int'l, ASCAP) HL
  - LA FAMILIA (A.L.T., BMI/Too Brown, Too Down, BMI/Lauren Loves My Music, ASCAP/EMI Virgin, BMI)
  - LEFLAUR LEFLAH ESKHUSHA (Baby Paul, BMI/Mr. Maldu, ASCAP/Doughout, ASCAP/Strangleman, ASCAP)
  - LET'S PLAY HOUSE (Suge, ASCAP/Emoni's, ASCAP/WB, ASCAP/Snoop Doggy Dog, ASCAP)
  - LET YOUR SOUL BE YOUR PILOT (Magnetic, PRS/Regatta, BMI/Irving, BMI) HL
  - LUCKY LOVE (Megason/Jerk Awake, ASCAP/EMI) HL
  - MISSING (Sony/ATV Tree, BMI) HL
  - NAME (Scrap Metal, BMI/Metal Blade, BMI/EMI Virgin, BMI/EMI April, ASCAP/Full Volume, BMI) HL
  - NATURAL ONE (FROM KIDS) (Loobiceore Endless Soft Hits, BMI/Bliss WG, BMI)
  - NOBODY KNOWS (Joe Shade, BMI/Stiff Shirt,

# 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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	5	3	<b>BECAUSE YOU LOVED ME</b> CELINE DION (550 MUSIC) 1 wk at No. 1		38	41	5	<b>A THIN LINE BETWEEN LOVE &amp; HATE</b> H-TOWN (JAC-MAC/WARNER BROS.)	
2	1	8	<b>NOT GON' CRY</b> MARY J. BLIGE (ARISTA)		39	35	15	<b>WE GOT IT</b> IMMATURE (FEATURING SMOOTH) (MCA)	
3	2	4	<b>DOWN LOW (NOBODY HAS TO KNOW)</b> R. KELLY FEATURING RONALD ISLEY (JIVE)		40	46	2	<b>KEEP ON, KEEPIN' ON</b> MC LYTE FEATURING XSCAPE (FLAVOR UNIT/EASTWEST/EEG)	
4	3	13	<b>SITTIN' UP IN MY ROOM</b> BRANDY (ARISTA)		41	39	19	<b>DIGGIN' ON YOU</b> TLC (LAFACE/ARISTA)	
5	—	1	<b>REAL LOVE</b> THE BEATLES (APPLE/CAPITOL)		42	38	9	<b>CUMBERSOME</b> SEVEN MARY THREE (MAMMOTH/ATLANTIC)	
6	6	13	<b>NOBODY KNOWS</b> THE TONY RICH PROJECT (LAFACE/ARISTA)		43	49	3	<b>5 O'CLOCK</b> NONCHALANT (MCA)	
7	7	3	<b>LADY</b> D'ANGELO (EMI)		44	34	18	<b>MISSING</b> EVERYTHING BUT THE GIRL (ATLANTIC)	
8	4	17	<b>ONE SWEET DAY</b> MARRIAH CAREY & BOYZ II MEN (COLUMBIA)		45	42	8	<b>STAYIN' ALIVE</b> N-TRANCE (RADIKAL/AVEX-CRIKQUE)	
9	11	7	<b>ALL THE THINGS (YOUR MAN WON'T DO)</b> JOE (ISLAND)		46	48	29	<b>MACARENA (BAYSIDE BOYS MIX)</b> LOS DEL RIO (RCA)	
10	22	3	<b>1, 2, 3, 4 (SUMPIN' NEW)</b> COOLIO (TOMMY BOY)		47	43	9	<b>FEELS SO GOOD (SHOW ME YOUR LOVE)</b> LINA SANTIAGO (GROOVE NATION/UNIVERSAL)	
11	18	3	<b>DOIN IT</b> LL COOL J (DEF JAM/RAL/ISLAND)		48	40	12	<b>LET'S PLAY HOUSE</b> THA GOOD POUND FEAT. MICHELLE (DEATH ROW/INTERSCOPE/PRIORITY)	
12	12	2	<b>WOO-HAH!! GOT YOU ALL IN CHECK</b> BUSTA RHYMES (FLIPMODE/ELEKTRA/EEG)		49	47	16	<b>YOU'LL SEE</b> MADONNA (SIRE/WARNER BROS.)	
13	14	32	<b>GANGSTA'S PARADISE</b> COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)		50	45	25	<b>BREAKFAST AT TIFFANY'S</b> DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)	
14	9	16	<b>ONE OF US</b> JOAN OSBORNE (BLUE GORILLA/MERCURY)		51	55	4	<b>LUCKY LOVE</b> ACE OF BASE (ARISTA)	
15	10	15	<b>NO ONE ELSE</b> TOTAL (BAD BOY/ARISTA)		52	50	20	<b>LOVE U 4 LIFE</b> JOCELI (UPTOWN/MCA)	
16	16	7	<b>WHO DO U LOVE</b> DEBORAH COX (ARISTA)		53	44	13	<b>NATURAL ONE</b> FOLK IMPLOSION (LONDON/ISLAND)	
17	20	5	<b>I WILL SURVIVE</b> CHANTAY SAVAGE (RCA)		54	53	6	<b>FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU</b> GIN BLOSSOMS (A&M)	
18	—	1	<b>COUNT ON ME</b> WHITNEY HOUSTON & CECE WINANS (ARISTA)		55	56	6	<b>CAN'T BE WASTING MY TIME</b> MONA LISA FEAT. LOST BOYZ (ISLAND)	
19	8	5	<b>JESUS TO A CHILD</b> GEORGE MICHAEL (DREAMWORKS/GEFFEN)		56	51	9	<b>GLYCERINE</b> BUSH (TRAUMA/INTERSCOPE)	
20	21	9	<b>FU-GEE-LA</b> FUGEES (RUFFHOUSE/COLUMBIA)		57	52	20	<b>BULLET WITH BUTTERFLY WINGS</b> SMASHING PUMPKINS (VIRGIN)	
21	23	24	<b>ANYTHING</b> 3T (MJJ/550 MUSIC)		58	66	2	<b>STAIRWAY TO HEAVEN</b> PURE SOUL (STEP SUN/INTERSCOPE)	
22	13	18	<b>BE MY LOVER</b> LA BOUCHE (RCA)		59	—	1	<b>JUST A GIRL</b> NO DOUBT (TRAUMA/INTERSCOPE)	
23	19	7	<b>GET MONEY</b> JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)		60	69	2	<b>PHYSICAL FUNK</b> DOMINO (OUTBURST/RAL/ISLAND)	
24	31	2	<b>IRONIC</b>						

