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NEWSPAPER

IN MUSIC NEWS



Def Leppard Gets Edgy On New Mercury Album

SEE PAGE 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 6, 1996

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MUSIC TO MY EARS



Atlantic's Everything But The Girl Tells Its Tender Love Story 'Walking'

SEE PAGE 3

Ivers, 'Riverdance': Luck O' Labels' Irish

BY BRADLEY BAMBARGER

NEW YORK—St. Patrick's Day must have felt like Christmas for labels



IVERS



WHELAN

Green Linnet and Celtic Heartbeat this year.

Kindled by a sold-out run of the traditional Irish music/dance revue "Riverdance" at Radio City Music Hall (Continued on page 116)



SEE PAGE 43

Carlos Santana To Receive '96 Billboard Century Award

Guitarist Melds Rock, Jazz Fusion, Salsa

BY BRADLEY BAMBARGER

NEW YORK—From Woodstock '69 and the glory days of the Fillmore West to Woodstock '94 and beyond, the career of Carlos Santana has been marked by a questing, inclusive spirit. As a guitarist, composer, and bandleader, Santana has forged a singular voice while embracing a world of music. Above all, he has remained resolute in his pursuit of community and communion in art.



SANTANA

For his uncommon accomplishments and continuing influence, Santana has been named the 1996 recipient of the Century Award, Billboard's highest honor for creative achievement. Santana will be presented with the Centu-

ry Award live in December at the Billboard Music Awards. The international telecast program will be broadcast in North America on Fox Television.

The announcement of Santana's upcoming receipt of the Century Award makes known the fifth of the initial group of five artists selected for annual recognition, following a confidential yearlong consultation in 1991-92 by Billboard editor in chief Timothy White and Billboard president and publisher

Howard Lander with hundreds of artists and industry professionals. The four prior honorees, revealed in sequence, have been George Harrison (1992), Buddy Guy (1993), Billy Joel (Continued on page 117)

South Africa's Live Industry Healthy, But Venues Limited

BY ARTHUR GOLDSTUCK

JOHANNESBURG—On Jan. 13, the Johannesburg area played host

to three events that would have been unthinkable just a few years ago: England and South Africa met at the Wanderers stadium in an international cricket match; South Africa's national soccer team met Cameroon at the Soccer City stadium for the opening game of the African Nations Cup tournament; and, at the Loftus Versfeld stadium, which normally plays

host to rugby fans, Luciano Pavarotti performed the first of two concerts before an ecstatic crowd.

Although there were "sold out" signs at all three venues, it was the Pavarotti appearance that proved to South Africans, once and for all, that they were back in the international mainstream. Tickets for two performances sold out months ago, within hours of going on sale.

It has been five momentous years since the release of Nelson Mandela (Continued on page 109)



Digital Delivery Comes To Radio

BY CHUCK TAYLOR

With digital technology demonstrating ever-increasing might over the music industry, the familiar practice of a new record hitting a



radio programmer's desk might soon be supplanted with a song being fired downline to a station PC's hard drive.

A number of major labels have begun utilizing a system that allows CD-quality music to be sent electronically to radio stations, potentially offering dramatic savings (Continued on page 101)

RuffHouse's Fugees Score

BY J.R. REYNOLDS

LOS ANGELES—By combining a long-term setup campaign and non-



FUGEES

stop touring with the release of singles capable of crossing multiple formats. (Continued on page 100)



SEE PAGE 59

RETAIL TRACK

NARM News: Blockbuster Video Adding Music To Its Stores

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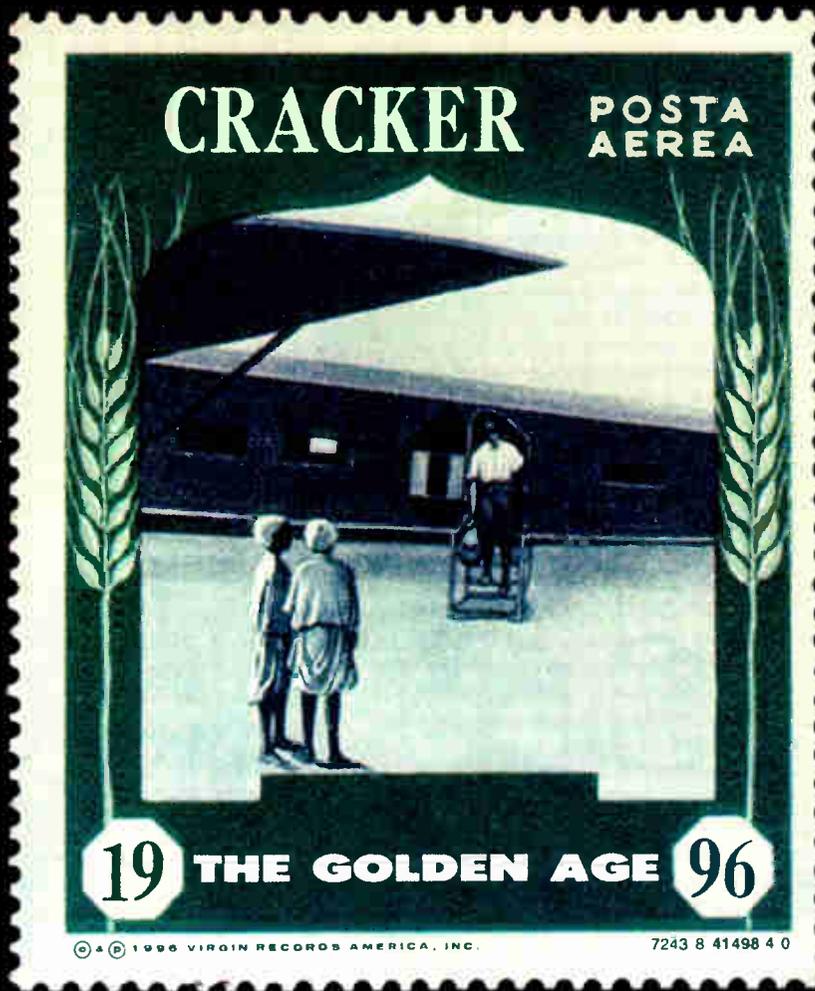
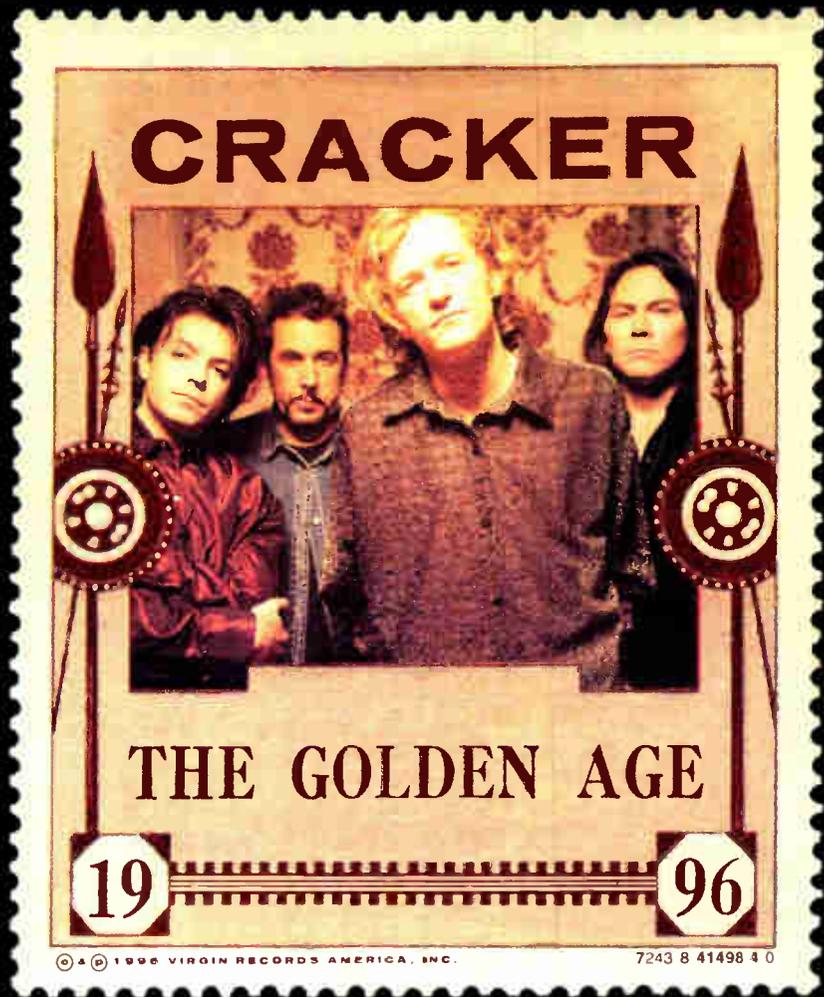
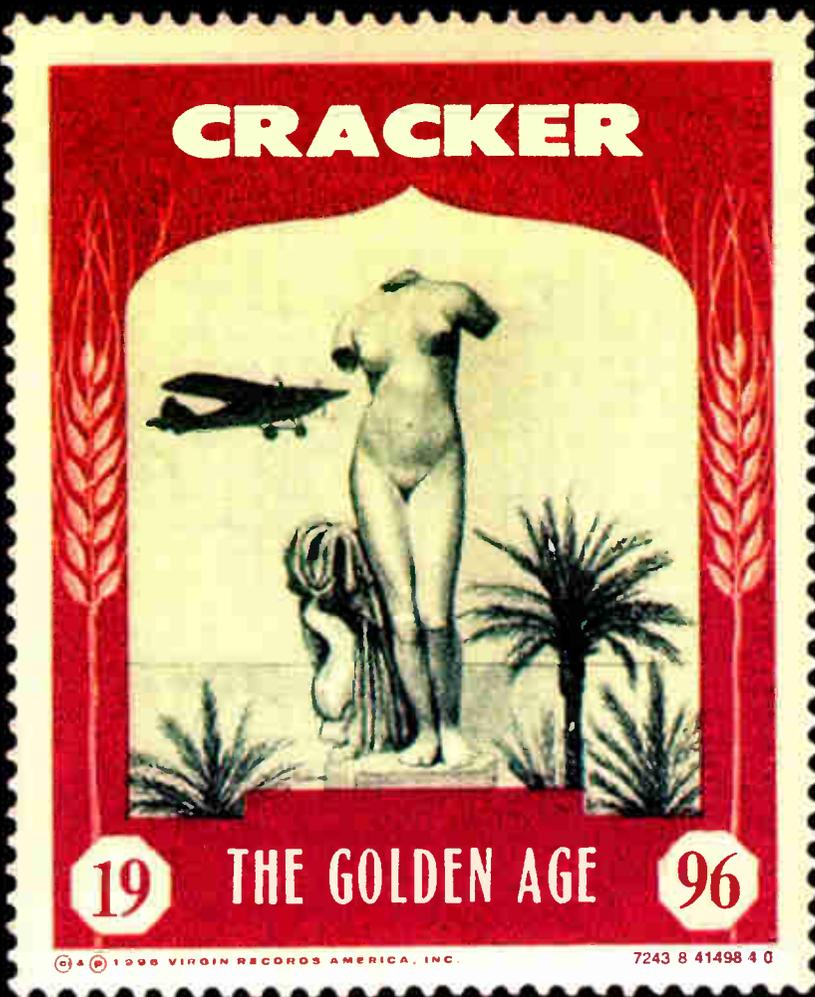
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Everything But The Girl: 'Walking' Tall

To profess knowledge of experiences one hasn't had is to be a real fool rather than someone's opinion of one. In contrast, Everything But The Girl is so honest about its own seasoned imprudence that the twosome makes music on the subject that feels heroic in its triumphs over chronic delusion or self-deception.