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	5	36	3	*** No. 1 *** BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL") D.FOSTER (D. WARREN)	◆ CELINE DION (C) (D) 550 MUSIC 78237	1
2	4	4	15	NOBODY KNOWS T.RICH (J.RICH), D.DUBOSE	◆ THE TONY RICH PROJECT (C) (D) (M) (T) LAFACE 2-4115/ARISTA	2
3	2	2	13	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ BRANDY (C) (D) (M) (T) (V) (X) ARISTA 1-2929	2
4	3	3	9	NOT GON' CRY (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ MARY J. BLIGE (C) (D) (T) (V) ARISTA 1-2957	2
5	1	1	17	ONE SWEET DAY W.AFANASIEFF, M.CAREY (M.CAREY, M.MCCARY, N.MORRIS, W.MORRIS, S.STOCKMAN, W.AFANASIEFF)	◆ MARIAH CAREY & BOYZ II MEN (C) (D) (M) (T) (V) (X) COLUMBIA 78074	1
6	7	10	4	DOWN LOW (NOBODY HAS TO KNOW) R.KELLY (R.KELLY)	◆ R. KELLY FEAT. RONALD ISLEY (C) (D) (M) (T) (V) (X) JIVE 42373	6
7	11	—	2	IRONIC G.BALLARD (A.MORISSETTE, G.BALLARD)	◆ ALANIS MORISSETTE (C) (D) (V) (X) MAVERICK 17698/REPRISE	7
8	6	5	33	MISSING B.WATT, T.THORN, J.COXON (T.THORN, B.WATT)	◆ EVERYTHING BUT THE GIRL (C) (T) (X) ATLANTIC 87124	2
9	9	9	7	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU J.HAMPTON, GIN BLOSSOMS (J.VALENZUELA, R.WILSON, M.CRENSHAW, S.JOHNSON, B.LEEN, P.RHODES)	◆ GIN BLOSSOMS (C) (D) (M) (T) (V) (X) A&M 581380	9
10	8	7	16	ONE OF US R.CHERTOFF (E.BAZILIAN)	◆ JOAN OSBORNE (C) (D) (X) BLUE GORILLA 852368/MERCURY	4
11	NEW	—	1	*** Hot Shot Debut *** REAL LOVE J.LYNE, J.LENNON, P.MCCARTNEY, G.HARRISON, R.STARR (J.LENNON)	◆ THE BEATLES (C) (V) (X) APPLE 58544/CAPITOL	11
12	15	20	4	LADY D'ANGELO, R.SAADIQ (D'ANGELO, R.SAADIQ)	◆ D'ANGELO (C) (D) (M) (T) (V) (X) MCA 55043	12
13	13	13	7	1979 FLOOD, A.MOULDER, B.CORGAN (B.CORGAN)	◆ SMASHING PUMPKINS (C) (D) VIRGIN 38534	13
14	10	6	20	BE MY LOVER A.BRENNER, G.A.SARAF (G.A.SARAF, A.BRENNER, M.THORNTON, L.MCCRAY)	◆ LA BOUCHE (C) (D) (T) (X) RCA 64446	6
15	12	8	9	WONDERWALL O.MORRIS, N.GALLAGHER (N.GALLAGHER)	◆ OASIS (C) (V) (X) EPIC 78216	8
16	18	15	25	ANYTHING 3T (T.JACKSON, T.JACKSON, T.JACKSON)	◆ 3T (C) (D) (T) MJJ 77913/550 MUSIC	15
17	25	26	7	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...") JOE, J.THOMPSON (JOE, J.THOMPSON, M.WILLIAMS)	◆ JOE (C) (D) (V) ISLAND 854530	17
18	14	11	18	EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 1-2885	1
19	35	68	3	1,2,3,4 (SUMPIN' NEW) J.CARTER, F.OISON IVEY (A.IVEY, JR., A.SEAR)	◆ COOLIO (C) (D) (T) TOMMY BOY 7721	19
20	28	28	3	DOIN IT R.SMITH, ILL COOL, J.B.R.SMITH	◆ LL COOL J (C) (D) (T) (V) DEF JAM/RAL 576120/ISLAND	20
21	17	18	20	TIME D.GEHMAN (M.BRYAN, D.FELBER, D.RUCKER, J.SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) (V) (X) ATLANTIC 87095	14
22	16	16	24	NAME L.GIORDANO (J.RZEZNIK)	◆ GOO GOO DOLLS (C) METAL BLADE 17758/WARNER BROS.	5
23	24	24	6	I WANT TO COME OVER H.PADGHAM, M.ETHERIDGE (M.ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (D) (V) ISLAND 854528	23
24	27	27	32	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") D.RASHEED (A.IVEY, JR., L.SANDERS, D.RASHEED, S.WONDER)	◆ COOLIO FEAT. L.V. (C) (D) (V) MCA SOUNDTRACKS 55104/MCA	1
25	30	30	8	WHO DO U LOVE L.CAMPBELL (L.L.CAMPBELL II, V.BENFORD)	◆ DEBORAH COX (C) (D) (M) (T) (V) (X) ARISTA 1-2950	25
26	21	19	19	THE WORLD I KNOW E.ROLAND, M.SERLETIC (E.ROLAND, R.CHILDRESS)	◆ COLLECTIVE SOUL (C) (D) (V) ATLANTIC 87088	19
27	32	86	3	*** Greatest Gainer/Airplay *** WOO-HA!! GOT YOU ALL IN CHECK R.SMITH (T.SMITH, R.SMITH)	◆ RUSTA RHYMES (C) (M) (T) (X) FLIPMODE/ELEKTRA 64335/EEG	27
28	26	21	16	WONDER N.MERCHANT (N.MERCHANT)	◆ NATALIE MERCHANT (C) (D) ELEKTRA 64376/EEG	21
29	19	14	23	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT S.OULSHOCK, KARLIN, D.AUSTIN, C.WOLFE (A.MARTIN, C.SCHACK, K.KARLIN, D.AUSTIN, C.WOLFE)	◆ MONICA (C) (D) (M) (T) (V) ROWDY 3-5052/ARISTA	7
30	22	29	15	NO ONE ELSE J.OLIVIER, S.COMBS (J.C.OLIVIER, S.COMBS, T.ROBINSON, DA BRAT)	◆ TOTAL (C) (D) (M) (T) (V) (X) BAD BOY 7-9042/ARISTA	22
31	29	25	32	BREAKFAST AT TIFFANY'S D.CASTELL (T.PIPES)	◆ DEEP BLUE SOMETHING (C) RAINMAKER 98138/INTERSCOPE	5
32	NEW	—	1	COUNT ON ME (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE, W.HOUSTON, M.HOUSTON)	◆ WHITNEY HOUSTON & CECE WINANS (C) (D) (M) (T) (V) (X) ARISTA 1-2976	32
33	33	35	3	CLOSER TO FREE (FROM "PARTY OF FIVE") BODEANS (LANAN, NEUMANN)	◆ BODEANS (C) (D) (V) SLASH 17674/REPRISE	33
34	23	17	19	HEY LOVER RED HOT LOVER TONE (R.TEMPERTON, LL COOL J)	◆ LL COOL J (C) (D) (M) (T) (V) DEF JAM/RAL 577494/ISLAND	3
35	37	47	3	*** Greatest Gainer/Sales *** PEACHES C.UNO, C.BALLEW, D.DEDERER (C.BALLEW, PRESIDENTS OF THE UNITED STATES OF AMERICA)	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA (C) (X) COLUMBIA 78254	35
36	36	31	13	FU-GEE-LE-A S.REMI (N.JEAN, S.MICHEL, L.HILL, A.MCGRIER, T.MARIE, S.GIBBS)	◆ FUGEES (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	31
37	40	54	6	I WILL SURVIVE S.HURLEY (D.FEKARI, F.J.PERREN)	◆ CHANTAY SAVAGE (C) (D) (T) (X) RCA 64492	37
38	34	23	25	HOOK S.THOMPSON, M.BARBIERO (J.POPPER)	◆ BLUES TRAVELER (C) (V) (X) A&M 581176	23
39	20	12	5	JESUS TO A CHILD G.MICHAEL (G.MICHAEL)	◆ GEORGE MICHAEL (C) (D) (V) DREAMWORKS 59000/GEFFEN	7
40	31	22	16	TONITE'S THE NIGHT J.DUPRI (J.DUPRI, R.PARKER, K.HARRISON, I.CRUM, R.AIKENS, R.NEAL, C.SATCHELL)	◆ KRIS KROSS (C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	12
41	41	41	9	FEELS SO GOOD (SHOW ME YOUR LOVE) J.C. LOPEZ (DJ JUANITO)	◆ LINA SANTIAGO (C) (D) (T) (X) GROOVE NATION 56004/UNIVERSAL	41
42	38	37	6	DON'T CRY T.HORN (SEAL)	◆ SEAL (C) (D) (V) (X) ZTT 17708/WARNER BROS.	33
43	39	34	23	SET U FREE G.ACOSTA (N.RENEE)	◆ PLANET SOUL (C) (T) (X) STRICTLY RHYTHM 12362	26
44	46	53	5	LUCKY LOVE D.POP, M.MARTIN, JOKER (JOKER, B.STEINBERG)	◆ ACE OF BASE (C) (D) (M) (T) (V) (X) ARISTA 1-2979	44
45	43	38	7	GET MONEY EZ.ELITE (THE NOTORIOUS B.I.G., LITTLE NIM, L.FORTER, B.BEDFORD, R.AYERS, S.STRIPLIN)	◆ JUNIOR M.A.F.I.A. FEATURING THE NOTORIOUS B.I.G. (C) (T) UNDEAS'D/G BEAT 98087/ATLANTIC	30
46	45	32	9	GLYCERINE C.LANGER, A.WINSTANLEY, BUSH (G.ROSSDALE)	◆ BUSH (C) TRAUMA 98088/INTERSCOPE	28
47	42	33	31	TELL ME B.P.WILSON (B.WILSON, A.LARRIEUX, D.BROWN)	◆ GROOVE THEORY (C) (D) (T) (X) EPIC 77961	5
48	48	39	10	CUMBERSOME J.ROSS, J.POLLOCK, T.MORRIS (J.ROSS, J.POLLOCK)	◆ SEVEN MARY THREE (C) (D) MAMMOTH 98111/ATLANTIC	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
49	44	46	43	AS I LAY ME DOWN S.LIPSON (S.B.HAWKINS)	◆ SOPHIE B. HAWKINS (C) (D) COLUMBIA 77801	6
50	50	63	3	DO YOU WANT TO D.SIMMONS (D.SIMMONS)	◆ XSCAPE (C) (T) (X) SO SO DEF 78263/COLUMBIA	50
51	56	51	15	JUST A GIRL M.WILDER (G.STEFANI, T.DUMONT)	◆ NO DOUBT (C) TRAUMA 98116/INTERSCOPE	51
52	52	56	4	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) S.LIPSON (S.B.HAWKINS)	◆ SOPHIE B. HAWKINS (C) (D) COLUMBIA 78177	52
53	51	45	19	DIGGIN' ON YOU BABYFACE (BABYFACE)	◆ TLC (C) (D) (M) (T) (X) LAFACE 2-4119/ARISTA	5
54	49	40	16	YOU'LL SEE MADONNA, D.FOSTER (MADONNA, D.FOSTER)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17719/WARNER BROS.	6
55	57	50	12	WHERE DO U WANT ME TO PUT IT J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS, M.HORTON)	◆ SOLO (C) (D) (T) (V) (X) PERSPECTIVE 587512/A&M	50
56	54	43	16	NATURAL ONE (FROM "KIDS") W.GAGEL (L.BARLOW, J.DAVIS, W.GAGEL)	◆ FOLK IMPLOSION (C) (D) LONDON 850430/ISLAND	29
57	63	71	7	INSENSITIVE E.CHERNEY (A.LOREE)	◆ JANN ARDEN (C) (X) A&M 581274	57
58	58	52	16	WE GOT IT C.STOKES, S.MATHER (C.STOKES, S.MATHER, J.CARTER, A.TOUSSAINT)	◆ IMMATURE (FEATURING SMOOTH) (C) (D) (T) MCA 55148	37
59	62	—	2	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") J.DUPRI (J.DUPRI, MC LYTE, M.JACKSON)	◆ MC LYTE FEAT. XSCAPE (C) (T) FLAVOR UNITY/EASTWEST 64302/EEG	59
60	55	44	16	SOON AS I GET HOME C.THOMPSON, S.COMBS (F.EVANS, C.THOMPSON, S.COMBS)	◆ FAITH EVANS (C) (D) (M) (T) (X) BAD BOY 7-9040/ARISTA	21
61	59	55	11	VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") S.STOCKMAN (S.STOCKMAN)	◆ SHAWN STOCKMAN (C) (D) (X) POLYDOR 580962/A&M	45
62	73	75	6	A THIN LINE BETWEEN LOVE & HATE R.TROUTMAN (R.POINDEXTER, R.POINDEXTER, J.MEMBERS)	◆ H-TOWN (C) (D) JAC-MAC 17699/WARNER BROS.	62
63	71	79	4	5 O'CLOCK BAM, LONNIE, KAPIN (D.STATEN, SR., A.SIMMONS, JR., K.L.FERGUSON, JR., R.DILL, A.HARRISON)	◆ NONCHALANT (C) (T) MCA 55075	63
64	64	64	7	KEEP TRYIN' B.P.WILSON (B.WILSON, A.LARRIEUX, L.LARRIEUX)	◆ GROOVE THEORY (C) (D) (T) EPIC 78197	64
65	69	74	3	ONLY HAPPY WHEN IT RAINS GARBAGE (GARBAGE)	◆ GARBAGE (C) ALMO SOUNDS 89002/GEFFEN	65
66	61	59	14	I GOT ID/LONG ROAD B.O'BRIEN (E.VEDDER)	◆ PEARL JAM (D) (V) EPIC 78199*	7
67	66	58	20	BULLET WITH BUTTERFLY WINGS FLOOD, A.MOULDER, B.CORGAN (B.CORGAN)	◆ SMASHING PUMPKINS (C) (D) VIRGIN 38522	22
68	68	62	10	STAYIN' ALIVE K.O'TOOLE, D.LONGWORTH (R.GIBB, B.GIBB, M.GIBB, R.LYTE)	◆ N-TRANCE (C) (T) (X) RADIKAL 15562/AVEX-CRITIQUE	62
69	65	65	6	CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE...") BUTNICKED TIM DAWG, MR.SEX (A.ANTONIA, A.EVANS, J.AUSTIN, T.PATTERSON, G.DUNCAN, LOST BOYZ, C.MARTIN)	◆ MONA LISA FEAT. LOST BOYZ (C) (D) (T) (V) ISLAND 854538	65
70	60	60	12	LET'S PLAY HOUSE DAT NIGGA DAZ (MICHELLE SNOOP DOGGY DOGG, KURUPT, DAT NIGGA DAZ, NATE DOGG)	◆ THE DOGG POUND FEATURING MICHEL'LE (C) (D) DEATH ROW 53230/INTERSCOPE	45
71	67	67	19	RIDIN' LOW R.PREUSS (R."RIKKO"PREUSS, D.WILSON)	◆ L.A.D. FEATURING DARVY TRAYLOR (C) (D) (T) HOLLYWOOD 64004	47
72	74	69	8	EVERYDAY & EVERYNIGHT FUNKMASTER FLEX (M.BRYANT)	◆ YVETTE MICHELLE (C) (D) (T) LOUD 64489/RCA	60
73	72	70	10	CAUGHT A LITE SNEEZE T.AMOS (T.AMOS)	◆ TORI AMOS (X) ATLANTIC 85519*	60
74	NEW	—	1	RELEASE ME N.SAUCCO (J.LERMA-LOPEZ, J.PRO, ANGELINA)	◆ ANGELINA (C) (D) (T) UPSTAIRS 0115	74
75	75	72	20	BEAUTIFUL LIFE D.POP, M.MARTIN, JOKER (JOKER, J.BALLARD)	◆ ACE OF BASE (C) (D) (M) (T) (V) (X) ARISTA 1-2889	15
76	85	—	2	FIREWATER/ENVY L.E.S., B.LORDS (FAT JOE, L.E.S., GAYE, RITZ, BROWN)	◆ FAT JOE FEAT. RAEKWON, ARMAGEDDON, PUNISHER (C) (D) (T) VIOLATOR 1546/RELATIVITY	76
77	77	82	4	LA FAMILIA TONY G., JULIO G. (A.L.T., FROST)	◆ FROST (C) (D) (T) RUTHLESS 1547/RELATIVITY	77
78	80	—	2	GIVE ME...A REASON D.ATABAY (D.ATABAY)	◆ BUFFY (C) (T) (X) VELOCITY 0629	78
79	NEW	—	1	RENEE (FROM "DON'T BE A MENACE...") MR.SEX BUTT, AKED TIM DAWG (T.KELLY)	◆ LOST BOYZ (D) (M) (T) ISLAND 854584*	79
80	84	88	5	TAKE A LOOK RED HOT LOVER TONE, J.OLIVIER (S.BARNES, J.C.OLIVIER, T.ROBINSON, D.PORTER)	◆ J'SON (C) (D) (T) HOLLYWOOD 64003	80
81	81	84	20	I WILL REMEMBER YOU (FROM "THE BROTHERS MCMULLEN") P.MARCHAND (S.MCLACHLAN, S.EGAN, D.MERENDA)	◆ SARAH MCLACHLAN (C) (D) (X) ARISTA 1-2893	65
82	NEW	—	1	FUNKORAMA R.NOBLE (R.NOBLE, J.DAVIS, A.MUHAMMAD, M.TAYLOR, M.NORALES, D.ROBINSON, D.WMBLEY)	◆ REDMAN (C) (M) (T) INTERSCOPE 98084	82
83	83	—	2	HIGH AND DRY RADIOHEAD, J.WARREN (RADIOHEAD)	◆ RADIOHEAD (C) (V) (X) CAPITOL 58537	83
84	94	—	2	STAIRWAY TO HEAVEN A.HAQQ ISLAM, K.JORDAN, D.WANSEL (K.GAMBLE, L.HUFF)	◆ PURE SOUL (C) (D) (X) STEP SUN 98086/INTERSCOPE	84
85	82	80	4	AIN'T NO PLAYA S.KEITH (A.FORTE, S.KEITH, S.LACY)	◆ RAPPIN' 4-TAY (M) (T) (X) CHRYSALIS 58527/EMI	73
86	86	87	4	LET YOUR SOUL BE YOUR PILOT H.PADGHAM, STING (STING)	◆ STING (C) (D) (X) A&M 581456	86
87	87	93	3	PHYSICAL FUNK DOMINO (DOMINO)	◆ DOMINO (C) (D) (M) (T) OUTBURST/RAL 57794/ISLAND	87
88	NEW	—	1	HAVE I NEVER BABYFACE, D.SIMMONS (BABYFACE)	◆ A FEW GOOD MEN (C) (D) (M) (T) (X) LAFACE 2-4142/ARISTA	88
89	76	81	15	BEWARE OF MY CREW (FROM "A THIN LINE BETWEEN LOVE AND HATE") TRAY D, SOUTH CENTRELL (TRAY D, SOUTH CENTRELL, J.MCNEIL, J.MCNEIL, J.MCNEIL, J.MCNEIL, J.MCNEIL, J.MCNEIL)	◆ L.B.C. CREW FEAT. TRAY D & SOUTH CENTRELL (C) (D) (M) (T) (V) (X) MCA 550430/ISLAND	75
90	97	—	2	C'MON N' RIDGE IT (THE TRAIN) C.C.LEMONHEAD, J.MCGOWAN (C.C.LEMONHEAD, J.MCGOWAN, B.WHITE)	◆ QUAD CITY DJ'S (C) (M) (T) (X) QUADRASOUND/EG BEAT 98087/ATLANTIC	90
91	91	—	2	EVER SINCE YOU WENT AWAY T.C.RILEY (T.C.RILEY, T.FACY, LATTRELL)	◆ ART N' SOUL (C) (D) NATURE BOY/BIG BEAT 98112/ATLANTIC	91
92	88	89	14	IT MATTERS TO ME S.HENDRICKS (M.D.SANDERS, E.HILL)	◆ FAITH HILL (C) (V) WARNER BROS. 17718	74
93	78	73	19	YOU REMIND ME OF SOMETHING R.KELLY (R.KELLY)	◆ R. KELLY (C) (D) JIVE 42344	4
94	96	—	2	AIN'T NOBODY H.TUCKER (H.WOLINSKI)	◆ DIANA KING (C) (T) (X) WORK 78228	94
95	95	—	2	SCENT OF ATTRACTION T.TAYLOR, C.FARRAR (D.SMITH, C.DILLON, T.TAYLOR, C.FARRAR, A.HALL, E.DILLON)	◆ PATRA DUET WITH AARON HALL (C) (D) (T) 550 MUSIC 78257	95
96	NEW	—	1	CAN'T GET YOU OFF MY MIND L.KRAVITZ (L.KRAVITZ)	◆ LENNY KRAVITZ (C) (D) VIRGIN 38535	96
97	89	85	10	ALL CRIED OUT A.MARANO (FULL FORCE)	◆ DENINE WITH COLLAGES ADAM MARANO (C) (T) VIPER 201/METROPOLITAN	72
98	NEW	—	1	ESA NENA LINDA DJ JUANITO (DJ JUANITO)	◆ ARTIE THE 1 MAN PARTY (C) (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN	98
99	99	91	8	LEFLAUR LEFLAH ESHKUSHKA T.MOORE, BABY PAUL (P.HENDRICKS, J.MCNAIR, J.BUSH, B.POWELL, S.PRICE, D.YATES)	◆ HELTAH SKELTAH AND O.G.C. AS THE FAB 5 (C) (T) DUCK DOWN 53223/PRIORITY	75
100	100	94	11	CELEBRATION/TAKE YOUR CHANCE B.ASE (A.RIS, KESSELBAUER, COTYURA, HARDISON)	◆ FUN FACTORY (C) (T) (X) CURB EDEL 76972/CURB	88

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular 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.

# HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

**TRADING PLACES:** After only three weeks on the Hot 100, Celine Dion's "Because You Loved Me" (550 Music) soars past the competition and lands in the No. 1 spot, becoming the first new No. 1 of 1996. The single's 5-1 jump brings to an end the record-breaking 16-week run at the top for Mariah Carey and Boyz II Men's "One Sweet Day" (Columbia), which, coincidentally, switches positions with the new No. 1 and lands at No. 5. "Because You Loved Me" is the biggest sales, airplay, and overall gainer on the chart. It jumps 36-13 on the Hot 100 Airplay chart, while capturing the No. 1 spot on Hot 100 Singles Sales, selling more than 110,000 units for the week ending March 10. This is 30,000 pieces more than the No. 2 selling single, "Not Gon' Cry" by Mary J. Blige (Arista), sold. This solid sales and airplay combination may guarantee "Because You Loved Me" a lengthy stay on top.

**WAITING IN THE WINGS:** In two weeks, look for another explosive debut from Mariah Carey, as "Always Be My Baby," the third single from her album "Daydream," becomes commercially available and thus eligible to chart. "Always" is already No. 4 in airplay and will undoubtedly do well in terms of sales. Will it follow the pattern established by "Fantasy" and "One Sweet Day" and become Carey's third single to debut at No. 1?

**OVER THE NEXT** couple of weeks, another serious challenge for No. 1 could be mounted by this week's No. 2 single, the Tony Rich Project's "Nobody Knows" (LaFace/Arista). It holds at No. 5 for airplay and No. 6 for sales, with plenty of room to grow at both retail and radio. This week, "Nobody Knows" is once again among the top five gainers on the chart.

**GREATEST GAINERS:** The second-biggest gainer, behind "Because You Loved Me," is "1,2,3,4 (Sumpin' New)" by Coolio (Tommy Boy). It jumps 35-19 on the Hot 100 and 22-10 on the sales chart. Although nearly 75% of its chart points are from sales, "Sumpin'" is top 10 at six monitored stations, including No. 1 at KKSS Albuquerque, N.M. Closely following Coolio in point gains, at No. 7, is Alanis Morissette's "Ironic" (Maverick/Warner Bros.). It moves 31-24 on the sales chart and jumps to No. 2 in airplay. "Ironic" is No. 1 at 14 monitored stations and could easily approach No. 1 on the Hot 100 in the weeks ahead.

**DEBUTING AND REBOUNDED:** The Hot Shot Debut, at No. 11, is "Real Love" by the Beatles (Apple/Capitol). It debuts at No. 5 on the sales chart; more than 99% of its Hot 100 points are from sales. On the airplay side, "Real Love" is top 10 at KISC Spokane, Wash., and WLIF Baltimore. It will need to pick up additional airplay very soon if it is to move beyond its debut position.

**AFTER EACH FALLING** back five places last week, both "Fu-Gee-La" by the Fugees (Ruffhouse/Columbia), at No. 36, and "Just A Girl" by No Doubt (Trauma/Interscope), at No. 51, regain bullets. The rebound of "Fu-Gee-La" can be attributed to an increase in airplay; it is top 10 at four monitored stations, including No. 3 at WWKX (Kix 106) Providence, R.I. Conversely, the upward movement of "Just A Girl" is largely a result of an increase in single sales. It debuts at No. 59 on the sales chart.

## BBC RADIO 1: 'REAL LOVE' NOT SUFFICIENTLY FAB

(Continued from page 6)

station, which, under Bannister and programmer Trevor Dann, has reprogrammed itself over the past two years to appeal primarily to a 15-24 demographic.

Its goal is to differentiate itself from the 180 commercial radio stations operating in the U.K., most of which play chart hits and are widely considered to be conservative in their programming choices.

Radio 1 (and other BBC radio outlets) is funded by the BBC through license fees—which all users of a TV set in the U.K. must pay—and operates with a public-service mandate. Bannister has interpreted that by emphasizing new music and up-and-coming artists, both on record and in live sessions taped specifically for the station, as well as special programs featuring ragga, dance, and jungle styles.

This bold retuning of Radio 1 is considered by many in the British music industry to have helped a new wave of artists—including Oasis, Blur, Pulp, Tricky, Supergrass, and Cast—gain exposure and popularity.

But the mainstream media were quick to ridicule Radio 1, Bannister, and Dann when it became known that "Real Love" did not make the station's playlist two weeks ago. (Last week, the Apple/EMI single debuted in the top five of the sales-based national charts.)

"The jumped-up little men at Radio 1 are getting a bit above themselves with this one," wrote critic Tony Parsons, quoted on the front page of The Daily Telegraph. "They're being self-consciously cool, but really there is nothing so square as people trying to be trendy." In the tabloid Daily Mirror, Paul McCartney attacked the station, asking, "Is Radio 1 saying its judgment is better than almost all the British public?" In the House of Commons, Conservative MP Harry Greenway raised the issue, critical of the BBC's position.

The Times, in contrast, supported Radio 1. "Stay cool," the newspaper urged Radio 1 in an editorial March 12. "Young Britons want their own taste, not that of their parents. They want music to be judged on its merit, not by the fatness of their elders' wallets."

Senior executives in the U.K. music industry, for the most part, applaud Bannister and Dann for their policies and hope that the "Real Love" fuss will not affect their programming courage. Alan McGee, managing director of Oasis' label, Creation Records, says he supports Radio 1. "It was unlistenable from about 1980 to 1993. Since then, a new generation of bands has come through. Young people like them, and they're happening. What a coincidence!"

Marc Marot, managing director of Island Records U.K., home to such Radio 1-supported acts as Pulp, PJ Harvey, and Tricky, says, "If I were Matthew, I'd stick very firmly by my principles. Music has always come in and out of fashion. Perhaps this is about the changing of the seasons."

Columbia Records U.K. managing director Kip Krones says, "Bannister has no responsibility to play 'Real Love' if he doesn't think it works. He has no sort of mandate to play any record just because of the artist's position in popular culture."

At Blur's label, Food Records, managing director Andy Ross states, "The original intention of Radio 1 was to reflect the tastes of young audiences. More than 25 years on, that should still be the case." Sony S2 managing director Muff Winwood says, "What Radio 1 is doing is the correct course of action.

It's impossible for the station to be all things to all people."

Other senior U.K. executives want to keep the debate in perspective. "This isn't a matter of moral principle, it's a record, for goodness' sake," says BMG Records chairman John Preston. "The great danger is getting into doctrinaire positions over pop records."

Virgin Records managing director Paul Conroy states, "What Matthew and Trevor are doing with new music is good for the record industry, but I think they have a duty to mix up-and-coming acts with established names. Mostly, I hope this fuss gets sorted out before people on different sides start going for each other's throats."

A subtext of the debate is the quality of the Beatles' track that Radio 1 has declined to playlist. Marot compares it to recordings by the late Bob Marley that were released in 1992. "Iron Lion Zion" was a single from the singer's "Songs Of Freedom" album and became a major hit. "When we came with a second single from that same project, a reworked studio track, it arguably wasn't as good as the first," he says. "I don't think we threw up our arms in horror and wept when it didn't get played as much. And I don't think anyone can say 'Real Love' is a particularly great Beatles track."

Virgin's Conroy notes, however, "It's a bigger issue than the Beatles. Many of us in the music industry have felt for some time that there should almost be [a] Radio 1 gold [station], although you wouldn't call it that." In other words, there should be an outlet that programs a broader selection of music from the rock era.

"Since 1967, when Radio 1 started, rock has changed. Many artists have a

longer life than ever," Conroy says, adding that there should be an outlet for the music of those artists and that Bannister might have considered putting "Real Love" on Radio 1's "C" list. "The station wouldn't play them as much [as 'A'-list titles], but they'd play them."

A number of label executives cite AC-oriented Radio 2 as the opportunity for the BBC to cater to an older music-conscious demographic, but—taking the admittedly partisan view of the record industry—point out that the station's light rotation of records does not carry the same weight as that of Radio 1. "The problem is that being playlisted on Radio 2 means four or five plays a week," says Island's Marot.

For their part, U.K. commercial radio programmers are watching the Beatles brouhaha with a mixture of detachment and envy—the latter because of the media exposure that Radio 1 is receiving. "They get enough free publicity on BBC-TV," one such executive grouches.

Virgin Radio PD Mark Story says, "I certainly understand Radio 1's position on this. However, they have an incredible capacity to shoot themselves in the foot on these things, too."

"My money is with Ringo, who said this week that it doesn't matter [that Radio 1 won't play 'Real Love'] because commercial radio is the most important radio medium in the country these days."

Another commercial programmer says, "Matthew Bannister and Trevor Dann's message about how they are different from commercial radio is finally being driven home to the people who still label Radio 1 as a top 40 station. Indirectly, this also helps define what commercial radio is all about."

## PRESIDENTIAL CANDIDATES ON MTV TAIWAN

(Continued from page 6)

stopped short of introducing music, instead relating stories from his youth and naming baseball great Babe Ruth as his idol.

Lin Yang Gong, participating from his home in suburban Taipei, spoke about the environment, introduced Michael Jackson's "Earth Song," and lauded the singer's music achievements. Hao Bo Tsuen, also filmed at home, donned an MTV baseball cap and spiced his slot with a Bon Jovi video.

From one of Taipei's most fashionable pubs, Chen Liu An introduced the Righteous Brothers' "Unchained Melody," and running mate Wong Ching Fong—the only female candidate in the election—introduced videos by the late Mandarin pop singer Theresa Tang and Bjork.

"We did not think about [China] because [the program] did not focus

on politics," says Wu. "The candidates all agreed not to mention any political things, and viewers cannot receive MTV in China."

Jamieson acknowledges that MTV did consider the mainland to be an issue. "China is actually quite supportive of the election," he says, "and they have a couple of favorite candidates. If we had given a platform to the president alone, that would have been worrying to the Chinese, but our guest slot was open to all candidates. We don't expect political repercussions."

Jamieson notes that MTV is exploring a similar idea for India's forthcoming elections, although the channel is new in that country and does not yet have a guest VJ slot. "Notwithstanding that, we're looking at the possibility."

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	4	GUILTY	GRAVITY KILLS (TVT)
2	1	6	SLEEPING WITH AN ANGEL	REAL MCCOY (ARISTA)
3	11	3	ILLUSIONS	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
4	4	4	'ROUND WE GO	BIG SISTER (S.O.S./ZOO)
5	9	7	HYPNOTIZE THE MOON	CLAY WALKER (GIANT/WARNER BROS.)
6	3	4	WIND BENEATH MY WINGS	GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST/EEG)
7	8	2	SOUL FOOD	GOODIE MOB (LAFACE/ARISTA)
8	6	7	YOU WANT THIS PARTY STARTED	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
9	—	1	NO MORE GAMES	SKIN DEEP (LOOSE CANNON/ISLAND)
10	7	4	UNKNOWHOWWEDU	BAHAMADIA (CHRYSALIS/EMI)
11	16	2	YOU WIN MY LOVE	SHANIA TWAIN (MERCURY NASHVILLE)
12	12	3	THE RIGHT TIME	THE CORRS (143/LAVA/ATLANTIC)
13	19	6	MONEY MAID (FALLIN' IN LOVE)	SLOW PAIN (THUMP)

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

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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 23, 1996