"I think the angst in our records comes from our own characters," says Tracey Thorn, half of the veteran vocal/composing team that includes longtime professional and romantic partner Ben Watt. "But our music reached a stage in 1991 where it lost its tension and spirit and became more soothing than anything else. It's been reawakened in the light of Ben's illness and everything we went through during that period—which exploded a lot of certainties and an element of complacency that [had] crept into our lives, while informing a lot of the songwriting."

The infirmity Thorn refers to is the severe abdominal and chest pain that sent a frightened Watt into one of London's biggest teaching hospitals June 26, 1992; his grave discomfort was finally diagnosed as Churg-Strauss Syndrome, a rare life-threatening disease that "destroys the body's connective tissues and blood vessels," in Watt's words, "by activating the body's immune system against itself." As for the songwriting that has since corresponded with Watt's thus-far successful treatment (although he permanently forfeited much of his intestines and muscle mass), it can be found on the 1994 collection "Amplified Heart," whose "Missing" single, a Todd Terry-remixed epilog on elusive love, took two continent-hopping years to make the exceptional album a global smash.

"Walking Wounded," the duo's new Blanco Y Negro/Atlantic disc (due May 21), is even more sophisticated—and hopeful—in its dissection of life's abrupt dilemmas and the inward debates they invite. "Even songs that aren't specifically about our recent threatening experiences show we've had our once-mellow perspective undermined," Thorn observes calmly. "There's a real acknowledgment on the new album of all kinds of troubles and suffering, but often the characters in the songs are survivors."

The new record's initial singles (the foreboding title track in the U.K., the fibrillating "Wrong" in the U.S.) represent further advances in Thorn and Watt's proficiency at bending the jungle/drum-and-bass dance rhythms of London's clubs and New York's deep house scene to their own neo-jazz-pop purposes. But the unsung greatness of Everything But The Girl, which has made some of the paramount pop records of the '80s and '90s, shines forth on the track that follows the aforementioned pair on "Walking Wounded," a flawless bit of heartbreak-synchronized belles-lettres called "Single." There is little data shared in the song beyond the aesthetics of loneliness and disjunction, but the psychic pattern is clearly drawn: "I'll put my suitcase here for now/I'll turn the TV to the bed/But if no one calls and I don't speak all day/Do I disappear?"

Thorn explains that the lyrics were written by "just imagining what it would be like to be single, having been part of a couple for such a long time. I just went away for a few days doing some work, and I found myself in a hotel alone, which is unusual. And I thought, 'Hang on, what would that be like if this [situation] were more permanent?' People seem to live their lives these days in ever-decreasing units; we've gone from the family to the couple to the single person. So the song is about being on your own, and I like its emptiness,

its directness, and the way it seems to hook listeners from the first, people saying, 'God, I've felt that.'"

Consciously or otherwise, Thorn and Watt have made their mutual devotion a lens by which they can analyze the contemporary disintegration of every little unselfish thing that once assured fidelity. In all they've done together since they dueted in July 1983 on a bare version of Cole Porter's "Night And Day" for London's Cherry Red indie label, one hears the progression of a deepening love affair.

"We were both signed as teenagers to Cherry Red but never met until we attended Hull University," says Watt. "I'd seen Tracey play in pubs with her band, the Marine Girls, a minimalist, no-drums trio that was like the Shangri-Las meet the Raincoats [and whose 1981 'Beach Party' and 1983 'Lazy Ways' albums were an acknowledged blueprint for later L.A. and Seattle acts, such as Hole]. I put a message out on the university's paging system saying if Tracey of the Marine Girls was around, could she meet me in the reception area. She was in the building and came along! I said, 'I'm Ben, and I'm on Cherry Red, too. Did you bring your guitar?'"

"Ben was very funny, very dynamic, and very highly motivated," Thorn recalls tenderly. "Those are very attractive qualities."

Watt was born Dec. 6, 1962, in Barnes, West London, the sole child of accomplished actress/journalist Romany's second marriage (she had had four children previously) to Scottish jazz bandleader Tommy Watt, whose popular orchestra issued two albums ("It Might As Well Be Swing," 1959; "What's Cooking," 1962) on the George Martin-run Parlophone label.

"George Martin called my dad up early on," notes Watt with a laugh, "and he said, 'Tommy, I've got these four kids from Liverpool. Do you want to go halves on the arrangements for them? No? Well, they're called the Beatles, anyhow. Look out for them!'"

If the younger Watt lost out on a linkage with the Fab Four and suffered through a "prickly adolescence" with his musical parent, his father's infectious affinity for Stan Getz enabled Ben to conceive the Everything But The Girl sound he now calls

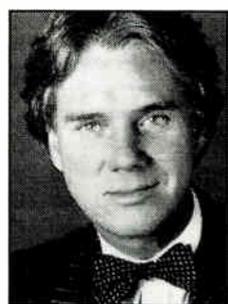
"21st-century bossa nova."

Thorn, meanwhile, was the Sept. 26, 1962, offspring of accountant Dennis Thorn and wife Audrey, growing up in Brookmans Park, Hertfordshire, with two siblings and a household piano she terms "an aspirational piece of suburban furniture that only I went near." Years of classical study and a punkish band, Stern Bops, predated Thorn's literature major at Hull U., where she read Samuel Beckett by day and rocked Everything But The Girl by night (the name was borrowed from a local second-hand shop).

The "natural cool and Latin tonality" Watt admires in Thorn's voice became the guidance system for a glimmering series of jazz-pop records (principally "Eden," 1984; "Idlewild," 1988; and "Worldwide," 1991) whose previous acme was the Tommy LiPuma-produced "The Language Of Life" and its 1990 radio perennial, "Driving." An equally winsome cut on the pre-eminent "Walking Wounded" is the repentant "Mirror Ball."

"People are often hooked," Thorn ventures, "by the surface appeal of songs that later resonate through their lives." Watt agrees: "That's us, and also our cry, our desire. We've been given a rebirth, and feel very inspired."

MUSIC TO MY YEARS



by Timothy White

THIS WEEK IN BILLBOARD

A RAPPING REUNION

The Geto Boys are back, this time with their original lineup and a new album titled "The Resurrection." On it, Bushwick Bill, Scarface, and Willie D. deliver their familiar brand of social and political commentary. Rap columnist Havelock Nelson has the story. **Page 28**

BATTER UP AT VIDEO

Spring is here, and baseball fans can look forward to indulging their favorite pastime at the video store. Vendors are hoping for a home run in tape sales. Home video editor Seth Goldstein reports. **Page 88**

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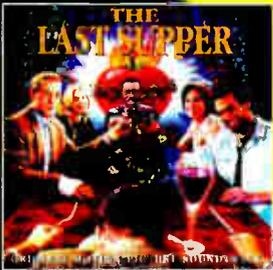
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Editorial

Missing At NARM: Product Presentations

In a darkened auditorium six years ago, in the midst of what seemed to be a routine video presentation, a huge crowd of unsuspecting music industry officials were stunned by the first few notes of a singer they had never heard nor heard of. This normally stodgy throng responded with applause that morning, practically before her name had been revealed; and for special emphasis, she showed up at that evening's dinner for a duet with Michael Bolton.

It was the moment that planted the seed for Mariah Carey's sequoia-sized career. But, there could be no such moment at this year's National Assn. of Recording Merchandisers convention, because, in a move reminiscent of the old '60s slogan "What if they gave a war and nobody came?," distributors pulled the plug on product presentations.

Citing concerns over return on investment, and noting time and again that sharp buyers should already be aware of upcoming releases, distributors just said no to presentations. So, although many accounts and suppliers hailed the March 22-25 NARM in Washington, D.C., as an especially productive convention, it felt like the guest of honor was missing.

Carey isn't the only superstar who turned NARM into a debutante ball: During the past dozen years, the meet also launched multi-platinum debuts for Whitney Houston and

Tracy Chapman, as well as Anita Baker's first No. 1 album. Retail's support for Chapman was particularly crucial, because her set was practically gold by the time radio found "Fast Car." And someone must have thought the confab had significance in setting up Houston, Baker, and Carey, since as a gesture of thanks all three returned to the meeting to headline events in subsequent years.

Maybe last year's three-hour blocks in San Diego were exorbitant, but is it possible that the right measure lies somewhere short of zero hours, particularly with regard to Heatseekers candidates and other new artists? And, with imagination, creativity, and, most important, focus, isn't it possible to produce a meaningful pitch for a reasonable cost? Although astute buyers do know about tomorrow's releases, would any buyer six years ago have had a total comprehension of Carey's powerful voice and appeal had that buyer not seen the reaction to her talents? Probably not.

There are other values attached to these forums, like educating those retail executives who have responsibilities other than buying. And, when a couple of veteran attendees can amuse a suite full of folks quoting punch lines from an 8-year-old A&M presentation, one is reminded that product spiels also serve to establish and enhance a company's image. The presentation format also gave prior conven-

tions a sense of flow in which every vendor had a guaranteed moment in the spotlight, rather than having to choose between one of several competing off-campus events.

Most important of all, since the product presentations have customarily been the most popular mass events of any NARM convention, giving all attendees a shared experience they could discuss afterward, they have always proved to be the most dramatic common agenda-setter for the task that lies beyond each annual confab: selling lots of records with belief, effectiveness, and enthusiasm.

Fortunately, the convention was not totally devoid of music, thanks to nuggets like k.d. lang's stellar scholarship-dinner set, the marvelously informal country "Guitar Pull" with Carlene Carter; Suzy Bogguss, Pam Tillis, and Mary Chapin Carpenter; the gospel brunch; the Club Diver-City showcases, and the star-studded (Buddy Guy, the Corrs, Richard Marx, Kathleen Battle, Four Tops, Temptations, Trisha Yearwood) night at Constitution Hall.