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	2	39	ALANIS MORISSETTE ▲ <sup>6</sup> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) <b>HS</b> 5 WKS. at No. 1	JAGGED LITTLE PILL	1
2	2	1	4	2PAC DEATH ROW/INTERSCOPE 524204/ISLAND (19.98/14.98)	ALL EYEZ ON ME	1
***GREATEST GAINER***						
3	3	7	4	FUGEES RUFFHOUSE 67147/COLUMBIA (10.98/15.98)	THE SCORE	3
4	5	4	23	MARIAH CAREY ▲ COLUMBIA 66700 (10.98/16.98)	DAYDREAM	1
5	4	3	17	SOUNDTRACK ▲ <sup>8</sup> ARISTA 18774 (10.98/16.98)	WAITING TO EXHALE	1
6	6	8	54	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98/16.98) <b>HS</b>	THE WOMAN IN ME	5
7	7	6	30	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ <sup>7</sup> COLUMBIA 67272 (10.98/16.98) <b>HS</b>	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
8	8	5	23	OASIS ▲ EPIC 67351 (10.98/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
9	12	21	18	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
10	9	13	29	JOAN OSBORNE ▲ BLUE GORILLA 52669/MERCURY (10.98/16.98) <b>HS</b>	RELISH	9
11	10	11	87	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613*AG (10.98/16.98) <b>HS</b>	CRACKED REAR VIEW	1
12	11	9	61	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) <b>HS</b>	SIXTEEN STONE	4
13	15	12	20	SMASHING PUMPKINS ▲ VIRGIN 40861 (11.98/12.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
14	13	10	4	WYNNONNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
15	16	16	20	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
16	20	50	5	VARIOUS ARTISTS GRAMMY 67565/COLUMBIA (10.98/17.98)	1996 GRAMMY NOMINEES	16
17	19	17	17	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
18	21	22	69	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
19	18	43	88	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
20	17	14	14	ENYA ▲ REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
21	23	18	4	ADAM SANDLER WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
22	24	27	36	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
23	22	15	4	GIN BLOSSOMS A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY	10
24	14	19	5	NEIL DIAMOND COLUMBIA 67382 (10.98/16.98)	TENNESSEE MOON	14
25	25	20	38	NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
26	26	24	67	BLUES TRAVELER ▲ A&M 540265 (10.98/17.98)	FOUR	8
27	27	25	16	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
28	30	33	11	EVERCLEAR ▲ TIM KERR 30929/CAPITOL (9.98/13.98) <b>HS</b>	SPARKLE AND FADE	28
29	28	23	7	TORI AMOS ▲ ATLANTIC 82862*AG (10.98/16.98)	BOYS FOR PELE	2
30	29	26	16	LL COOL J ▲ DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	20
31	35	37	8	THE TONY RICH PROJECT LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
32	31	30	21	SEVEN MARY THREE ● MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) <b>HS</b>	AMERICAN STANDARD	24
33	33	32	8	LA BOUCHE RCA 66759 (9.98/15.98)	SWEET DREAMS	32
***PACESETTER***						
34	97	80	25	MICHAEL BOLTON ▲ COLUMBIA 67300 (10.98/16.98)	GREATEST HITS 1985-1995	5
35	43	47	10	NO DOUBT TRAUMA/INTERSCOPE 92580/AG (10.98/15.98) <b>HS</b>	TRAGIC KINGDOM	35
36	38	40	33	SOUNDTRACK ▲ <sup>8</sup> MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
37	32	29	4	TOTAL BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
38	34	28	6	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	3
39	66	67	74	SOUNDTRACK ▲ <sup>8</sup> MCA 11103* (10.98/16.98)	PULP FICTION	21
40	42	46	26	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
41	39	42	19	THA DOGG POUND ▲ <sup>8</sup> DEATH ROW/INTERSCOPE 50546* PRIORITY (10.98/16.98) <b>HS</b>	DOGG FOOD	1
42	36	34	9	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98/15.98)	YOUNG, RICH AND DANGEROUS	15
43	40	39	17	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
44	58	73	17	TRACY CHAPMAN ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	44
45	49	68	70	EAGLES ▲ <sup>9</sup> GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
46	37	31	18	MADONNA ▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
47	44	48	52	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
48	46	52	12	EVERYTHING BUT THE GIRL ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46
49	41	36	22	GREEN DAY ▲ <sup>2</sup> REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
50	45	38	29	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) <b>HS</b>	A BOY NAMED GOO	27
51	55	54	9	SOUNDTRACK ● ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	18
52	50	45	16	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
53	57	65	65	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1

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
54	53	49	18	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98/16.98)	ALICE IN CHAINS	1
55	51	53	20	OZZY OSBOURNE ▲ EPIC 67091 (10.98/16.98)	OZZMOSIS	4
56	48	56	33	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
57	62	65	9	SPACEHOG HIFI/SIRE 61834/EEG (10.98/15.98) <b>HS</b>	RESIDENT ALIEN	57
58	47	41	34	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
59	52	60	26	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	52
60	64	—	2	COWBOY JUNKIES GEFEN 24952 (10.98/16.98)	LAY IT DOWN	60
61	61	82	4	SOUNDTRACK JAC MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	61
62	60	55	28	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
63	63	59	33	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
64	54	44	75	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
65	59	58	7	SOUNDTRACK POLYDOR 529508/A&M (10.98/16.98)	MR. HOLLAND'S OPUS	42
66	70	64	72	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
67	78	85	6	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	67
68	68	66	16	VARIOUS ARTISTS ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47
69	74	86	36	FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
70	88	124	22	GARBAGE ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) <b>HS</b>	GARBAGE	70
71	76	72	7	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	31
72	80	78	25	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	4
73	71	61	29	SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
74	73	70	48	WHITE ZOMBIE ▲ GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
75	84	90	21	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
76	105	134	41	SOUNDTRACK ▲ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
77	67	62	18	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
78	72	63	37	SILVERCHAIR ▲ <sup>2</sup> EPIC 67247 (10.98/16.98) <b>HS</b>	FROGSTOMP	9
79	87	97	50	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
80	81	74	19	DEF LEPPARD ● MERCURY 528718 (10.98/16.98)	VAULT - GREATEST HITS 1980-1995	15
81	77	69	34	XSCAPE ▲ SO 50 DEF 67022*/COLUMBIA (10.98/15.98)	OFF THE HOOK	23
82	95	84	17	ACE OF BASE ▲ ARISTA 18806 (10.98/16.98)	THE BRIDGE	29
83	86	102	16	DON HENLEY GEFEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
84	91	129	24	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
85	89	79	98	LIVE ▲ <sup>6</sup> RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
86	83	91	19	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
87	65	51	4	JACKSON BROWNE ELEKTRA 61867/EEG (10.98/16.98)	LOOKING EAST	36
88	85	88	16	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
89	94	76	80	BOYZ II MEN ▲ <sup>11</sup> MOTOWN 530323 (10.98/16.98)	II	1
90	79	81	31	KORN ● IMMORTAL 66633/EPIC (10.98/15.98) <b>HS</b>	KORN	72
91	99	105	76	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
92	100	94	14	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	76
93	75	187	52	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
94	92	—	2	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	92
95	104	93	16	THE BEATLES APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
96	82	71	22	JANET JACKSON ▲ A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	3
97	109	108	239	METALLICA ▲ <sup>8</sup> ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
98	103	98	33	TOADIES ● INTERSCOPE 92402/AG (10.98/15.98) <b>HS</b>	RUBBERNECK	56
99	93	83	6	MINISTRY WARNER BROS. 45838* (10.98/16.98)	FILTH PIG	19
100	56	—	2	BAD RELIGION ATLANTIC 82870*/AG (10.98/15.98)	GRAY RACE	56
101	98	103	18	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
102	108	113	12	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) <b>HS</b>	JARS OF CLAY	102
103	69	35	3	NEWSBOYS STARSONG 20075/VIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER	35
104	90	75	6	VARIOUS ARTISTS RCA VICTOR 62707 (10.98/16.98)	SONGS OF WEST SIDE STORY	65
105	113	141	86	VINCE GILL ▲ <sup>3</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
***HOT SHOT DEBUT***						
106	NEW	—	1	STEVE EARLE WARNER BROS. 46201 (10.98/15.98)	I FEEL ALRIGHT	106
107	118	120	15	RADIOHEAD CAPITOL 29626 (10.98/15.98)	THE BENDS	107

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 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 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.

# Do you love the charts?

# Do you have a favorite chart?

# When buying a new release, do you check its chart position? Would you

# rather see a star performer on a chart than a star perform on a stage? Have

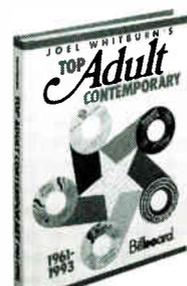
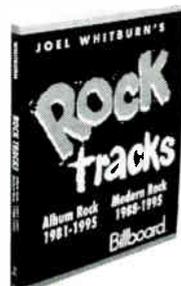
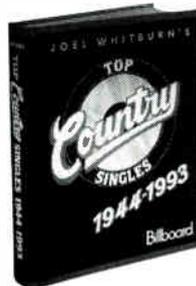
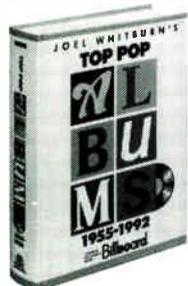
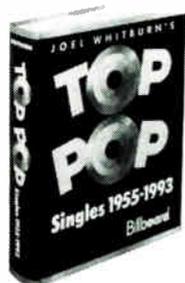
# you ever memorized an entire chart? Can you recite all the names the "R&B" chart has had through

# the years? Can you give the date that the Beatles ruled the top 5 spots on the "Hot 100"...and with what songs?

# Can you name last week's #1 hit on the "Hot 100"? Last year's #1 hit on "The Billboard 200" albums chart?

# Last decade's #1 hit on the "Hot Country" singles chart?

If the charts are music to your eyes, indulge your passion with Joel Whitburn's Record Research collection. Twenty-eight books brimming with facts and stats on Billboard's biggest charts. Check 'em out for yourself by calling 414-251-5408 for a catalog, or view sample pages with book descriptions on the Internet at <http://www.execpc.com/~record/>



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	107	109	25	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*AG (10.98/15.98)	CONSPIRACY	8
109	96	89	29	DEEP BLUE SOMETHING ● RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS	HOME	46
110	112	101	34	SELENA ▲ <sup>2</sup> EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
111	106	92	23	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
112	117	125	48	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
113	123	148	3	2 UNLIMITED RADIKAL 15446/CRITIQUE (10.98/15.98) HS	HITS UNLIMITED	113
114	144	160	107	CELINE DION ▲ <sup>3</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
115	121	127	19	VARIOUS ARTISTS TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54
116	122	147	57	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
117	110	87	9	SOUNDTRACK COLUMBIA 67522 (10.98 EQ/16.98)	DEAD MAN WALKING	61
118	125	117	26	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
119	131	128	34	JEFF FOXWORTHY ▲ <sup>3</sup> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
120	139	114	22	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49
121	101	77	3	AUDIO ADRENALINE FOREFRONT 25144 (9.98/15.98)	BLOOM	77
122	120	96	29	RANCID ● EPITAPH 86444* (8.98/13.98)	...AND OUT COME THE WOLVES	45
123	135	126	24	AC/DC ▲ EASTWEST 61780*EEG (10.98/16.98)	BALLBREAKER	4
124	170	185	4	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	124
125	140	175	3	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	125
126	138	118	7	PATTY LOVELESS EPIC 67269 (10.98 EQ/15.98)	TROUBLE WITH THE TRUTH	90
127	119	119	24	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
128	160	146	23	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	119
129	129	111	24	SOUNDTRACK ● REPRIS 46008/WARNER BROS. (10.98/16.98)	FRIENDS	41
130	128	122	212	ENYA ▲ <sup>4</sup> REPRIS 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
131	114	104	29	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
132	134	116	31	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	52
133	130	130	173	KENNY G ▲ <sup>10</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
134	186	—	2	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98) HS	HAPPY NOWHERE	134
135	126	107	19	VARIOUS ARTISTS LAVA 92604/AG (10.98/16.98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	53
136	143	140	10	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	136
137	137	152	9	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	125
138	115	106	28	FAITH EVANS ● BAD 80Y 73003*ARISTA (10.98/15.98)	FAITH	22
139	111	95	4	SOUNDTRACK ELEKTRA 61888/EEG (10.98/16.98)	BEAUTIFUL GIRLS	95
140	145	136	19	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS	39
141	NEW ►	—	1	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98) HS	NEW MOON DAUGHTER	141
142	127	100	18	BOYZ II MEN MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	17
143	142	121	20	BOB SEGER & THE SILVER BULLET BAND ● CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY	27
144	133	132	9	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136 (10.98/16.98)	HOW LONG HAS THIS BEEN GOING ON	55
145	154	158	261	ENIGMA ▲ <sup>3</sup> CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
146	124	—	6	CECE WINANS SPARROW 51441 (9.98/13.98)	ALONE IN HIS PRESENCE	124
147	136	115	17	ROLLING STONES ▲ VIRGIN 41040* (10.98/17.98)	STRIPPED	9
148	161	182	18	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	21
149	159	168	24	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	77
150	150	161	105	NINE INCH NAILS ▲ <sup>3</sup> NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
151	116	123	18	BONNIE RAITT ● CAPITOL 33705 (14.98/26.98)	ROAD TESTED	44
152	162	142	26	GEORGE STRAIT ▲ <sup>3</sup> MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	43
153	175	181	71	NIRVANA ▲ <sup>3</sup> DGC 24727*Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1

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	173	190	9	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	102
155	141	133	14	VARIOUS ARTISTS MCA 11348* (10.98/16.98)	SATURDAY MORNING CARTOONS GREATEST HITS	67
156	149	151	28	MICHAEL W. SMITH ● REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
157	146	131	6	SOUNDTRACK PANGAEA 36071/I.R.S. (9.98/15.98)	LEAVING LAS VEGAS	124
158	185	177	88	SOUNDTRACK ▲ <sup>3</sup> EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
159	157	153	121	TOM PETTY & THE HEARTBREAKERS ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
160	155	144	180	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
161	165	164	129	MELISSA ETHERIDGE ▲ <sup>3</sup> ISLAND 848660 (10.98/17.98)	YES I AM	15
162	169	143	75	THE CRANBERRIES ▲ <sup>3</sup> ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE	6
163	177	173	20	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	63
164	167	157	64	SADE ▲ <sup>2</sup> EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
165	172	166	95	OFFSPRING ▲ <sup>5</sup> EPITAPH 86432* (8.98/14.98) HS	SMASH	4
166	156	156	18	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	69
167	163	162	19	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	8
168	168	183	221	PEARL JAM ▲ <sup>3</sup> EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
169	164	150	13	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	108
170	166	137	32	BRYAN WHITE ● ASYLUM 61642/EEG (9.98/15.98) HS	BRYAN WHITE	88
171	181	172	316	ORIGINAL LONDON CAST ▲ <sup>3</sup> POLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
172	183	163	225	NIRVANA ▲ <sup>7</sup> DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
173	178	154	109	GREEN DAY ▲ <sup>2</sup> REPRIS 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
174	153	138	34	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
175	180	184	103	TIM MCGRAW ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
176	179	192	35	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34
177	152	155	17	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	46
178	132	99	34	BETTE MIDLER ● ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	45
179	RE-ENTRY	—	27	FILTER ● REPRIS 45864*/WARNER BROS. (10.98/15.98) HS	SHORT BUS	59
180	147	112	6	SOUNDTRACK MILAN 35739 (9.98/15.98)	BED OF ROSES	91
181	174	176	119	MARIAH CAREY ▲ <sup>1</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
182	176	169	69	ABBA ▲ POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
183	RE-ENTRY	—	10	SOUNDTRACK EPIC SOUNDTRAX 67294/EPIC (10.98 EQ/16.98)	DESPERADO	53
184	171	149	31	SOPHIE B. HAWKINS ● COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	65
185	187	178	106	YANNI ▲ <sup>3</sup> PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
186	151	179	41	CHRIS ISAAK ● REPRIS 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
187	182	180	37	LORRIE MORGAN ● BNA 66508 (10.98/15.98)	GREATEST HITS	46
188	158	139	7	THE D.O.C. GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	30
189	NEW ►	—	1	LUSH REPRIS 46170/WARNER BROS. (10.98/16.98) HS	LOVELIFE	189
190	196	198	26	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
191	RE-ENTRY	—	100	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
192	148	110	3	LOU REED WARNER BROS. 46159 (10.98/16.98)	SET THE TWILIGHT REELING	110
193	NEW ►	—	1	GRAVITY KILLS TVT 5910 (10.98/16.98) HS	GRAVITY KILLS	193
194	190	194	25	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	127
195	NEW ►	—	1	CLANNAD ATLANTIC 82753/AG (10.98/16.98)	LORE	195
196	189	186	55	ADAM SANDLER ● WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	129
197	RE-ENTRY	—	11	311 CAPRICORN 40241 (9.98/16.98)	311	56
198	RE-ENTRY	—	34	ALL-4-ONE ▲ BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27
199	RE-ENTRY	—	28	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	44
200	184	174	18	GENIUS/GZA ● GEFEN 24813* (10.98/16.98)	LIQUID SWORDS	9

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 2	Terri Clark 128	Everything But The Girl 48	Jodeci 174	Bette Midler 178	Radiohead 107	Dead Man Walking 117	1996 Grammy Nominees 16
2 Unlimited 113	The Click 148	Filter 179	Quincy Jones 77	Ministry 99	Bonnie Raitt 151	Desperado 183	Club Mix '96 Volume 1 67
311 197	Collective Soul 47	Foo Fighters 69	Junior M.A.F.I.A. 108	Monica 58	Rancid 122	Don't Be A Menace To South Central... 51	Funkmaster Flex: 60 Minutes Of Funk 169
3T 136	Coolio 9	Jeff Foxworthy 119	R. Kelly 17	John Michael Montgomery 79	Collin Raye 131	Forrest Gump 158	Jock Jams Vol. 1 63
Abba 182	Cowboy Junkies 60	Fugees 3	Korn 90	Lorrie Morgan 187	Red Hot Chili Peppers 40	Friday 112	MTV Party To Go Volume 7 115
AC/DC 123	Deborah Cox 154	Kenny G 133	Alison Krauss 116	Alanis Morissette 1	Lou Reed 192	Friends 129	MTV Party To Go Volume 8 68
Ace Of Base 82	The Cranberries 162	Garbage 70	Kris Kross 42	Van Morrison With Georgie Fame & Friends 144	The Tony Rich Project 31	Leaving Las Vegas 157	Saturday Morning Cartoons Greatest Hits 155
Alice In Chains 54	Cypress Hill 86	Genius/GZA 200	La Bouche 33	Friends 144	Rolling Stones 147	Mortal Kombat 73	Songs Of West Side Story 104
All-4-One 198	The D.O.C. 188	Vince Gill 52, 105	Tracy Lawrence 71	David Lee Murphy 132	Seal 19	Mr. Holland's Opus 65	Tapestry Revisited: A Tribute To Carole King 135
Tori Amos 29	D'Angelo 22	Gin Blossoms 23	Annie Lennox 93	Newsboys 103	Bob Seger & The Silver Bullet Band 66, 143	Pulp Fiction 39	Stevie Ray Vaughan & Double Trouble 140
Audio Adrenaline 121	DC Talk 88	Goodie Mob 101	Gerald Levert & Eddie Levert, Sr. 127	Nine Inch Nails 150	Selena 110	A Thin Line Between Love & Hate 61	
Bad Religion 100	Deep Blue Something 109	Goo Goo Dolls 50	Live 85	No Doubt 35	Seven Mary Three 32	Waiting To Exhale 5	Clay Walker 75
The Beatles 95	Def Leppard 80	Gravity Kills 193	LL Cool J 30	Oasis 8	Shaggy 176	Spacehog 57	Bryan White 170
Blackhawk 190	Diamond Rio 94	Al Green 194	Lonestar 124	Offspring 165	Kenny Wayne Shepherd 137	Stabbing Westward 125	White Zombie 74
Blues Traveler 26	Neil Diamond 24	Madonna 46	Patty Loveless 126	ORIGINAL LONDON CAST Phantom Of The Opera Highlights 171	Silva 177	George Strait 152	Cassandra Wilson 141
Michael Bolton 34	Celine Dion 114	Dave Matthews Band 64	Lush 189	Joan Osborne 10	Silverchair 78	Tha Dogg Pound 41	CeCe Winans 146
Bone Thugs-N-Harmony 56	Dog's Eye View 134	Martina McBride 149	Joan Osborne 10	Ozzy Osbourne 55	Smashing Pumpkins 13	Aaron Tippin 163	Wynonna 14
Boyz II Men 89, 142	Eagles 45	Reba McEntire 111	Pearl Jam 168	Queen 160	Michael W. Smith 156	TLC 18	Xscape 81
Brandy 91	Steve Earle 106	Tim McGraw 72, 175	Tom Petty & The Heartbreakers 159	Radiohead 107	Solo 59	Toadies 98	Yanni 185
Garth Brooks 27, 53	Eazy-E 38	Sarah McLachlan 191	The Presidents Of The United States Of America 7	Rancid 122	SOUNDTRACK	Total 37	
Jackson Browne 87	Eightball & MJG 167	Natalie Merchant 25	Queen 160	Red Hot Chili Peppers 40	Beautiful Girls 139	Travis Tritt 118	
Bush 12	Enigma 145	Janet Jackson 96	Rolling Stones 147	Bed Of Roses 180	Bed Of Roses 180	Shania Twain 6	
Tracy Byrd 199	Enya 20, 130	Jars Of Clay 102	Rolling Stones 147	Clueless 120	Clueless 120	VARIOUS ARTISTS	
Mariah Carey 4, 181	Melissa Etheridge 43, 161			Dangerous Minds 36	Dangerous Minds 36		
Tracy Chapman 44	Faith Evans 138						
Clannad 195	Everclear 28						

## RECORD CLUBS FOCUS OF CLOSED-DOOR MEETING

(Continued from page 1)

billion per year in sales, Billboard estimates, and they have almost doubled their market share over the last six years. In 1990, according to the Recording Industry Assn. of America, record clubs (whose sales are not tracked by SoundScan) accounted for 8.9% of industry sales; by 1994, their share reached 15.1%. But last year, clubs' market share declined to 14.3%.

Although the meeting at the convention is being organized by NARM, some sources suggest that if a lawsuit is discussed, the trade association would not be a participant in the filing.

NARM's invitations are said to state that the purpose of the meeting is to discuss the legal issues surrounding record clubs; retailers say that one of the topics will be whether to file a class-action lawsuit.

### UNRESOLVED ISSUES

But even if retailers walk into the meeting agreeing that a lawsuit should be used to stop what they perceive as record clubs' unfair practices, interviews with retailers planning to attend show that there are several issues on which they first need to reach common ground.

Retailers have varying philosophies in several areas, including how to finance a lawsuit and whether the suit's objective should be limited to seeking injunctive relief from the perceived unfair advantages that record clubs enjoy or to press further and seek damages against music manufacturers.

Some sources say that a lawsuit is not the only option that will be discussed at the meeting. Another possibility, according to those sources, is to file a complaint with the Federal Trade Commission, charging music manufacturers and record clubs with unfair competitive practices.

Ultimately, retailers may be unable to agree on anything, and nothing may ever come from the meeting, sources concede.

The controversy over the clubs is not new. Almost from their inception, there were battles over such issues as the exclusion of certain labels from the clubs and the noncompetitive pricing.

A lawsuit filed by Sam Goody against



Record clubs make consumers offers that seem too good to refuse, including the newly ubiquitous "nothing more to buy ever" promise. CDHQ, far right, is a new marketing spinoff of Columbia House targeted at a younger demographic.

the record clubs was dismissed in the early '60s. In 1962, the FTC charged Columbia with unfair and monopolistic trade practices, but that complaint was settled, with Columbia House walking away virtually unscathed.

While record clubs have long been a thorn in the side of music retailers, many retail chain presidents privately criticized Bill Teitelbaum, National Record Mart chairman, when he attempted to mount a class-action lawsuit against the clubs in 1991, and many did not respond to his initiative.

### HARSHER CLIMATE

But retailers have since grown increasingly exasperated by what they call harmful practices employed by record clubs and by the retail sector's mass merchants, which they say lower the perceived value of CDs and make record stores appear to price-gouge their customers.

Weak industry sales and a price war have meant that about half the country's chains are having trouble retaining profitability, while the other half is having trouble, period.

Over the last five years, record clubs have grown much more aggressive in their marketing initiatives, fueling the belief among merchants that the clubs steal business from retail.

The two clubs spend about \$150 million per year in print advertising, record club sources say.

A NARM study, presented at last year's convention, found that 72% of club members are heavy buyers at retail, suggesting that club sales cannibalize revenue from record stores.

Retailers blame the industry price war on music manufacturers, due to what they perceive as the manufacturers' unmitigated support of Best Buy and Circuit City, the two main chains fueling loss-leader pricing strategies.

### PLEAS FALL ON DEAF EARS

And retailers are frustrated that many of their pleas to labels, asking them to attempt to check record club practices, seem to fall on deaf ears. However, last year, Virgin, MCA, and Geffen pulled out of the record clubs.

But this year, sources say, PolyGram and EMI Music North America have renewed their commitments with the clubs, taking large advances without doing anything to address retailers' complaints. A spokeswoman for EMI declines to comment; a PolyGram spokeswoman had not returned a call seeking comment by press time.

A March 1 segment on record clubs on the "CBS Morning News" once again had music merchants up in arms. That segment, based on an article in Consumer Reports magazine, told 3 million viewers that, in general, shopping at home is more expensive than going to stores but that music is one of the few products that can be purchased more cheaply via direct marketing.

The report encouraged viewers to bypass record stores; music shoppers were advised to join a record club, through which, after meeting the obligations of the introductory offer, they would be able to purchase CDs from Columbia House for about \$5 and from BMG Music for about \$4. Of the two clubs, the show recommended BMG Music to its viewers.

Of the possibility of a class-action lawsuit, the president of one of the largest chains in the country says, "If that law firm can present an argument that it can break through the licensing agreement and prove that retailers have a case, we would be fools not to shake the tree. It took me a long while to come around to that way of thinking, but the more I look at all the advertising, with the free CD offers, we can't match that."

"I have no problem with the record clubs if it is a level playing field," he adds. "But there is no way you can tell me there is a level playing field with marketing offers like the clubs use."

While record club executives decline to engage in any legal discussion, they are eager to defend their business practices, which they say are beneficial to retail and record labels, in addition to their

own operations.

Record club executives and some label executives add that the reason clubs have different rules is that they are indeed playing on a different field.

### CLUBS' BUSINESS COSTS

While record clubs may have a lower cost of goods than retailers, they have many additional and higher costs, too, according to executives at companies affiliated with the clubs.

Also, the clubs generate incremental sales in that they promote catalog product in a way that retail could never hope to match, they say.

"Direct marketing is much more expensive than retail, and record clubs are even more expensive than direct marketing," says one club executive. "We do heavy transactions. We can do 1 million a day, either handling people joining, fulfilling orders for existing members, or servicing those members in other ways. Our costs are substantially higher than retailers'."

Marketing costs, either from advertisements or communicating with members, including printing and paper, can absorb as much as 35% of record club revenues, sources say.

Unlike retailers, record clubs do not

get co-operative advertising funds from labels. And record clubs print advertisements and other literature themselves, which is very expensive, even without taking into consideration that last year the cost of paper shot up by 60%.

For the most part, clubs manufacture their own CDs, and if they get stuck with extra supply, they cannot return the excess to labels or sell it off to cutout distributors, proponents of record clubs point out.

Record clubs also pay substantial advances to labels. Also, they have a much higher risk associated with uncollectable accounts than do other distribution channels.

One industry executive, who once oversaw a record club from a corporate position in the company that owned the club, says, "Record clubs are truly a different business than the catalog business or other direct-marketing vehicles."

The executive says the record club business model induces a high volume of transactions, but the fallout of that strategy is that the clubs have high turnover. To combat that and recoup their investment, clubs must spend a lot of time and money ensuring that they keep members beyond the introductory orders.

In addition to running a different business, record clubs service a different consumer than does retail. "Club members are people who enjoy the convenience of shopping at home," says a Columbia House executive.

The NARM study last year found that where club membership and retail customers overlap, there is some cannibalization of retail sales. The study found that before joining a club, consumers bought, on average, 22 CDs per year from retail. After joining a club, they bought only 16 from retail.

But overall, the study suggests that record clubs stimulate buying, since in the year in which members averaged 16 CDs from record stores, they also bought, on average, an additional 17 CDs from the club, for a total of 33, 11 more than they bought per year before becoming club members.

## Winters Show Discontent Over DC Comics Depiction

BY CHRIS MORRIS

LOS ANGELES—Musicians Johnny and Edgar Winter have sued DC Comics, charging that the firm defamed them in a 1995 comic-book series by depicting them in thinly veiled form as a pair of half-human, homicidal, perverted Western villains.

The suit, filed March 6 in Los Angeles County Superior Court, also names as defendants Joe R. Lansdale, Timothy Truman, and Sam Glanzman, creators of the "Jonah Hex" series "Riders Of The Worm And Such," and Warner Bros. DC is a division of Time Warner Inc., which also operates Warner Bros.

The Winters' suit, which additionally charges the defendants with invasion of privacy and intentional infliction of emotional distress, seeks general and punitive damages to be determined at trial.