But many attendees left NARM feeling thirsty for more music linked directly to the new releases that will fuel the industry's '96 profits and passions. Let's hope distributors will again rethink their stance and quench that vital thirst at next year's event. After all, this is show business.

COMMENTARY

Black Alternative Radio: Responding To A Need

BY VERDINE WHITE and RICK SCOTT

What do Me'shell NdegéOcello, Incognito, Lenny Kravitz, Seal, Marcus Miller, George Duke, Jamiroquai, the Brand New Heavies, Des'ree, and Dionne Farris have in common? They are some of the finest voices in soul music—and you won't hear any of them on black or urban radio stations.

These artists are pushing the creative envelope with their alternative messages, styles, rhythms, and sounds. Their music deserves to be heard by a wide audience, but it isn't, because the acts don't have a platform on black radio as it exists today. Forward-thinking radio program directors, therefore, need to take the initiative and build them a platform, in the form of a bold new radio format—black alternative radio.

Today's radio formats—urban, alternative, country, jazz, top 40, etc.—are the proverbial square holes: formulaic and cookie-cutter. Many R&B artists, both black and white, are adventurous round pegs that will never fit into these predefined boxes.

Melding elements of blues, jazz, fusion, folk, and alternative rock, progressive R&B artists don't fit the typical urban radio playlist, which predominantly boasts such admittedly talented artists as Brandy, 2Pac, TLC, Boyz II Men, and Snoop Doggy Dogg.

Alternative R&B artists' music challenges their listeners; commercial black radio stations prefer to promote artists whose music appeals to the masses. Alternative R&B artists prefer a less-predictable sound that defies categorization, and that makes them a tough fit at urban-

radio stations.

Cutting-edge R&B, in fact, doesn't perfectly fit any existing radio format. Some of these artists have garnered attention from new adult contemporary and AC radio stations. Others have landed on the playlists at alternative rock radio. On the broadcast side, Black Entertain-

ment Television has done a commendable job of airing videos by many of these artists, despite their lack of radio airplay.

As college radio became saturated with the sounds of "alternative" music, records began to sell. Commercial radio stations and video outlets took notice and began airing the music.

Later, commercial alternative radio stations blossomed across the country. These artists eventually crossed over into the pop world, and the bands went on to sell millions of albums. Look at the charts today: Alternative rock acts have become the new "mainstream." The same thing could happen with progressive R&B artists if they were given a chance to have their music heard.

It's not as if there's nothing in it for radio, either. Typical fans of this new genre of R&B tend to be upscale and discriminating listeners ranging in age from 18-60 and crossing racial and ethnic boundaries. Radio stations playing alternative R&B could attract advertisers who wish to reach these preferred consumers, who tend to possess an above-average disposable income. The bottom line: Black alternative radio is economically viable.

The music from artists who are taking R&B to new heights is relevant and stimulates cultural growth by blurring both music genres and color lines. The artists are not only striving to create, they are trying to elevate.

For this exciting new R&B music to be exposed to the largest audience possible, we need outlets on radio dials across America that will specialize in the diverse and expansive forms R&B music can take. This art form can only flourish if black alternative radio stations are established.



'Cutting-edge R&B doesn't perfectly fit any existing radio format'

Verdine White, left, is the bassist and co-founder of Earth, Wind & Fire. Rick Scott is the president of Great Scott Productions, a Los Angeles public relations firm. They are the producers of a planned weekly black alternative radio show to air in the Los Angeles marketplace.



Video Buyers Hungry For 'Babe'

Retailers Report Heavy Sales For Pig Flick

■ BY EILEEN FITZPATRICK

LOS ANGELES—Pigs can fly. If you don't believe it, just ask video retailers that are having trouble keeping "Babe" in stock.

Many retailers report that they have sold through their initial order of the MCA/Universal Home Video title, which was released March 19, and are quickly running through reserve inventory.

"We've sold more copies of 'Babe' in one week than we've sold of 'Pocahontas' in one month," says Tower Video's VP of video John Thrasher. "We're into massive reorders for 'Babe' on a daily basis."

At one Blockbuster Video store in Los Angeles on March 23, only six copies of "Babe" were left out of a 48-unit prepack that the location had put up

only two days before. "We have other stores who are out calling us for our copies," says a clerk at the store.

Borders Books & Music buyer Patti Russo says she doubled the chain's initial "Babe" buy and has sold through more than half.

"If I would have gone with my first order, we would have been through it in two or three days," says Russo. "I wouldn't call 'Babe' a 'Lion King,' but it's close."

Best Buy's video merchandise manager Joe Pagano says the chain has also sold through its initial order, plus 50% of its back-up inventory.

The 200-plus-store chain placed about 400 units per store at street date, Pagano says.

MCA senior VP of sales and marketing Andrew Kairey won't disclose the initial shipment for "Babe," but one re-

tail source says the supplier's national goal was 5.5 million units. However, published reports have stated that the title shipped more than 8 million units.

Sources also say that MCA has ordered an additional 500,000 units from its duplicator to keep up with retail demand. Kairey, however, would not confirm that figure.

Propelled by the massive publicity
(Continued on page 110)

Capitol, Turner May Ink Deal For 'Anthology' Vids

■ BY SETH GOLDSTEIN

NEW YORK—Capitol-EMI, backing away from a major commitment to the video business, is nearing a deal that would assign Turner Home Entertainment the rights to distribute "The Beatles Anthology."

According to an executive at the label, Capitol would maintain control over marketing and programming decisions.

The 10-hour series, twice the length of the program seen on ABC last year, is expected to make its video debut in the fourth quarter, several months later than Capitol had anticipated. The executive attributes the delay to "simply a matter of production. There is no other reason."

If the agreement is consummated as both sides expect, Turner will share in what trade sources predict should be the biggest-selling music video of all time. Steve Chamberlain, senior executive adviser to Capitol and head of the Beatles project, had earlier predicted that sales of the eight-tape series would top 1 million units a year (Billboard, Dec. 9, 1995).

"Officially, we have no comment," says a Turner official, who believes that an announcement is due shortly. Once the contract is signed, Turner and Capitol will proceed with plans for a major display at the Video Software Dealers Assn. convention in Los Angeles July 10-13. "You can expect something big," says the Capitol executive, who didn't dismiss the possibility of an appearance by California resident Ringo Starr.

Turner has come this close to beating the competition for "Anthology" because of its "huge television potential," the executive continues. Capitol anticipates using Turner Broadcasting's cable channels, including CNN and TNT, to help drive consumers into stores. The label, meanwhile, has retained the right to sell "Anthology" cassettes via direct-response ads, which could also run on the Turner networks.

While new to music, Turner Home Entertainment is an experienced marketer of multicassette series, including "Baseball" and "The Civil War" from producer Ken Burns and "The Trials Of Life." A source says, "They're no stranger to longform programming." Chamberlain himself is no stranger to Turner, where he spent 10 years and was instrumental in developing a home video strategy.

Capitol has completed its intent-to-purchase studies, but still hasn't decided on the price of the "Anthology" cassettes. When the series was first
(Continued on page 94)

Retail Street-Date Violations Cloud 'Anthology' Releases

■ BY ED CHRISTMAN

WASHINGTON, D.C.—While merchants are happy that the Beatles' "Anthology 2" is brightening first-quarter sales, music specialty retailers are unhappy that mass merchants seem to be able to break street date on the title with impunity.

In addition, merchants attending the National Assn. of Recording Merchandisers annual convention, held here March 22-25, were incensed that Circuit City assembled a customer contest for the title with what appears to be the aid of Capitol Records and Cema Distribution and then sold the title below the distributor's minimum-advertised price.

Music merchants say that they can't remember a title that generated as many street-date violations as the first album in the Beatles series, "Anthology 1," which was released last fall.

In retaliation, many specialty mer-

chants sought to protect their stores' sales and reputation by putting "Anthology 1" on sale early themselves.

Capitol initially intended to have a Monday street date on "Anthology 1." But after an uproar by independent merchants and one-stops, which claimed that a Monday street date would put them at a competitive disadvantage, Capitol switched to a traditional Tuesday release. However, many who jumped street date on "Anthology 1" claimed they were confused by the switch.

The U.S. music industry sets street dates for album releases on Tuesdays. To ensure that product is in stores by then, distributors ship to merchant warehouses as early as a week before so they have time to prepare the product for distribution to their stores.

"Anthology 2," which was released March 19, enjoyed sales of about 440,000 units in its first week, according to SoundScan, and debuted at No. 1 on The Billboard 200. That album achieved the second-highest weekly sales this year, after 2Pac's "All Eyez
(Continued on page 110)



Anti-Club Sentiment Strong At NARM Strategy Discussed At Clandestine Meeting

■ BY DON JEFFREY

WASHINGTON, D.C.—Top music retail and wholesale executives, after digesting a report on record clubs during a closed-door meeting at the recent National Assn. of Recording Merchandisers convention here, agreed to meet again soon to decide whether to take legal action against the clubs for anti-competitive pricing.

Meanwhile, executives of the two major clubs, BMG Direct and Columbia House, maintained a generally low-key presence at a convention at which sentiment against them ran strong. Some merchandisers wore stickers with the words "record clubs" in a circle with a slash through it. The stickers also stated "sponsored by Geffen Records." A



label spokeswoman confirmed that the stickers were provided by the label, but declined further comment.

Behind the scenes, though, the major clubs, which are locked in a market share battle with each other, were said to be approaching independent labels to sign licensing deals for product.

"It's a sign of respect for the independent community," says Doug Keogh, senior VP/GM of indie label Roadrunner Records. "As our market share continues to be as strong as it has been, it's good business for them to [recruit indie labels]." Roadrunner's releases have been offered by Columbia House for the past six years.

Attracting new business is a good strategy at a time when some major labels have pulled out of the clubs. In the
(Continued on page 110)



Strong German Mark Restricts Record Companies' Revenues

■ BY WOLFGANG SPAHR

HAMBURG—The German music market that grew in unit volume in 1995 has failed to produce increased revenues for the country's record companies.

Labels here say that they are victims of a strong currency, the deutsche mark, which sucked in cheap imports of top international releases from other European Union countries.

Thomas Stein, chairman of record industry association BPW, says that this phenomenon of trans-shipment cut German companies' income on releases from international artists by up to 30%.

BPW, which claims to represent 80% of the German music market, reports growth in unit volume of only 0.4% in 1995, although the gross sales

rose by 2.8%.

The organization states that its members achieved collective revenues equivalent to \$3.12 billion last year, compared with \$3.11 billion in 1994.

Conversely, total unit sales were up 2.5% to 251.6 million from 245.4 million.