The action notes that blues-rock singer/guitarist Johnny Winter and his keyboardist/vocalist brother Edgar were born with the genetic condition albinism; albinos are characterized by white hair, pale skin, and pink eyes. "No

other nationally recognized musician or entertainer shares [the Winters'] unique physical features," the suit says.

According to the suit, DC's five-part 1995 series "Riders Of The Worm And Such" features a pair of half-human, half-worm characters named Johnny and Edgar Autumn, who are depicted as "having white-pale skin, long white hair, and red eyes . . . and, with respect to the code-named 'Johnny Autumn,' wearing a tall, black top hat, which plaintiff Johnny Winter does wear and is known to wear while performing on stage and in publicity photos.

"To avoid any doubt about the proper way to decipher the code employed by [the defendants]," the suit continues, one chapter of the series was titled "Autumns Of Our Discontent."

"This chapter title is a one-word modification of the famous first line from Shakespeare's play 'Richard III': 'Now is the winter of our discontent,'" the suit states.

Calls placed by Billboard to DC's legal affairs department seeking comment on the suit had not been returned at press time.

## RIAA RELEASES '95 PIRACY STATISTICS

(Continued from page 6)

emerging technology that is altering the legitimate marketplace, are forcing pirates to find new niches for music piracy," says D'Onofrio.

"As a result, our efforts are now measured less in terms of units seized and more through the success of deterrents, such as civil proceedings, which provide for significant financial penalties and are proving effective in combating new forms of piracy," he adds.

Another major gain is hoped for as a result of the biggest counterfeit bust ever, which resulted in a criminal suit filed by U.S. attorney and federal law officials last November in Philadelphia. Authorities shut down a six-state piracy operation worth an estimated \$96 million in displaced sales. With RIAA help, that three-year investigation has cul-

minated in felony indictments against 17 individuals, as well as a raw-materials supplier.

RIAA was also involved in the successful appeal of a lawsuit against the large Cherry Auction swap meet and its owner for contributory infringement and vicarious liability. Swap meets and flea markets have for years been viewed by authorities as breeding grounds for pirate vendors.

The appellate court's decision clarified that swap-meet and flea-market owners cannot ignore illegal activities on their premises.

D'Onofrio says that the third-party-liability aspects of that case have "broader implications for those involved in supplying raw materials to counterfeiters, as well as companies who provide services related to emerging technologies."

### ANTI-PIRACY STATISTICS, 1993-95

Product Seized	1993	1994	1995
Counterfeit/pirate cassettes	2,037,917	1,212,110	1,105,326
Counterfeit/pirate CDs	17,845	14,845	25,652
Counterfeit/pirate LPs	83,445	13,675	0
Counterfeit/pirate cassettes (raw materials)	370,600	158,630	155,385

Source: Recording Industry Assn. of America

## SALES OF ANDY GRIFFITH'S SPARROW SET SPURRED BY TV

(Continued from page 10)

The television commercial for the album was filmed in the Smoky Mountains; Griffith wrote the spot himself.

EMI Christian Music Group chairman and Sparrow Records founder Billy Ray Hearn says that marketing Griffith through television makes perfect sense.

"That is his strength—the TV audience," Hearn says. "You can't flip the TV channels without finding him on."

The follow-up retail campaign will be similarly ambitious and wide-reaching, the label says.

Hughes says the album will be sold not only in mainstream and Christian music retail outlets, but in supermarkets, pharmacies, Sam's Club outlets, and numerous other avenues.

Griffith is the national spokesman for Shoney's Restaurants, and Hughes says Sparrow is exploring ways to utilize that tie-in as well, including possible sales in the restaurants. There is also a possibility that the project may be sold on the QVC cable channel.

The album is being distributed to the Christian bookstore market through Chordant, the distribution arm of EMI Christian Music Group, and to the general market through Cema.

The television marketing has been handled by Northport, a marketing firm based in Northport, N.Y. "They are also marketing to the [American Assn. of Retired Persons], Parade magazine, and all magazines that are geared heavily [toward] TV viewers," Hughes says. "I do think the key to our marketing will be to build off the notoriety of who Andy Griffith is and to make sure that this album is absolutely everywhere."

Hughes thinks the momentum the album has gained via television marketing will propel retail sales.

"We feel that both markets will complement each other," he says. "We feel that people who have seen the commercial on TV but are not direct-response buyers will see the

product at retail and buy . . . We also feel that the exposure in retail will help reinforce this product to those people who are buying it on TV. We think it is a real partnership between both."

The TV campaign will continue even after the in-store date, the label says.

Bruce Krapf, manager of Nashville's Baptist Bookstore, says he expects the album to do well because Griffith is a familiar face to consumers.

He agrees that consumer awareness of the product via the TV ads will be an in-store boost.

"We've already had a customer come in and want to special-order it," he says. "It's definitely something we want to carry."

### MIXING MUSIC AND MINISTRY

For Griffith, whose television credits include long-running starring roles in the classic "Andy Griffith Show" and the current "Matlock," recording a gospel album was a return to his first two loves: music and ministry.

A native of Mount Airy, N.C., Griffith took music lessons from a Moravian minister as a teenager and attended the University of North Carolina at Chapel Hill as a preministerial student majoring in sociology.

Looking to combine the two callings, Griffith says, he visited the bishop of the Moravian church in Winston-Salem, N.C., to ask if he could major in music and still be a minister. The answer, he recalls, was no.

Griffith opted to pursue music and upon graduation began teaching high school choral music and conducting the choir at the First Baptist Church.

In 1952, Griffith decided to go to New York to pursue a singing career. His hopes were dashed when, after an audition, he was told he didn't have a good voice and would never make it in musical theater. Dejected, he returned home to North Carolina and began writing

comedy monologs. He eventually found work as an actor and comedian. The rest, as they say, is history.

"I've now been in show business 44 years, twice on Broadway," the 69-year-old entertainer says. "And that man was right. I didn't make it as a singer."

He may not have made it as a singer, but he has sung on his television shows and had a gospel album out on Capitol 25 years ago.

The idea for his current project began when producer Steve Tyrell (Linda Ronstadt, James Ingram) was on the set of "Matlock" working on music with Randy Travis for an episode in which Travis was appearing.

Tyrell mentioned the project to BMI's Del Bryant, who connected him with Hearn.

Griffith says he thoroughly enjoyed working on "I Love To Tell The Story" and is pleased with the results.

"We had the finest studio singers and musicians in the world," he says. They included drummer Carlos Vega and bassist Leland Sklar. "The beauty of it was that most of them weren't familiar with the literature, so they gave it a little different slant than you might get otherwise."

The album that was marketed on television will be slightly different from the retail set. "We recorded 36 hymns altogether," Hughes says. "We put 33 songs on the TV package, and we have 25 of the same hymns going to the retail package. That's the primary difference between the packages . . . We have a few extra hymns hidden away in the back for future plans and projects."

Some of the selections on the album are medleys that combine two or three songs that have similar lyrical content. For example, "Shall We Gather At The River" and "Will The Circle Be Unbroken" are combined, as are "Sweet Hour Of Prayer" and "What A Friend We Have In Jesus."

Among the songs that were recorded as stand-alone selections are

"How Great Thou Art," "Precious Memories," "Wayfaring Stranger," "Whispering Hope," "Amazing Grace," and the title track.

"I was afraid of 'Amazing Grace,' because everybody has sung it," Griffith says. "But I am so proud of our version, because our version is not the soft version you hear so much, it's the triumphant version. I like that. That's one of my favorites."

Griffith says that embarking on a

new career as a gospel singer has been an unexpected pleasure.

"I never had an idea I would have an opportunity to do something like this," Griffith says. "Nor did I have any idea it would turn out to be this good . . . I never thought I had an especially good voice, even when I was trying to train to be a singer. But I sit and listen to this, and I'm thrilled by it every time I hear it. So I get a little blessing from it myself."



by Geoff Mayfield

**BIG SCORE:** Hip-hop acts that open with large numbers usually fade quickly, which makes the continued growth of the Fugees a compelling story. After logging a head-turning debut at No. 12, the group's "The Score" leapt to No. 5 with an 11% gain in its second week, then vaulted to No. 3 with a 35.6% unit increase. Those accomplishments were already impressive, but the Fugees hadn't finished yet, as this week they score the Greatest Gainer on The Billboard 200 and overtake rap star 2Pac on Top R&B Albums.

On the big chart, the No. 3 Fugees' 16% gain (almost 18,000 units) yields a one-week sum of 126,000 units, which narrows the gap between them and No. 2 2Pac (150,500 units) to 19%. Last week, 2Pac was ahead by a 76% margin.

On the R&B list, which is determined by a select panel of stores, a 9% gain pushes the Fugees past 2Pac.

Why have the Fugees continued to grow, while other hip-hoppers have faded? The answer is a two-song attack that has crossed radio format boundaries. While it is still too early to say how far this act will go, "The Score" is starting to smell like a No. 1 album. Keep your eyes on it.

**TELEVISION'S OOMPH:** From week to week, a few examples on The Billboard 200 show how TV can affect music sales, but this week's chart is especially fruitful. The glow of the Grammys can last as long as two weeks for some albums, which explains the 9,000-unit gain that further entrenches Alanis Morissette at No. 1 (251,000 units), while the multi-artist "1996 Grammy Nominees" set scoots 20-16 with a 10.5% gain.

Another Grammy beneficiary, Coolio (12-9), also continues to cook, but he kept his profile high with an appearance on "The Tonight Show With Jay Leno" March 5 and a slot the following night on the fledgling Blockbuster Entertainment Awards show. Also cashing in on a "Tonight"/Blockbuster parlay is Celine Dion, who, on the eve of her new album's debut, sees her previous one jump 30 places to No. 114, with a 19% gain.

Despite a shift from June, when it competed with reruns, and a move from CBS to the upstart UPN on the first night of Wednesday programming in that network's history, the Blockbuster Awards seem to be a catalyst. In addition to the gains by Dion and Coolio, the Blockbusters' other three musical guests march north, as Grammy-boosted Shania Twain gets a 2,000-unit increase to No. 6 (89,000 units for the week), Tim McGraw bullets to No. 72, and All-4-One re-enters at No. 198. All this from a show that ranked 103rd for the week with a 2.4 rating and a 4 share. These sales spikes seem especially curious when you consider that last summer's inaugural airing of the awards show barely made a ripple in music stores.

But, if you *really* want to be amazed by the power of the tube, check out our Pacesetter, Michael Bolton, whose sales more than double (97-34). What accounts for the 122.6% improvement? Believe it or not, the spark plug appears to be a repeat episode of Oprah Winfrey's talk show. The next sound you hear will be publicists grabbing their phones to try to book an act with Oprah.

**FRESH HORSES:** Although album sales are down a bit from last week, new blood should excite next week's Billboard 200. The March 12 slate brought to stores the new Dion album, boosted by the inclusion of the single "Because You Loved Me" in the movie "Up Close & Personal" and the aforementioned TV exposure, along with an eagerly anticipated set by Sting. Sting's last title, a best-of collection, debuted at No. 7 in 1994, while his last regular album, 1993's "Ten Summoner's Tales," opened at No. 2 and charted for 68 weeks. Dion's prior set peaked at No. 4 and is still charting after 107 weeks.

Also due to chart next week is a new album from "Weird Al" Yankovic. When this guy grabs a gimmick, he sells well, and if you saw the Coolio coiffure that he sported at January's American Music Awards, you know he's got one now. MTV is giving good exposure to his spoof of "Gangsta's Paradise."

Others in that March 12 slate: Kiss, Mr. Big, Afghan Wigs, Itzhak Perlman, and the John Tesh Project. Can you say "eclectic"? I knew you could.

**CH-CH-CHANGES:** This week's chart reflects a change of label names and distribution routing, as Polydor Nashville becomes A&M Nashville, with namesake A&M taking on distributing label duties. Next week's Yankovic debut will reveal All American Music Group as a distributing entity for Scotti Bros. and sister labels Street Life and Backyard, which move from BMG to WEA.

## 'BIBBIDI BOBBIDI BACH' IS CLASSICAL FUN

(Continued from page 10)

from the "Guess The Composer" contest revolving around "Bibbidi Bobbidi Bach" that Delos is sponsoring with some 250 public and commercial radio stations. The label is providing the stations with "Bibbidi Bobbidi" CDs to give to winners.

On both the public and commercial airwaves, "Heigh Ho! Mozart" has proved to be a favorite. In fact, last week, the album was nominated for a "Performance Today" New Horizon award by National Public Radio (see story, page 10).

At commercial WQRS Detroit, PD Dave Wagner says that "Bibbidi Bobbidi Bach" is a natural: "A sequel is smart, because a lot of people get their classical music from the movies. And Disney themes are special—when we play 'Heigh Ho!', people go nuts."

Donald Fraser, the orchestrator and conductor for both "Heigh Ho!" and "Bibbidi Bobbidi," says that if people liked the first album, they'll love the new one. "I was wary on the first one, scared that it could be real schlock," he says. "The great accep-



tance of 'Heigh Ho!' helped free me up, so I took the arrangements a bit further this time."

Some of the highlights of "Bibbidi Bobbidi Bach" are "Chim Chim Cher-ee" from "Mary Poppins" in the style of Pachelbel, "Someday My Prince Will Come" from "Snow White" as Berlioz, and "Bibbidi Bobbidi Boo" from "Cinderella" as Bach. The album also features songs from the recent Disney hits "Toy Story," "Pocahontas," "The Lion King," and "Aladdin" done as Bern-

stein, Vaughan Williams, Gregorian chant, and Chopin, respectively.

As with "Heigh Ho! Mozart," "Bibbidi Bobbidi Bach" showcases performances by the Delos stable of acts, including pianist Carol Rosenberger, the Shanghai Quartet, and the English Chamber Orchestra, conducted by Fraser.

Fraser's favorite arrangement is his take on "The Ballad Of Davy Crockett" done in the manner of Aaron Copland. ("When I was a kid, I was Davy Crockett," he says.) A planned symphonic tour of the U.S. in support of "Bibbidi Bobbidi Bach" will showcase Fraser's full-length arrangement of "Davy Crockett" as a 20-minute ballet score.