Stein, who is president of BMG Ariola in the German-speaking territories, says that to counter declining prices for international releases, German companies are concentrating on national productions. "National products now account for more than 40% of the best-seller lists."

The image of "ugly kraut rock" is a thing of the past, Stein states, adding that the international audience is more receptive to German-made music than ever before (see story, page 75).

(Continued on page 41)

Roger Ames New President Of PolyGram Music Group

■ BY JEFF CLARK-MEADS and ADAM WHITE

LONDON—Colleagues (and rivals) of Roger Ames expect him to succeed when he assumes the role of president of the PolyGram Music Group June 1. He will be responsible for the multinational's recorded music and music publishing operations worldwide.

His low-key business style is seen as a major asset to the newly created post, as it has been for him as chairman/CEO of PolyGram U.K. for the past three years.

"He is truly one of the best up-and-coming record executives," says Rupert Perry, president of EMI Music Europe.

"He has our complete blessing," says David Fine, the former PolyGram president who is chairman of its supervisory board. "This is a great move."

Anticipated in music business circles for months, Ames' appointment was officially announced March 22 by PolyGram president/CEO Alain Levy

(Billboard, March 30). Ames was also named an executive VP of the group, alongside its other executive VPs: Jan Cook, who is CFO, and Michael Kuhn, president of PolyGram Filmed Entertainment.

Levy says he selected Ames for the global post because of "the experience he has had, from running a small label to managing what is really an enterprise." He also cites Ames' A&R background and says he has significant knowledge of the American market. "He's so well accepted there," adds Fine. "That's his second home."

Levy continues, "Roger is not a foreigner we are sending to the U.S. to find out how the market works. He values my label presidents there, and he is totally acceptable to them, which is important to me."

Ames is expected to operate primarily from PolyGram's corporate headquarters in London. His successor as chairman of PolyGram U.K. is music industry lawyer John Kennedy; he, too,
(Continued on page 94)

Don Henley Back At Warner Artist Signs Three-Album Solo Deal

■ BY CRAIG ROSEN

LOS ANGELES—Eagle Don Henley will fly solo again with a three-album deal with Warner Bros. Records that brings him back to the Warner Music Group nest. According to sources, Henley will receive \$3 million per album under the pact; Warner Bros. would not confirm the figure.



HENLEY

"I have always had great admiration for Warner as a label," says Henley. "Its artist roster has always been, as long as I can remember, the best in the business." Henley points to such veteran artists as Neil Young and Joni Mitchell, who have both returned to the Warner fold in recent years, signed to

Reprise. "Joni and Neil are part of the body of artists that make up the roster that is very special," he says.

Warner Records Inc. chairman/CEO Russ Thyret says the Henley signing was based on the singer's artistic merits and was not meant to send the message that Warner Bros. is back on track after nearly two years of corporate changes. "Signing Don Henley in itself is the message," he says. "I've been a fan of his since I can remember. It sounds like idol worship when you say something like that, but that's the truth."

Henley describes Thyret as "a longtime friend" and notes that Warner Bros. Records president
(Continued on page 108)



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Artists & Music

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

Jars Of Clay's Secular Smash Christian Rock Act Crosses Over

■ BY CARRIE BORZILLO

LOS ANGELES—In less than one year, Jars Of Clay have received a Grammy nomination, sold out clubs, and topped the Heatseekers chart. These feats would be notable for any new rock band but are even more impressive considering that Jars Of Clay are a contemporary Christian rock act.

One of the only Christian alternative rock acts to garner significant modern rock, triple-A, MTV, and VH1 airplay, the Nashville-based band recently cracked the top half of

The Billboard 200. Sales of the band's self-titled debut album have been fueled not just by the Christian marketplace but by a strong showing at secular retail.



JARS OF CLAY

"Jars Of Clay," released to the Christian marketplace on Essential Records in May 1995 and to mainstream retail via Silvertone Records in October 1995, topped the Heatseekers chart for the week ending March 23.

(Continued on page 113)

Uni's Best Bets Program To Offer Low-Priced Titles

■ BY ED CHRISTMAN

WASHINGTON, D.C.—Uni Distribution, using the National Assn. of Recording Merchandisers convention as a forum, has unveiled a new developing-artist program that was enthusiastically received by merchants attending the meet.

The program, dubbed Best Bets, carries an \$8.98 list price for CDs, with a wholesale cost of \$4. Cassettes have a list of \$5.98 and a wholesale cost of \$2.50.

(Continued on page 117)

**NARM
'96**

RCA Victor Jazzing Up Under The BMG Classics Umbrella

■ BY CHRIS MORRIS

In an effort to exploit synergies between the audiences for jazz and classical music, RCA Victor's formidable jazz catalog will now be marketed under the aegis of BMG Classics.

RCA Victor will kick off the exploitation of the back catalog April 16 with the release of 10 midline jazz "Greatest Hits" compilations, which are similar in intent to the company's successful series of classical "Greatest Hits" packages.

RCA Victor will also issue albums by artists on its current jazz roster. On May 21, it will release "Labyrinth" by its latest signing, trumpeter Tom Harrell, and "Curves Of Life" by saxophonist Steve Coleman. The midline Victor Jazz imprint will also be launched May 21 with reissues of five classic sets: Coleman Hawkins' "Body And Soul," Duke Ellington's "Sophisticated Lady," Dizzy Gillespie's "Dizzier And Dizzier," Sonny

Rollins' "The Bridge," and Paul Desmond and Gerry Mulligan's "Two Of A Mind."

Last year, under its domestic banner, RCA reactivated its Bluebird label, established a rhythm-oriented jazz imprint, Groovetown, and announced its intention to heighten the label's jazz profile (Billboard, Feb. 25, 1995).

However, in a subsequent reorganization, BMG's jazz efforts have been brought under the umbrella of BMG Classics, which is overseen by BMG Entertainment president/CEO Rudi Gassner.

Cor Dubois, senior VP of worldwide marketing at BMG Classics, explains, "We are very close with our organizational setup on a worldwide level in understanding the consumer who appreciates classical and jazz music. It's a very niche market in the total music world, and our whole network is geared to handling this kind of music."

(Continued on page 113)



Ozzy Lands Platinum. There's nothing mysterious about the platinum award that was presented to Ozzy Osbourne to commemorate 1 million sales of his latest Epic Records disc, "Ozzmosis." Pictured celebrating Osbourne's 11th consecutive platinum album, from left, are David Glew, chairman, Epic Records Group; Richard Griffiths, president, Epic Records; Osbourne; Thomas Mottola, president/COO, Sony Music Entertainment; Sharon Osbourne, artist manager; Michele Anthony, executive VP, Sony Music Entertainment; and Tony Martell, senior VP/GM, Epic Associated Labels.

'Schoolhouse Rock' Gets A Tribute Lava Set Follows TV Series' Newfound Popularity

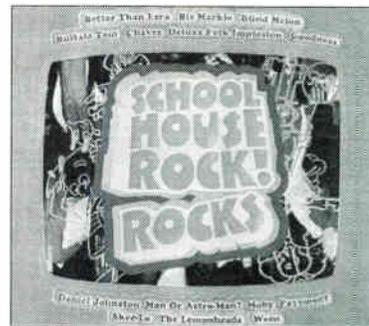
■ BY TERRI HORAK

NEW YORK—Learning can be fun, as the popularity of the ABC-TV Saturday morning series of animated musical vignettes "Schoolhouse Rock" has demonstrated.

Now Lava/Atlantic Records is taking the good times even further with the April 9 release of "Schoolhouse Rock Rocks," a tribute album by rock, rap, and alternative artists including Blind Melon, Better Than Ezra, Skee-Lo, Biz Markie, and Buffalo Tom.

There is a natural connection between the artists and music fans who grew up in the '70s, when the long-running series first aired.

"We were really happy to be asked," says Buffalo Tom's Bill



Janovitz. The band recorded "Lolly, Lolly, Lolly, Get Your Adverbs Here" for the album. "My first choice would've been 'I'm Just A Bill,' but 'Lolly' was right up there," Janovitz says.

Lava is hoping that music fans who watched the series, which ran on ABC from 1973 through 1985, will respond with an enthusiasm similar to that of the bands that participated. The label is planning an aggressive marketing campaign including tie-ins with a book from Hyperion, due in stores mid-April, and a boxed set of the original tracks from Kid Rhino, due in June.

A recent resurgence of popularity for "Schoolhouse Rock" has already been generated through the release of ABC Video compilations of the original episodes—which have sold more than 1 million copies, according to ABC Video—a popular CD-ROM series, and the market for '70s nostalgia.

In addition to the recognition

(Continued on page 108)

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Def Leppard Shifts Gears With 'Slang' Band Updates Sound On Mercury Album

BY MELINDA NEWMAN

LOS ANGELES—When a band is as successful as Def Leppard, it would be understandable if its members stuck to the same driving rock formula that has provided them with such acclaim since the early '80s.

However, on its new Mercury album, due May 14, the British quintet felt the need to break the mold. The result is "Slang," a refreshingly updated effort that still draws on Def Leppard's strength—catchy, hard rock-based guitar-driven pop melodies—but brings the band into the '90s. The group has replaced its trademark meticulous production with an edgier, more experimental sound that incorporates elements of funk, soul, alternative, and even dance music.

"There's been a lot happening in music in the last few years, and we kind of embraced all that stuff and made it our own," says guitarist Phil Collen.

"Unlike many of the '80s hard rock bands who had their moment, Def Leppard has remained vital in the '90s," say Josh Ziemann, senior director of marketing at Mercury. "They were never trapped in the '80s."



DEF LEPPARD

That change is evident on the first single, "Work It Out," which goes to top 40, album rock, and hard rock radio the last week of April. On the crunchy, funky tune, Joe Elliott's vocals are deeper and subtler than ever before.

"That was done on purpose," says Collen. "One of the things that we're very identified by is Joe's voice, and it became, unfortunately, part of that '80s thing. Some of that style was instinctively wrong for where we are at the moment, personally and career-wise and musically. So, on some songs, we got Joe to sing in a completely different way. On 'Work It Out,' we said, 'Sing like Iggy Pop, sing like Bowie, sing down there,' and he actually sounds real appealing because it's different."

Spin Doctors Believe In Themselves On Epic Set

BY JIM BESSMAN

NEW YORK—By the numbers, Spin Doctors' career might seem to be faltering: The Epic band's 1991 debut album, "Pocket Full Of Kryptonite," sold 5 million units in the U.S., with 2 million more worldwide. Its follow-up, "Turn It Upside Down," sold only 1 million copies domestically and 500,000 worldwide.

But band members and Epic executives are confident that the Spin Doctors can reverse that downward slide on the group's May 14 release, "You've Got To Believe In Something."

"Let's face it, we haven't had an album out in a while, and we have a hell of a lot to prove," says vocalist Chris Barron. "We've been vilified as the 'Two Princes' band, but people have forgotten that there's a lot more to this band than 'Two Princes.' And then 'Turn It Upside Down' came out and even though it [did well] worldwide, people perceived it as a dud."

"So somebody in our shoes could be kind of gun-shy, but we did a lot of thinking and the conclusion we came to is, 'To hell with it!' We love playing music in front of people and will do so as long as people want to hear it," he says.

"We're in a position of strength because of the quality of the songs, and we have a clear indication from the fan base that they're there," says product manager Heidi Brown Lewis, pointing to in-house research and Spin Doctors' active Internet following. "There may be some rebuilding in terms of gate keepers, [such as] retailers, and other people in the industry who may take a wait-and-see



SPIN DOCTORS

approach, [since] the first album was so huge. But with any artist who has a long and healthy career, some albums are going to be spiked by outrageous radio play, and the first one definitely had that. Then there are albums which speak more to the core of an artist's fan base, and the second one showed that."

"Kryptonite" was spiked by the multi-format radio play of "Two Princes," which peaked at No. 7 on Billboard's Hot 100, and "Little Miss Can't Be Wrong," which climbed to No. 17. "You can still hear them as recurrences," continues Lewis, "so it's not like there's a feeling of anything to overcome [at radio]."

Retailers agree that it is much too soon to count the band out. "They can have success. I don't think they're done," says one Midwest retailer. "Their name still has value to the consumer. If they get good radio play and get some good adds on key image-making stations, the fans who left them will come back. I'm semibullish on it."

Epic will advertise in "targeted publications" to reach Spin Doctors' core following, Lewis says. "They (Continued on page 20)

The band may not have been trapped in the '80s, but the group members will be the first to admit that they were trapped in the studio. Their albums, in particular 1987's "Hysteria" and 1992's "Adrenalize," took years to record, with each layer fastidiously added.

While the band is very proud of those records, the studio process became so arduous that Collen says he seriously considered quitting the band.

"I spent four years in the studio making 'Hysteria,' and it got to the point where I'd go to the loo so I could just get out of room. I'd get coffee and go, 'Shit, I don't want to go back in there. It's worse than working in a factory.' We'd spend months doing the same guitar riff. We started doing that again on 'Adrenalize,' and it wasn't valid at that point. That was some kind of turning point."

(Continued on page 18)



Gibson Girls and Guys. Eddie Van Halen talks guitars with Joni Mitchell, center, and Emmylou Harris at the Orville H. Gibson Awards. Van Halen won best male rock guitarist, Mitchell won best female acoustic guitarist, and Harris won a lifetime achievement award and tied for best female country guitarist with Mary Chapin Carpenter.

Artist Managers Climb Corporate Ladder; London Merger Leaves Staffers Slashed

MANAGEMENT SHUFFLE: What's going on with the slew of artist managers leaving their posts to take jobs at record companies? Morty Wiggins from Bill Graham Management is the latest to skip to the other side of the tracks. Wiggins, who manages the Gin Blossoms, the Neville Brothers, Monster Magnet, All, and Sweet & Low, will relocate from San Francisco to Los Angeles and the cozy confines of the A&M lot in late June or early July for a senior marketing post.

Among the other managers who have made the switch in the last few months are Will Botwin to Universal, Dana Millman to Mercury, Danny Heaps to RCA, Ken Levitan to Rising Tide, and Andy Gershon to Outpost, the Geffen-distributed label he co-founded earlier this year.

Quite a few of the managers I've spoken with lately, including some of those mentioned above, have mumbled vagaries about how tough it is to be a manager today. If there wasn't such a traffic jam on the management exit ramp, I'd chalk it up to normal grumbling. To be sure, today's managers must have the savvy of an Ivy League-educated attorney to maneuver through such land mines as deals that involve record companies, merchandising, and publishers, yet they must also possess the patience of a saint when dealing with artists who want a manager/mother/psychiatrist rolled into one. At the same time, most of the managers mentioned here didn't pursue their label gigs—the record companies came after them. Maybe it's nothing more than what Wiggins says: "Five years from now, I couldn't see myself managing bands any longer, but I could see myself doing what I'm going to be doing at A&M."

Wiggins' move means the end of Horizon Records, a label formed by Bill Graham Management and A&M in 1994 (Billboard, March 26, 1994). The label's most notable release had been an album from the Songcatchers, a Pacific Northwest group of American Indians. Wiggins' switch leaves his clients to decide their fates. A&M acts the Neville Brothers and the Gin Blossoms have decided to stay with Bill Graham Management, while his other artists have not yet made up their minds.

SLASHER: As part of its merger with London Records, Slash Records has let go roughly half of its 11 Los Angeles staffers, including publicist Barbara Mitchell, radio promoter Kerry Murphy, and retail staffer Dale Johnson. The deal, which has been in the discussion stages for more than a year but is just now taking effect, will, over a period of years, see

London assume complete ownership of Slash. Mark Trillan, who was a partner of Slash president/founder Bob Biggs for several years, has already been bought out. The U.S. move makes sense, because London has distributed Slash's releases in the rest of the world for several years.

In May, Biggs, who keeps his title as president of Slash, will move from Los Angeles to New York, where he will oversee London's A&R and creative services staffs.

According to Biggs, Slash will retain an L.A. office with approximately five staffers. "Contrary to some of the reports, we are going to stay open on the West Coast and will have a very vital A&R presence in Los Angeles," he says. All other functions will be handled by London staffers in New York.

The deal does not affect all acts on the Slash imprint, some of whom, including Los Lobos and Soul Coughing, continue to be distributed through Slash's former U.S. distributor, Warner Bros.

THE YEARLING: X's Exene Cervenka has founded Year 1 Records with business associate Skip Paige. The venture's first offering will be "Live From The Masque," a three-volume collection that serves as a history lesson of the L.A. punk scene. The releases, which are due in June and will be sold separately, capture a number of acts at two benefit concerts held Feb. 24-25, 1978, for the Masque, a Los Angeles club and recording studio. In addition to featuring the first public performance by X, the triptych includes music from such seminal L.A. acts as the Germs, the Eyes, the WeirDOS, the Dickies, the Bags, the Zeros, and the Skulls.

Cervenka plans to release live albums by L.A. punk bands, as well as sign new bands to the imprint. Year 1 is distributed by Unity Entertainment.

THIS AND THAT: Columbia is releasing "Dead Man Walking: The Score" Tuesday (2). The album is a companion piece to the acclaimed album "Dead Man Walking: Music From And Inspired By The Motion Picture," which came out last fall to accompany the movie. "The Score" includes the complete versions of "The Face Of Love" and "The Long Road," performed by Ustad Nusrat Fateh Ali Khan and Eddie Vedder, as well as pieces written by Dave Robbins, brother of Tim Robbins, the film's director. . . . In what has seemed like an awfully long goodbye, Oingo Boingo finally fades away with the April 16 release of "Farewell," a two-CD set on A&M taped last Halloween at Los Angeles' Universal Amphitheater.



by Melinda Newman

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Radio Climate Could Boost Capitol's Cocteau Twins

BY BRADLEY BAMBARGER

NEW YORK—Although mass acceptance has eluded the Cocteau Twins, their swirling pop abstractions have influenced a generation of alternative-rock types, from the girl-group dreamscapes of Lush and fevered feedback reveries of My Bloody Valentine to the sad-core of Mazzy Star and Low.

The rich "Milk And Kisses," due May 14 from Capitol, finds the Cocteau Twins creating with renewed vigor and ready to make their way in a world perhaps better prepared to receive them than it was in the past.

"They're probably too good for this world, but I think they have a better shot these days," says Jody Denberg, PD at triple-A KGSR Austin, Texas. "It's not so much the audience being more open-minded now but programmers. With triple-A's proliferation, and modern rock embracing types of music other than grunge, the Cocteaus' new album should get some airplay."

To Denberg, the Cocteau Twins' appeal stems from their uncommon sound: "Their music adds a different texture to our station, which helps us stand out among all the sound-alikes."

Mixing the polar attributes of the Cocteau Twins to great effect, "Milk And Kisses" makes a place for both the subdued emotionalism of the first single, "Tishbite," and the high-density guitars of the intense opening track, "Violane."

The Cocteau Twins—vocalist Elizabeth Fraser, guitarist Robin Guthrie, and bassist Simon Raymond—have been together for a decade and a half, persevering despite dark forces from without and within. While the muted tones of the group's last album, 1993's "Four-Calendar Cafe," had their pretext, so does the more expressive sound of "Milk And Kisses."

"Our mellowest records, like 'Victorland' or 'Four-Calendar Cafe,' come from the most manic times," Guthrie says. "When we have enough aggression in our lives, our music gets more peaceful. So now, when we're more at ease, like when we made 'Head Over Heels' years ago, our music gets more aggressive."



COCTEAU TWINS

The Cocteau Twins debuted in 1982 with the dark postpunk strains of "Garlands" and broadened their distinctive sound over a string of releases on 4AD. A mid-'80s burst of innovation brought forth the best of these: the "Head Over Heels" and "Sunburst And Snowblind" EPs from '83, the seminal album "Treasure" from '84, and the compilation "The Pink Opaque" from '86. Available only on import at the time of their release, these have since been issued in the U.S. via Capitol.

In 1988, after signing with Capitol in the U.S., the band released "Blue Bell Knoll," an album that endeared a larger American audience to Fraser's ethereal vocalise. The gorgeous, newly expansive "Heaven Or Las Vegas" came two years later and became the band's best-selling album, according to Capitol, at 235,000 copies. With "Four-Calendar Cafe," the Cocteau Twins left 4AD in the U.K. for Fontana. That album has sold 146,000 copies, according to SoundScan.

Last fall, the Cocteau Twins offered two experimental EPs as a prelude to "Milk And Kisses." The acoustic set "Twinlights" featured new tracks—including "Rilkean Heart" and "Half-Gifts," which appear on "Milk And Kisses" in their original, electric form—as well as a

restrained rendition of the classic "Pink Orange Red" from 1985's "Tiny Dynamine." The second EP, "Otherness," features remixes of two new and two vintage tracks by Mark Clifford from Brit ambient act Seefeel.

"We released the EPs to hearken back to the Cocteau Twins' tradition of releasing music as it's ready, whether in single, EP, or album form," says Clark Staub, Capitol's senior director of alternative marketing. "We wanted to reach out to the band's fan base."

Staub says the label plans to conduct special promotions with the 60-store Independent Retail Coalition, hoping to repeat the success of similar campaigns with Everclear and John Hiatt.