According to Fraser, "Bibbidi Bobbidi Bach" may not be the end of the classification of Disney tunes: He thinks he might have one more album in him. That sounds good to Tom Bartunek, PD of WQXR New York. "These albums show that there can be fun in classical music," he says. "And the whole spectrum of our audience responds to that."

## GARBAGE'S SERENDIPITOUS SUCCESS

(Continued from page 9)

Manson says it was the mutual disdain for the band's first meeting that pulled them together. Along with Manson on lead vocals and guitar and Vig on drums, Garbage includes Duke Erikson on guitar, bass, and keyboards and Steve Marker on guitar. Vig and Erikson had played together in a band called Spooner. Vig and Marker are partners in Madison, Wis.-based Smart Studios, where Vig produced "Garbage" with the band.

"We all got on so well, and when they asked me what I thought and I said, 'I felt it went horrible,' they said, 'Good, we feel that, too,' and they asked me back," says Manson, whose Radioactive band Angelfish was breaking up at the time she was approached by Garbage. (Manson remains signed to that label for five more albums.) "When I came back, I felt more confident that they wanted me, and it just clicked."

The success that the band is now experiencing has "totally caught everyone by surprise," says Manson.

The album has spawned three singles: "Vow," "Queer," and "Only Happy When It Rains." The videos for the latter two became MTV Buzz Clips.

Last year, "Vow" peaked at No. 26 on Modern Rock Tracks in June and at No. 97 on Hot 100 Singles in July. "Queer" reached No. 12 on Modern Rock Tracks in November but failed to garner enough top 40 spins to land it on Hot 100.

This week, "Only Happy When It Rains" is No. 18 on Modern Rock Tracks and No. 65 on the Hot 100.

The band's songs are published by Rondor Music.

Paul Kremen, GM at Almo Sounds, which is owned by A&M Records co-founders Herb Alpert and Jerry Moss, likens the development of Garbage to a good day of skiing. "When everything is perfect, the snow is powdery, the sun is warm, and it all comes together and the world looks beautiful," he says. "This project is like that. Everyone listened to this record, really paid attention, and we got enthusiastic support from everyone. This is how the music business should be; people listened to the music and just got off on it."

The first two radio programmers to get behind Garbage were Marco Collins, music director at KNDD (the End) Seattle, and Lisa Worden, music director at KROQ Los Angeles, who both stumbled across Garbage's vengeance-filled "Vow" in U.K. CD magazine Volume in May 1995.

"This album is one of my top three albums last year," says Worden. "The songs are simply awesome and 'Vow' was so in your face, it really stood out on the air."

However, when modern rock radio pounced on "Vow," the album wasn't due out for another three months because Garbage was still recording the set (it took a year to do so), and the label didn't have the opportunity to capitalize on the band's popularity.

Bob Bortnick, director of A&R at Almo, says the album took so long to finish because Vig was producing Soul Asylum's latest effort, "Let Your Dim Light Shine," and because the songs were being "piecemealed together in the studio."

Since "Vow" never got its full chance at radio and video (the clip only appeared on MTV's "120 Minutes" and local outlets), it may be re-served, according to Robert Smith, head of marketing at Geffen. The more dance-oriented "Stupid Girl" is also a contender for the next single.

John Artale, purchasing manager of the 139-store National Record

Mart chain, says "Queer" may have been too odd to become a huge hit, while "Only Happy When It Rains" contains a more obvious hook.

"We thought the album would've impacted earlier than it did, but it just took the right video and song to push it over the edge," says Artale.

The label officially goes to top 40 radio with "Only Happy When It Rains" March 26; however, many outlets in the format, such as WHTZ (Z100) New York, have already been playing the song.

Bill Gamble, PD at modern rock WKQX (Q101) Chicago, says, "The song is accessible to both sides of the format; it works in the company of Nine Inch Nails and probably with Natalie Merchant."

"This is starting to feel like a hit," says Smith. "It's been really satisfying, from the first days of knowing we had a great record and a great band to months later when it finally broke through the clouds. Our main task now is to make 'Only Happy When It Rains' a very big hit."

Performing at some modern rock station-sponsored holiday concerts in November and December of 1995, most notably KROQ's Almost Acoustic Christmas, helped pave the way for the band's success, according to Kremen.

"To say this is a radio-driven project isn't 100% true," says Kremen. "MTV had a lot to do with it, [as did] touring and the fact that this band

did everything they needed to do. Every market they play, we see sales double and triple."

Ironically, Bortnick says, Garbage had no initial plans to tour. Manson says the band changed its mind after it had fun making the "Vow" video-clip, for which director Sam Bayer opted to go with the group performing live to tracks.

After a short winter tour and some radio shows, Garbage, which is booked by Kevin Gasser at Creative Artists Agency, hit the road in early March for a tour that keeps the group in Europe for two to three weeks. Garbage returns to the U.S. in April for dates through the summer.

In another twist of irony, Almo nearly missed out on signing Garbage, which is signed to the BMG-distributed Mushroom U.K. Records, for all territories except North America. Mushroom was looking for a North American partner when Bortnick met with the band's managers, Shannon O'Shea and Meredith Cork at SOS Management Ltd., in London.

Bortnick explains, "They were the best-sounding demos I ever heard. I was really knocked out, but I didn't say anything. I had only been at Almo for a few weeks, and there were tons of [other labels] throwing money at them. I got a call from Shannon asking why I didn't say anything, and she said that the band

liked the idea of working with a new company. The band was also very aware of the A&M legacy and are huge [Herb Alpert & the Tijuana Brass] fans.

Bortnick says he was nervous about meeting with the band, and the band, in turn, was nervous about meeting with Moss. Nonetheless, the group sent a garbage truck to pick up Moss from the airport in Madison when he came to meet the band for the first time.

Both Smith and Bortnick say the possibility of releasing a B-sides album has been tossed around in marketing meetings.

An album's worth of live recordings and B-sides recorded for the band's U.K. singles is already in the can. However, Smith says he wants to wait until the time is right to release such a collection.

"We recorded about eight songs for the U.K.," says Manson. "We went in and recorded three in a night. It was great fun to do, and we're having a laugh with some techno sounds and dub mixes of songs. We have a house mix of 'Dog New Tricks.' We took great thrill in packaging the singles in the U.K., too. We did aluminum sleeves, rubber sleeves, and a hologram sleeve."

The band has also recorded the Vic Chesnutt song "Kick My Ass" for the singer/songwriter's "Sweet Relief II" tribute album, which is due in June on Columbia.

## WARNER, REPRIS TEAM WITH PBS ON LONGFORM VIDS

(Continued from page 9)

"R.E.M. Rough Cut," aired in August 1995 (Billboard, Aug. 26, 1995). The Pretenders' "Isle Of View" bowed in December 1995.

More recently, public TV stations debuted "Loreena McKennitt: No Journey's End" March 1 and "Peter, Paul & Mary: Lifelines" March 4.

According to John Beug, senior VP of creative services and marketing at Warner Bros., longform programming on public television and other outlets such as Bravo (which aired a k.d. lang special) provides a unique way to reach audiences.

"We are addressing a whole demographic that doesn't watch MTV but wants to be entertained and see music that is a little smarter," he says.

While such acts as R.E.M. and lang have been featured heavily on MTV and VH1, "there are certain significant types and kinds of music programming that don't specifically fit on MTV," Beug says. "And MTV would be first to acknowledge they don't fit."

Still, Niki Vettel, VP of planning and development at American Program Service, which clears public television programs on a market-by-market basis, says that she was initially wary when Warner Bros. contacted her.

"When I was first approached with the R.E.M. project, I needed some convincing that stations would [pick it up]," says Vettel. "We typically deal with an older demographic, but here was a very stylish program."

"It turned out stations were thrilled to have the show," she continues. "Our programmers are really working to cultivate a younger audience."

Vettel says 108 stations added the special to their lineups.

The success of "R.E.M. Rough Cut" bolstered the interest of public television and Warner Bros. in working together and paved the way for programs featuring such artists as Celtic vocalist

McKennitt.

According to SoundScan, sales of McKennitt's album "The Mask And Mirror," which was highlighted in her public TV program, increased 25% following the initial broadcast.

For McKennitt, however, the decision to run a program was not only a good way to reach her audience, but also a means of supporting public broadcasting.

"I feel that public broadcasting the world over is integral to the fabric of democracy. Within the media there are conflicting interests: those of information dissemination and those of entertainment," she says.

According to the artist, the show was tailored for audiences of public TV. Included with performance shots of McKennitt are interviews that discuss

the historical, religious, and mythological influences on her songs.

"I've been very loath to have aspirations for my music or to have a set agenda," says McKennitt. "But if I were to have one, it would simply be to pique people's curiosity about certain things they may not have known or may look at in a different way."

Beug warns that not all music programs on public television can be beneficial to the artists or the stations, which may feature the programs during pledge periods as a means to draw funds.

"We have to be a bit careful with these broadcasts," he says. "Stations cannot think this is the cure-all, end-all to getting new subscribers or pledging. We need to be selective about the shows that are done and be careful not to burn out."

## SOCIETY LOSES WHEN ARTS FUNDING IS CUT

(Continued from page 5)

nance of the mass media—are left to wither away, we will be poorer for it. Richness in the arts has to do with depth and variety, not with adaptation to the marketplace.

What will happen if the worst occurs and there's a severe loss of funding? To some extent, we'll never know. We'll never know who might have become better people or perhaps achieved greatness if only they had been inspired to tap into their creativity. It will be as if an endangered species has become extinct, and we would be left to wonder what good the arts might have offered in the future, what diseases might have been cured, and what the arts might have taught us about ourselves.

Sure, there was jazz before the NEA, and there will be jazz after the NEA—the same for opera, classical music, etc. The dedication of artists

is amazing. But we will be diminished as a nation. Societies in which the arts no longer flourish and in which the arts are no longer valued, regardless of commercial interest, are without creativity and imagination. Inevitably, their growth is stunted from lack of nourishment, and society decays.

That's the case with dictatorships. Dictators despise art, because people are easier to control when their imaginations are circumscribed. When the populace thinks more creatively, more freely, dictators become afraid. In formerly communist Eastern Europe and in Nazi Germany, freedom and politics were openly discussed in only one forum—underground jazz clubs! This was no coincidence. Art and freedom are inextricably linked. We need more of both, not less.

"What I don't want to see happen is people saying, 'Let's do a [public television] show and sell a lot of records. It's not that easy,'" he says.

Beug emphasizes that artist selection is paramount for programs on public television and mentions future projects, including one with Rickie Lee Jones; a Tom Petty special titled "400 Days," which documents the artist's last tour; and a new R.E.M. tour film. The latter will most likely air initially on MTV.

Beug also says that shows featuring Los Lobos and Enya are in development for public television.

## HANCOCK IN ASIA

(Continued from page 6)

international interest in the American art form.

Joining Hancock and the jazz stars for the multination tour are Institute students Darren Barrett, trumpet; Ignaz Dinne, saxophone; Ofer Ganor, guitar; Jamal Haynes, trombone; Keala Kaumeheiwa, bass; Helen Sung, piano; and Sean Thomas on drums, along with PD/saxophonist Carl J. Atkins.

The Thelonious Monk Institute of Jazz Performance is located at the New England Conservatory of Music in Boston. (The main Monk Institute of Jazz Studies is located here.)

Hancock will resume his promotion of "The New Standard" after the tour, according to Verve executives. The new album is being heralded as an update of the decades-old tradition of jazz-album interpretations of older standards.

Instead of focusing on evergreens of the '20s through the '50s, Hancock and his group interpret songs by Sting, Sade, Don Henley, Peter Gabriel, Stevie Wonder, and other latter-day hit makers that have achieved the status of new "standards." **BILL HOLLAND**

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AMERICA'S 17 MANUFACTURERS FOR THE INDEPENDENT MUSIC INDUSTRY

# 34 Laid Off From Atlantic Cuts Meant To Streamline Company

NEW YORK—Atlantic Records has cut 34 low- to mid-level staff positions in an effort to streamline the label under Val Azzoli, who was promoted to co-chairman/co-CEO of the Atlantic Group in January.

More than two-thirds of the cuts, which included employees in the company's offices on both the East and West coasts, were of staffers in back-office positions. According to a source, fewer than 10 of the cuts were from the creative and marketing departments.

An Atlantic representative terms the layoffs "minor adjustments."

saying that Azzoli made the cuts in an effort to run the label more efficiently and to "solidify Atlantic's position in the '90s and beyond."

For the past two years, Atlantic has been the top label in Billboard's year-end wrap-up. The decision is based on rank and number of albums charting on The Billboard 200.

The label has already had strong success in 1996 with Seven Mary Three and Tori Amos and has spring releases planned from Hootie & the Blowfish and Stone Temple Pilots.

MELINDA NEWMAN

## PAVAROTTI PROJECT GETS BEHIND CHARITY

(Continued from page 10)

project on behalf of himself and the other participating artists.

Although London does not have rights to release singles from "Pavarotti & Friends," the album has been serviced to rock and modern rock outlets, according to Barbero.

Carter Alan, music director at modern rock WBCN Boston, has been one of the project's early supporters, spinning "One" a couple of times before being deluged with calls from listeners inquiring about the recording.

"There's a constant demand for new U2 music, so this is something we can play while we're waiting for their new album," he says.

Alan adds that the first play of "One," on the station's "Nocturnal Emissions" show, generated at least 10 phone calls and a slew of E-mail. The interest built from there, and now the cut is in active rotation at WBCN.

Barbero says he hopes that "Pavarotti & Friends" will continue to receive exposure throughout the summer as a result of planned PBS broadcasts of the 1995 concert. This year's "Pavarotti & Friends" extravaganza will take place three months earlier than usual, in June. Consequently, that concert is likely to spark interest in the current album, which is based on the 1995

event.

Among the confirmed participants for the upcoming "Pavarotti & Friends" show, according to Barbero, are Elton John and Eric Clapton; on the unconfirmed list are Boyz II Men and Sheryl Crow.