Terry Currier, owner of Music Millennium in Portland, Ore., and VP of the Independent Retail Coalition, says, "The new album will be in our top five one week out of the box. The Cocteau Twins have a pretty intense grass-roots, word-of-mouth following—I'm already hearing a big buzz."

"Tishbite" goes to college radio in early April, with the single going to commercial alternative and triple-A one month later. An EP featuring "Tishbite" and several B-sides might be available commercially in the summer.

On May 8, the Cocteau Twins headline at London's Royal Albert Hall. Prior to a late May European tour, the band will embark on an eight- to 10-city U.S. promotional/performance tour, with the label coordinating special events with retail and radio. "We want to let the fans know the new album is coming—though, incredibly, many of them already do," Staub says. "And we want to introduce the band to all the new radio formats that have cropped up since its last album."

The Cocteau Twins plan a 20-city tour of the U.S. during the summer. The group's shows are booked by Creative Artists Agency in the U.S. and by International Talent Booking in the U.K. and Europe.

The Cocteau Twins will have further exposure with the May release of the Capitol soundtrack to the Bernardo Bertolucci film "Stealing Beauty." The band contributed the nonalbum song "Alice" to the soundtrack, which also includes performances by Liz Phair and Mazzy Star. The Cocteau Twins' songs are published by Sony Music Publishing; the group is managed by the London-based Raymond Coffey Management.

Ever charting their own course, the Cocteau Twins keep making records because, Guthrie says, "I keep thinking we can do better. Even though I know the first Cocteau Twins album someone buys is usually the one that is most important to them, our music seems to move on as time moves on."

The Cocteau Twins' time is nigh, according to Chris Douridas, music director of KCRW Los Angeles and host of "Morning Becomes Eclectic." With even a platinum act like the Cranberries taking a page from the Cocteau Twins' songbook, he says, "People seem to have caught up with what the Cocteau Twins have been doing all these years."

Neville Bros. Get Family Spirit On A&M's 'All My Relations'

BY CATHERINE APPLEFELD OLSON



NEVILLE BROTHERS

WASHINGTON, D.C.—Although at first glance, the title of the Neville Brothers' new album, "All My Relations," seems a straightforward nod to the siblings' lineage, it also refers to the deep sense of spirituality that has graced the act's music through the years.

The title is translated from a cherished Lakota phrase, "mitakuye oyasin oyasin." "It means, 'We are all related,' but it also speaks of the relationship of all things in the universe to each other. We are all of one spirit; we are all creations of the creator," says Charles Neville, who has been active in Native American causes for many years.

Building on their message of brotherly love and good will, Aaron, Art,

Charles, and Cyril Neville again weave a rich tapestry of newly written songs and hand-picked, thematically related nuggets. The melting pot on the new album includes a sax instrumental written by Charles, Bill Withers' 1971 tune "Ain't No Sunshine," and the Grateful Dead standard "Fire On The Mountain," which the Nevilles have been playing live for some time and which

(Continued on page 16)

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROD STEWART	United Center Chicago	March 22	\$889,260 \$100/\$50/\$30/\$25	15,955 sellout	Jam Prods.
LUCIANO PAVAROTTI	Fox Arena Ledyard, Conn.	March 10	\$724,475 \$500/\$300/\$150	3,062 sellout	Pequot Entertainment Group
ROD STEWART	Gund Arena Cleveland	March 15	\$585,307 \$50/\$28.50	16,890 18,000	Belkin Prods.
BOB SEGER	Reunion Arena Dallas	March 23	\$488,195 \$30/\$25	17,886 sellout	PACE Concerts
LUTHER VANDROSS	Valley Forge Music Fair Devon, Pa.	Feb. 27- March 2	\$496,984 \$50	11,263 11,728, four shows, two sellouts	Music Fair Prods.
LUTHER VANDROSS	Westbury Music Fair Westbury, N.Y.	March 5-9	\$483,811 \$50	10,693 11,480, four shows, two sellouts	Music Fair Prods.
ROD STEWART	Mark of the Quad Cities Moline, Ill.	March 19	\$478,755 \$49.50/\$34.50	10,470 sellout	Beaver Prods.
BOB SEGER	Buffalo Memorial Auditorium Buffalo, N.Y.	March 4	\$469,940 \$30/\$25	16,366 sellout	Metropolitan Entertainment Group
BOB SEGER KEVIN WELCH	Summit Houston	March 25	\$365,565 \$30/\$25	12,461 sellout	PACE Concerts
ROD STEWART	Charles M. Murphy Athletic Center, Middle Tennessee State University Murfreesboro, Tenn.	March 23	\$353,822 \$52.50/\$42.50/ \$32.50	9,544 11,031	PACE Concerts

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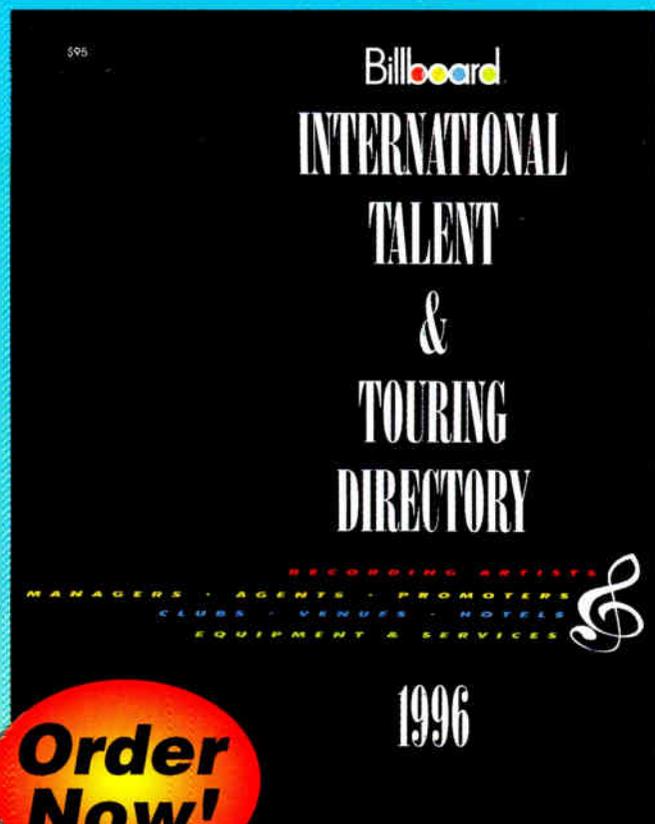
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Artists & Music

Soul Coughing Set Promises 'Irresistible Bliss' Slash Act Back With Polished Favorites, New Road Songs

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Fans of Soul Coughing's live shows who are expecting to hear a string of new songs on the band's latest album, "Irresistible Bliss," may find themselves experiencing a sense of *déjà vu*.

The album, due May 14 on Slash/Warner Bros., contains its share of new tunes, but it also showcases the polished incarnations of several works that have been in progress for quite some time.

"We've been playing some of these songs on the road for up to a year and a half," says Soul Coughing's lead singer and principal songwriter, M. Doughty. "People come expecting to hear all this new stuff, but we really screw around with songs onstage and come up with new versions."

"We're not one of those bands who sits down to write, and the thing is in stone



SOUL COUGHING

after a week," notes compatriot Mark De Gli Antoni, who, with bassist Sebastian Steinberg and drummer Yuval Gabay, rounds out Soul Coughing. "We write the music together and flesh it out in performance. Until it gets to that point, which may take, say, 10 to 15 performances, it's not really settled for us."

True to its long and winding roots, "Irresistible Bliss" is chock-full of road songs, but they are of a decidedly different ilk than those immortalized by the likes of Bob Seger and Jackson Browne.

NEVILLE BROTHERS GET FAMILY SPIRIT

(Continued from page 14)

includes electric guitar input by Bob Weir.

The Nevilles began writing songs for the new album while they were on tour last year supporting "Live Around The World," and they began recording at New Orleans' Side One Studio as soon as they returned home. Giant Records Nashville head and producer James Stroud, who has been associated with the family in various roles for years, was co-producer.

Fittingly, A&M will crank up promotional support for the album, due May 14, at one of the prominent feel-good events of the year: the annual Jazz & Heritage Festival in New Orleans. "This release is a little unusual for us," says Mike Regan, senior director of product development at A&M. "Normally, we get the Nevilles' records out right before Jazz Fest, but this one is coming right after."

As with past Neville Brothers albums, the campaign will center around live shows. The band will appear at the House of Blues during the first weekend of the festival and will then move into the heart of the fairgrounds. The label will hit the streets with print advertising, fliers, and a barrage of billboards touting the release of the album with the message "the real party starts in three weeks."

A&M is tying in with Blockbuster Music to offer consumers money-saving coupons if they buy the album during its first week of release, and it is pressing 10,000 sampler cassettes to give away at the fairgrounds.

"We want to give people a feeling for what the record is going to be like, because it is probably the closest to their roots than anything," Regan says. "If you take it song by song, it is so diverse, but there is a common thread that goes all through."

For Aaron Neville, that common thread is the intangible, distinctive Neville sound. "People are always trying to pigeonhole us into one slot, but we cover the spectrum," he says. "We've been around for so long, with different musical backgrounds, and we pull it all together and it comes out the Nevilles. It is a mixture of everything from bebop to gospel to doo-wop to pop rock."

Acknowledging that the act has had "limited success" in a variety of formats, Regan says that A&M will again blanket radio stations from album rock and triple-A to AC and hot AC. "There are a lot of

Neville fans out there. We want to find them," he says.

Radio play isn't a priority for the Nevilles. "Radio is so compartmentalized," Charles Neville says. "There are certain kinds of songs that get played nowadays, so artists are not encouraged to explore and create, but to copy. We do the music for the music, because we love it, and because it expresses our spirits."

"For us, it's all about spreading the music and the message," notes Aaron. "I got a call from a woman who said she heard my voice and it stopped her from committing suicide, letters from school teachers and children thanking us for our music because it has such a positive message."

Beginning at Jazz Fest, the Nevilles will spread their message on a tour that will take them from the West Coast to the West Indies for about half the year. This time around, the brothers hope to increase the "theatrical" aspects of their live performance to include some sort of chronological tribute to their myriad musical influences.

"We've been playing music since the doo-wop days. We were around through all of it: the R&B turning into rock'n'roll days, the psychedelic days and hard rock into heavy metal times, rap and pop music, gospel," Charles says. "We are thinking about doing something to show our involvement in the music industry through the years."

The other half of the year will be spent cultivating numerous individual projects. Art has been playing with the Meters for years. Charles and Cyril have their own bands. And the ever-prolific Aaron has plans to work with sons Jason and Aaron Jr.'s still-unnamed new band, as well as to record his own children's and gospel albums for A&M.