In the U.K., where "Pavarotti & Friends" is due for release Monday (18), the project is unique in that it is being raked in the pop/rock and classical sections in record stores.

Rod McLennan, senior product manager at the U.K.'s largest music chain, Virgin/Our Price, says the album will have "a very broad appeal, and we're anticipating it will do very well."

McLennan says that although the release may not match the massive success of the Pavarotti/Carreras/Domingo "3 Tenors" album, Virgin/Our Price will support "Pavarotti & Friends" with prominent in-store placement. He adds, however, that he regards the album as a pop/rock title rather than a classical work, even though it will be merchandised in both sections of the store.

McLennan's view is shared by representatives at Decca U.K., which is releasing the album in that territory. A Decca spokeswoman says that while classical aficionados will warm to the album, the bulk of its appeal will be among fans of the rock acts appearing on it, especially U2, the Cranberries, Bolton, and Meat Loaf. She adds that Decca will support the title in the U.K. with TV advertising.

Pavarotti has helped raise visibility for the release by undertaking a media campaign that has included an interview in leading U.K. monthly magazine Q.

Barbero notes that the first "Pavarotti & Friends" album, featuring Sting and other global pop stars, has sold approximately 1.5 million copies worldwide and that its successor, featuring Bryan Adams, has sold nearly 1 million units worldwide.

## CHART-TRACK BUY

(Continued from page 6)

"We have highly flexible, state-of-the-art systems. Everything has been upgraded in terms of technology."

"We are very pleased to assist the launch of a young and dynamic company in the arena of music and software charts," said Bob Nielsen, managing director of the Gallup Organization in London, in a prepared statement. "John and his team are talented and committed and know the market well."

# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996	1995	1996
TOTAL	121,502,000	122,346,000 (DN 0.7%)	CD	68,332,000 74,221,000 (UP 8.6%)
ALBUMS	107,033,000	104,190,000 (DN 2.6%)	CASSETTE	38,536,000 29,630,000 (DN 23.1%)
SINGLES	14,465,000	18,156,000 (UP 25.5%)	OTHER	165,000 339,000 (UP 105.5%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,748,000	10,455,000	2,293,000
LAST WEEK	LAST WEEK	LAST WEEK
12,483,000	10,352,000	2,131,000
CHANGE	CHANGE	CHANGE
DOWN 2.1%	UP 1%	UP 7.6%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
11,729,000	10,084,000	1,645,000
CHANGE	CHANGE	CHANGE
DN 8.7%	UP 3.7%	UP 3.9%

	ALBUM SALES BY FORMAT			
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1995
CD	7,343,000	7,279,000	DN 0.9%	6,347,000
CASSETTE	3,083,000	3,040,000	DN 1.4%	3,719,000
OTHER	29,000	33,000	UP 13.8%	18,000

ROUNDED FIGURES

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

## Celine Dion Finally Gets Her Day

THE LONG 'DAY' is finally over. After 16 record-breaking weeks, "One Sweet Day" by Mariah Carey and Boyz II Men tumbles to No. 5. It is replaced at the top of the Hot 100 by Celine Dion's "Because You Loved Me" from the film "Up Close & Personal." This is Dion's second chart-topper, after "The Power Of Love" in 1994.

Amazingly, Carey has monopolized the No. 1 position for 24 of the last 25 weeks. Since Sept. 30, 1995, when "Fantasy" entered at the top, she has been No. 1 every week except for the lone seven days when Whitney Houston's "Exhale (Shoop Shoop)" ruled. And, as William Simpson of Los Angeles points out, Carey and the Boyz tied the record for the longest consecutive stay at No. 1 for an artist.

Boyz II Men were also No. 1 for 16 weeks in a row, when "I'll Make Love To You" had a 14-week run that was followed immediately by the first two weeks of an interrupted six-week run for "On Bended Knee." Elvis Presley was the first artist to be No. 1 for 16 weeks in a row, when "Don't Be Cruel"/"Hound Dog" held sway for 11 weeks in 1956, followed for five weeks by "Love Me Tender."

"Because You Loved Me" made an exceptionally fast climb, debuting at No. 36 and then moving to No. 5 last week. But it is only the second chart-topper since Sept. 2, 1995, to not debut at No. 1. Since Michael Jackson's "You Are Not Alone" became the first single to enter in pole position, the only other title to actually climb to No. 1 was "Cangsta's Paradise" by Coolio Featuring L.V.

By moving to No. 1 for the week ending Saturday (23), the Dion single marks the first time in 1996 that a new song has hit the summit. The previous record was set in 1993 by another soundtrack tune, "A Whole New World" from "Aladdin" by Peabo Bryson & Regina

Belle.

"Because You Loved Me" is not the first collaboration between Dion and songwriter Diane Warren; this is their fourth chart single together. Until now, their most successful partnership was on "If You Asked Me To," which hit No. 4 in 1992. "Because You Loved Me" is Warren's biggest hit since Ace Of Base's "Don't Turn Around," which she wrote with Albert Hammond for Tina Turner. The "Up Close & Personal" theme is Warren's sixth No. 1 hit, following Starship's "Nothing's Gonna Stop Us Now," Chicago's "Look Away," Bad English's "When I See You Smile," Milli Vanilli's "Blame It On The Rain," and Taylor Dayne's "Love Will Lead You Back."

With Dion moving to No. 1 and the Tony Rich Project jumping 4-2, this is only the second week since Nov. 25, 1995, that a song from the soundtrack to "Waiting To Exhale" has not been in the top two. Thanks to a succession of releases from Houston, Mary J. Blige, and Brandy, an "Exhale" single has been No. 1 or No. 2 every week except that of Feb. 17, when "Missing" by Everything But The Girl replaced Houston's single in the No. 2 position.

Meanwhile, another "Exhale" track is ready to spring up the chart. "Count On Me" by Houston and CeCe Winans is the second-highest new entry, at No. 32. It's the third time that Houston has had a chart single with a duet partner, following "Hold Me" with Teddy Pendergrass in 1984 and "It Isn't, It Wasn't, It Ain't Never Gonna Be" with Aretha Franklin in 1989.

The highest debut of the week belongs to the Beatles, who enter at No. 11 with "Real Love." That's one rung lower than the debut of "Free As A Bird" a few weeks back.



by Fred Bronson

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# ARISTA'S '96 GRAMMY GALA!

## From the Movers and Shakers...



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Brandy, Linda Thompson and David Foster



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Clive Davis and Annie Lennox



Natalie Cole and Barry Gibb



Tony Bennett, Doug Morris and Clive Davis



Charles Koppelman and Ahmet Ertegun



Bad Boy President Sean "Puffy" Combs congratulates Faith Evans on her Platinum debut album



Pete Jones, Toni Braxton and Strauss Zelnick



Antonio "L.A." Reid, Kenny "Babyface" Edmonds, Russell Simmons and Roy Lott



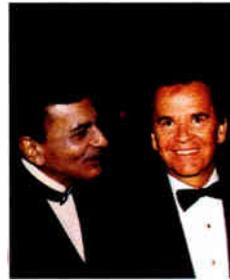
Rowdy President Dallas Austin congratulates Monica on her Platinum debut album



Clive Davis and Joan Osborne



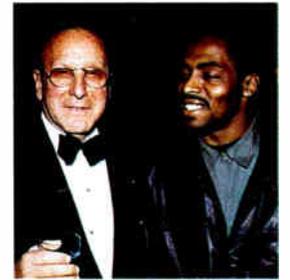
Warner's Bob Daly and Carole Bayer-Sager with Barbara and Marvin Davis



Casey Kasem and Dick Clark



Rudi Gassner, Monti Lueftner and Kenny G



Clive Davis and Coolio

## to the Magnificent Music...



Monica thrills everyone with two hits from her Platinum debut album



Country's top female star Pam Tillis performs two songs from her recent Platinum album



Faith Evans rocks the room with "Soon As I Get Home" and Exhale's "Kissing You"



Brandy belts out "Sittin' Up In My Room," her #1 hit from the Waiting To Exhale soundtrack album



Mary J. Blige gives her all with "Not Gon' Cry," her #1 hit from Exhale

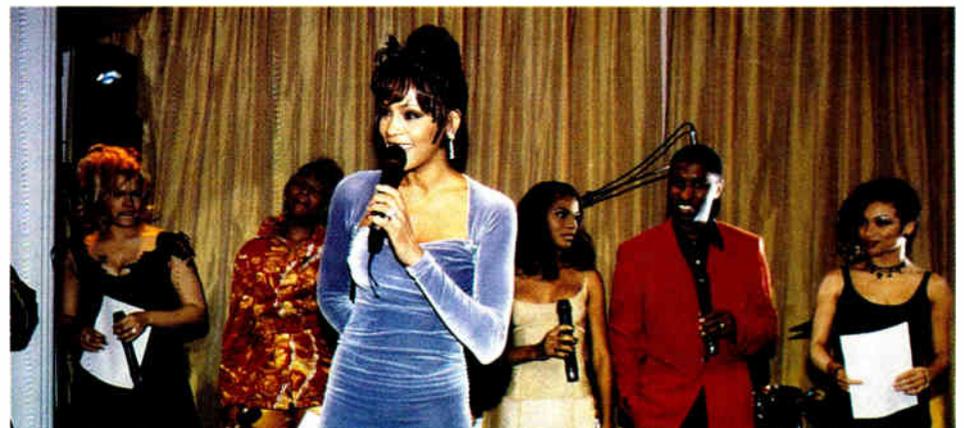


Chaka Khan performs a stunning rendition of Exhale's "My Funny Valentine," and then electrifies the crowd with "I'm Every Woman"

## to the Magical Finale



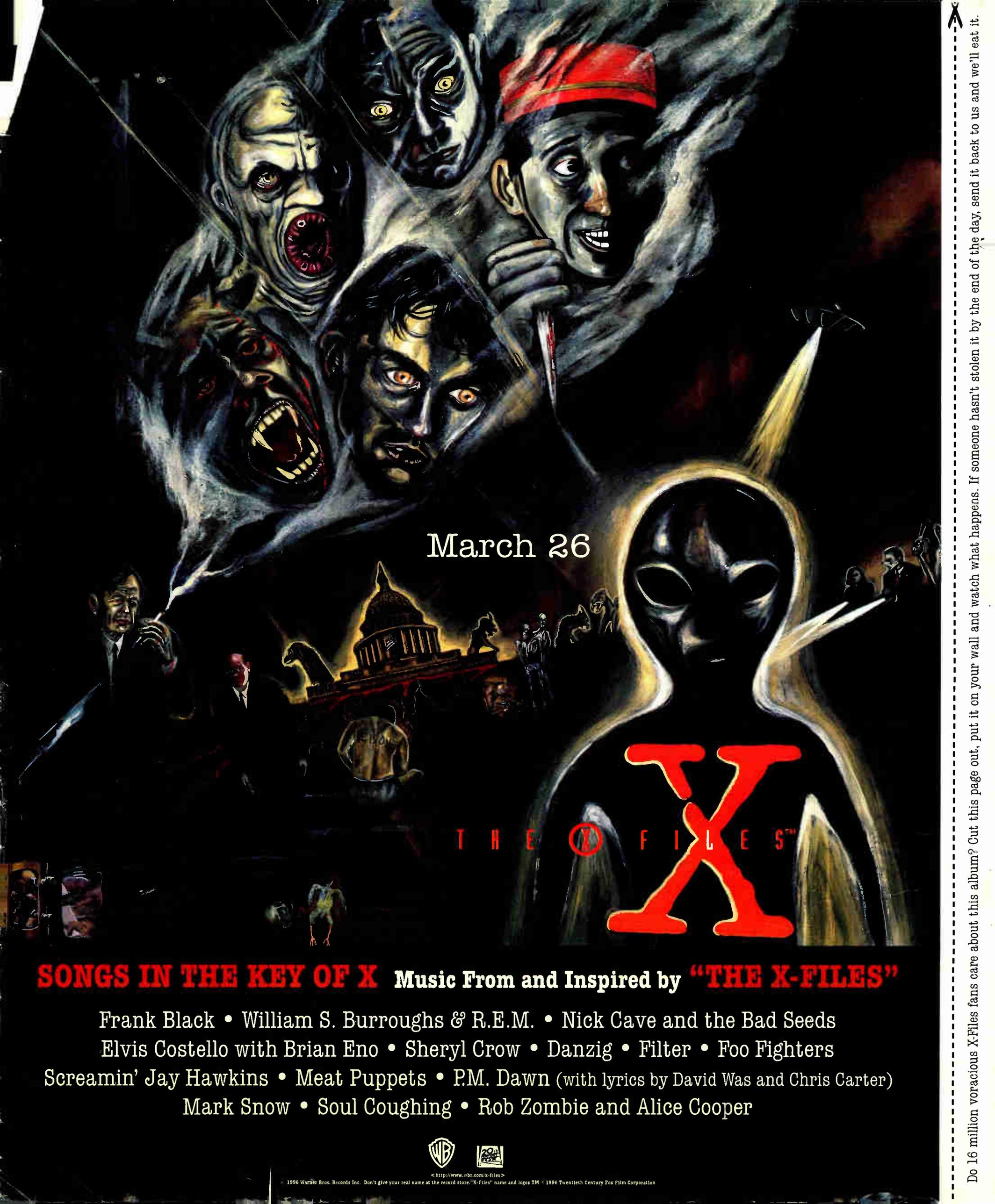
A very special moment to celebrate the 5X Platinum success of the "Waiting To Exhale" soundtrack album. Clive Davis, Bill Mechanic, President/COO Fox Filmed Entertainment, Faith Evans, Mary J. Blige, Sonja Marie, Toni Braxton, Album Producer Kenny "Babyface" Edmonds, Chaka Khan, CeCe Winans, Chanté Moore, Whitney Houston and Brandy.



Whitney Houston leads the superstar finale of "Exhale (Shoop Shoop)" to a standing ovation.

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