"We've finished picking out the songs for the gospel album," he says. "It's going to have some old, traditional Sam Cooke-type stuff mixed together with some contemporary music."

So with his plate this full, does Aaron Neville ever get out of earshot of the music? "As a matter of fact, yes," he says. "My good buddy just called and said he got me an extra ticket to Wrestlemania at the end of the month. I'm just going to sit back, relax, and take it all in. That's different."

Soul Coughing's take on the touring life is a lovesick paean to waiting in vain by truck stops and fast-food-joint pay phones. Doughty puts the underlying angst into a succinct formula: hope plus paranoia times lust, divided by telecommunications devices.

The first single, "Soundtrack To Mary," which ships to college and alternative radio in late April, is an ode to the joys of just lying in bed until a call to hit the road sounds, Doughty says. "The Idiot Kings" pays tribute to the feeling that comes when emerging from a nightclub at 7 a.m. and realizing that you forgot your sunglasses.

When it came to recording the album, the band chose its home turf of New York, where it came together almost four years ago at downtown club the Knitting Factory. Doughty was working the door; and De Gli Antoni, Steinberg, and Gabay came around to play a gig.

"Doughty approached us and said he had a bunch of songs, and would we want to get together to play," De Gli Antoni says. "I was really wrapped up in a lot of other stuff at the time, but the more the four of us got together, the more exciting it got."

Recording took place primarily at the Power Station and Sear Sound with the assistance of producer Steve Fisk and engineer Tehad Blake, who worked with Soul Coughing on its label debut, "Ruby Vroom."

"The actual playing part is easy. It's the mixing part that I have absolutely no idea about," Doughty says. "It's not good for you to listen to the sound of your amplified voice for 12 hours a day."

Slash/Warner Bros. aims to get Soul Coughing's voice amplified to a much broader audience than that which caught wind of "Ruby Vroom." That album has sold approximately 70,000 units.

"It is fair to say that we were not satisfied with the 70,000 records sold, and we will not be satisfied until we reach a much greater goal," says Peter Rauh, Soul Coughing's product manager at Warner Bros. "We will continue to assume they need ground-level awareness and will continue to build exponentially. This band is mining turf that no one else is mining, and it is our job to realize a national awareness that has basically been dormant."

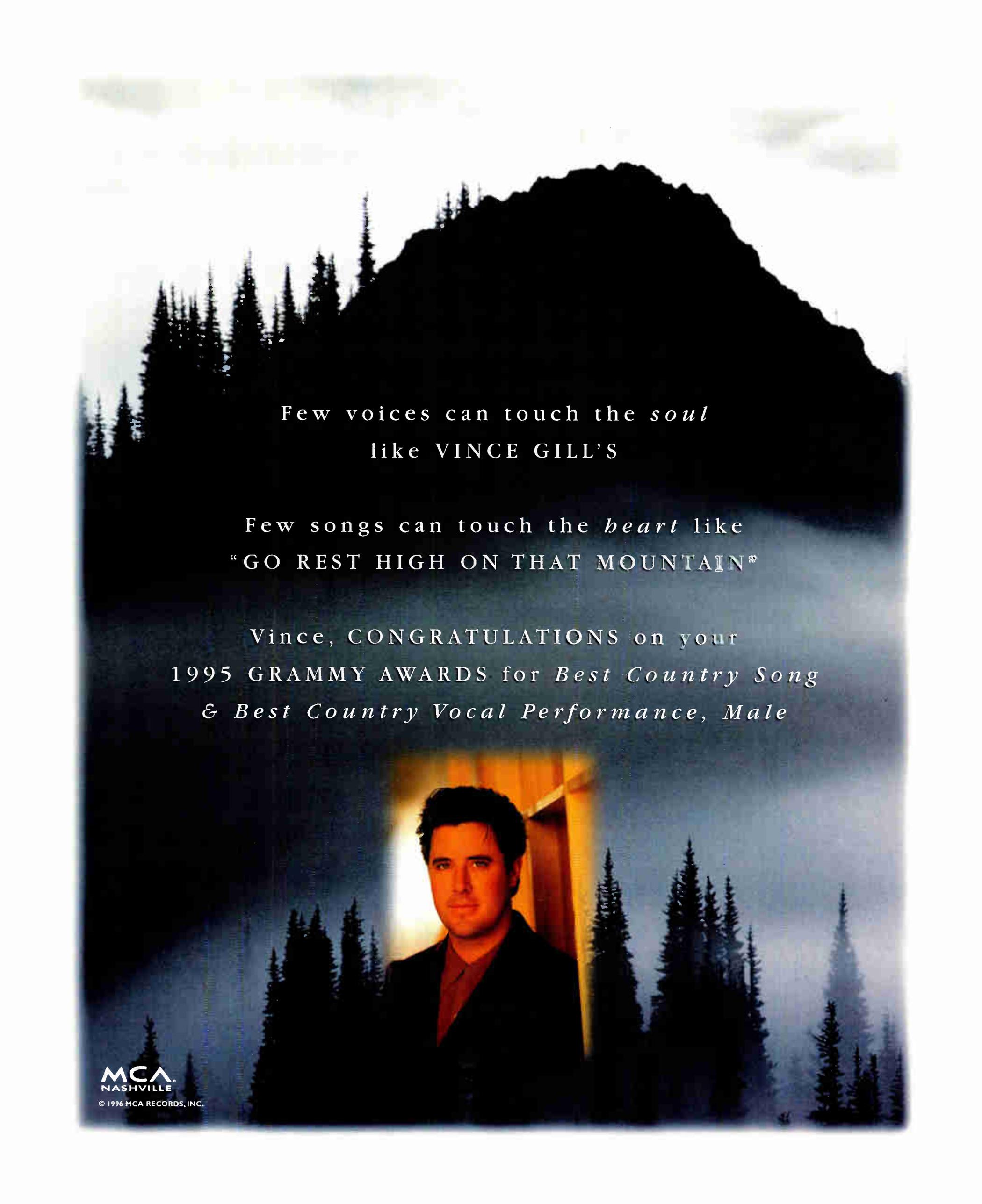
Details haven't been finalized, but Soul Coughing is scheduled to hit the road in June to headline an eclectic package that will likely feel more like a night at a dance club than a concert.

"One of the things we learned the first time around is how many different types of bands they can play with," Rauh says. "From Cop Shoot Cop to Jeff Buckley, from Shudder To Think to Dave Matthews Band. And every one of those packages increased the fan base in that particular market."

Doughty and company would like to incorporate a DJ. "We're most comfortable being in a realm where there is a social experience for dancers, rather than, 'There's a stage at the front of the room, so come hear the white boys play.'"

With a chain of disenchanted songs written on the road, it would seem that Soul Coughing might be reluctant to get back into the old bus again. Not so.

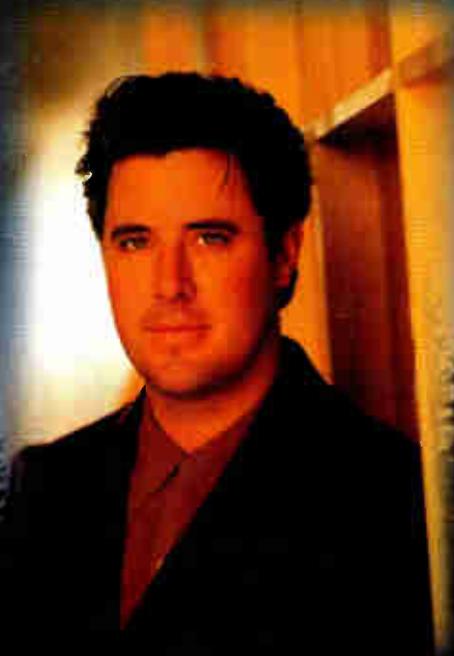
"This band goes into extreme states of depression when it is not on the road," Doughty says. "We've gotten adjusted to the lifestyle, and it creates a terrible crisis when we have to sit around and wait for the lifestyle to commence."



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Everything's Going Right For Murphy's Law Profile Act Examines New Feelings On 'Dedication'

■ BY ED CHRISTMAN

NEW YORK—While some might say that a five-year gap between albums could be detrimental to the commercial development of a band, Profile Records GM Fred Feldman says that now is the perfect time to release a set from Murphy's Law, a longtime favorite of hardcore fans. "Dedication," the band's fourth album, comes out May 14 on Profile imprint Another Planet.

Since the release of Murphy's Law's last full-length album, 1991's "Best Of Times," Nirvana exploded, bringing punk music back to the fore, and the subsequent success of such bands as Green Day and Offspring has insured that the marketplace remains fertile for punk music.

Murphy's Law, which was formed in 1985, has a solid fan base upon which to build, Feldman says. The band consists of founders Jimmy "G" Drescher, vocalist, and Todd Youth, guitarist, and new members Dean Rispler on bass and Eric Arce on drums.

Murphy's Law issued its debut album on Profile sub-imprint Rock Hotel in 1986 and followed with "Back With A Bong" in 1989. In 1991, the band moved to Relativity for "Best Of Times" and a 1994 EP, "Good For Now."

With songs like "Panty Raid," "Beer," "The Bong Song," and "Fun," Murphy's Law is always up for a good time. But between the EP and the new album, "there was all this heavy shit going on," says Drescher, who, with Youth, is the main creative force in the band.

"Both Todd and myself were having trouble with our families," he says. "Also, we lost a lot of friends to heroin." And in 1994, in a moment of random violence, the band's bassist, Chuck Valle, was fatally stabbed.

"When you lose one of your best friends, one you worked with and created with... It took a lot out of us," Drescher admits. "But it also put a lot into us."

The band turned to its music as a healing process. "That is what this

record turned out to be for us," says Drescher. "In the studio, we just bonded, and the music just busted out." The album was recorded mostly live by Daniel Rey, who has produced the Ramones and Masters Of Reality.

Until now, the band's lyrics have focused on partying. With this album, Drescher says, "I wrote about how I was feeling."

The song titles reflect the change. The set opens with "Don't Bother Me" and moves on to such tracks as "Dysfunctional Family," "Shut Up," and "Bitter." The only number that overtly displays Murphy's Law's trademark sense of fun is "Bag Of Snacks," a song about the attractions of large women, for whom one band member apparently has a predilection.

The music reflects the more serious lyrical tone. Although past Murphy's Law albums have had their share of ferocious hardcore and/or angst-ridden punk songs, they have also featured ska numbers, outright hard rock, and even an occasional ballad. But on "Dedication," aside from the surf guitar instrumental intro and the ska instrumental outro, the music is loud, hard, fast, furious, and unrelenting.

Feldman says he plans to ship 30,000 units of "Dedication" initially. Although the band hasn't had a full-length album out since 1991, Feldman says the allotment is justified, considering the band's sales history and extensive touring.

The first Murphy's Law album, according to Feldman, sold 50,000 units, while the second one moved about 40,000. Both albums are regarded by cognoscenti as pivotal statements in the development of hardcore. The third album, which was released after the advent of SoundScan, sold 17,000 units, ac-

ording to the Hartsdale, N.Y.-based company.

"We are spending a lot of time setting this record up properly," Feldman says, noting that there will be a push to grass-roots retailers.

Natalie Waleik, director of purchasing for 15-unit, Boston-based Newbury Comics, says that Murphy's Law is a steady seller for the chain. "We do really well with most hardcore, and Murphy's Law still has a loyal hardcore following, and I would imagine that the younger kids will discover them for the first time," she says.

Feldman says the label will take emphasis track "Neighbors" to college metal and alternative stations, and if that meets with success, it will try commercial alternative. Also, for the first time, Murphy's Law will have a video to promote the cut.

But the main ingredient behind Murphy's Law success has always been touring, Feldman says.

Anybody who has ever seen the band knows that Murphy's Law's live shows are a celebration of everything that's rock'n'roll. Drescher serves as MC, coordinating the chaos and making sure that everyone has fun but trying to keep the fans' enthusiasm from boiling over into the danger zone.

In addition to touring clubs all over the U.S., Europe, and Japan, Murphy's Law has opened for such acts as the Red Hot Chili Peppers, the Beastie Boys, and Fishbone.

The band, which is looking for a new booking agent, is trying to land a spot on the Warped tour, a skateboarding and alternative music outing planned for this summer. Regardless of whether it lands a slot on that tour, the band will definitely be on the road this summer.

Murphy's Law's rigorous commitment to the road is helping out on another front, as Another Planet is working on worldwide distribution for the album. The label is currently negotiating to license the album in Europe and Australia; it has already lined up Avex for Japan.

DEF LEPPARD SHIFTS GEARS WITH 'SLANG'

(Continued from page 12)

Although the band felt stifled by the process, the public couldn't get enough. According to the Recording Industry Assn. of America, Def Leppard is the only band to have two albums top the 9 million sales mark. "Pyromania," released in 1983, is certified for sales of more than 9 million. "Hysteria" is certified for sales of a staggering 11 million copies, while "Adrenalize" has been certified for U.S. sales of more than 3 million units. "Retro=Active," a 1993 collection of B-sides and alternate tracks, has gone platinum.

By the time the band began working on "Slang," it knew it had to change. The band members' first move was to part with longtime producer Robert John "Mutt" Lange, opting to produce the album themselves with engineer Pete Woodroffe.

"Look, we're all best friends. I

speak to Mutt all the time," says Collen. "He helped us find our direction in the first place. He put his stamp on us, and it's enabled us to work this way now. No one gets really precious about songs. I know some bands, they go, 'Well man, we're gonna change that middle eight, the chords, and the lyrics there,' and the guy in the band who wrote it goes, 'Fuck! That's my heart, man. don't touch it.' We've never had that because we worked with Mutt, and he kind of ironed that out."

For the first time in years, the band rehearsed and played the songs together in the studio instead of each coming into the studio and recording his part separately. The result is a much more live-sounding, enthusiastic album.

"It had gotten to the point where the first time we'd even play the songs

as a group was at [tour] rehearsal after the album was finished," says bass player Rick Savage. "On this record, from the very start, it was definitely a conscious decision to be more like a group, to work songs out a little bit more between us rather than the guitar player putting the guitar part down and then later, we'll add something else. It was all pretty much done at the same time on this record."

The band, which is signed to Mercury U.K., convened in a house in Spain in 1995 to begin writing material and rehearsing. Drummer Rick Allen arrived first and, much to the other members' surprise, set up an acoustic drum kit. Since losing his left arm in an 1984 auto accident, Allen has played an electronic kit with the band.

"I took my electronic drum kit

(Continued on page 20)

DGC's Raincoats Prove Impermeable To Time

■ BY DAVID SPRAGUE

NEW YORK—The Raincoats have been called the godmothers of the riot grrrl movement and have been hailed for the feminist spirit they brought to the British punk scene in the '70s. That fire still burns in the reunited version of the band, which releases "Looking In The Shadows," its first full-length album in more than 10 years, May 14 on DGC/Geffen.

"When we started, we didn't say, 'Let's form a feminist band,'" says Ana Da Silva, who co-founded the band in 1979. "But by merely starting a band and defying stereotypes, we became one. I'd rather have us considered on musical terms as well, however."

On those terms, "Looking In The Shadows" (on which Da Silva and fellow original member Gina Birch are joined by violinist Anne Wood and drummer Heather Dunn, who formerly played with riot grrrl mainstay Bratmobile) is exceedingly successful. While not as insistently gruff as the Raincoats' early work, the combination of playful convention-tweaking and jarringly inventive rhythmic constructions is every bit as fresh.

"They're not doing the same thing they were 12 years ago, but I think they're every bit as relevant," says DGC sales executive Ray Farrell. "It's not like one of these embarrassing punk reunion shows."

Farrell says the label will work the album to college radio beginning in April. While no single has been chosen in the States, DGC may follow the lead of Rough Trade (the band's U.K. label), which is in the process of selecting a track, possibly the jumpy "Only Tonight," for single and video promotion.

DGC will target small chains with listening-post efforts and intends to concentrate heavily on mom-and-pop retail. "The reissues have done really well for us, so much that we still sell some every week. The same is true of the greatest-hits package," says Chris Vanderloo, manager of New York's Other Music record store. The greatest hits are a vinyl-only issue on Portland, Ore.'s Tim/Kerr label. "I imagine the new album will do just as well, if not better."

After releasing four albums and weathering numerous lineup changes, the band split for good in 1983. The Portugal-born Da Silva did some film scoring, and Birch played briefly with avant-rock ensemble Red Krayola, but for the most part, the members drifted out of music until 1994, when Kurt Cobain (who cited the Raincoats as a crucial inspiration to his music) and Courtney Love convinced DGC to reissue the band's earlier work. Da Silva and Birch,



RAINCOATS

who are both credited with guitar, bass, and vocals on the new album, were surprised by the sudden revival of interest. "When Kurt and Courtney first came to see me, I wasn't really aware of who they were or what was going on in the States," says Da Silva. "It was a real thrill to realize that what we'd done had meant something."

Farrell estimates that DGC's reissues of "The Raincoats," originally released in 1980, and "Odysshape," which first came out in 1981, sold between 8,000 and 10,000 copies, numbers he believes will be topped by "Looking In The Shadows." "They do have a history, and we're going to focus on that," says Farrell. "But for the most part, we're treating them as a new band and using all the avenues you might for a new band."

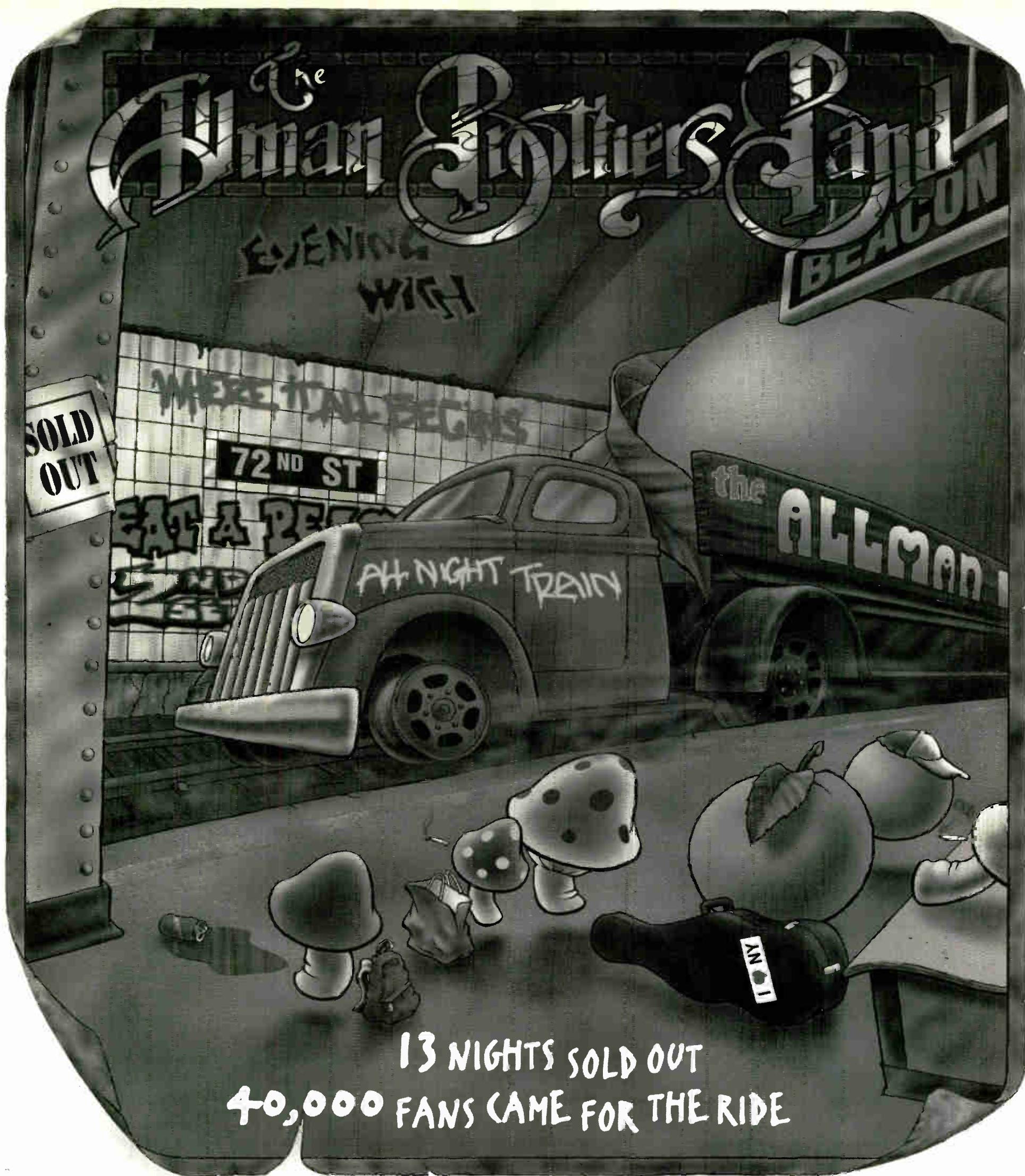
DGC's plan will rely on extensive press support—which has already shown signs of falling into place—as well as a strong listening-post campaign. The label may also utilize testimonials from such artists as Sonic Youth's Kim Gordon, who wrote liner notes for the "Odysshape" reissue, in its campaign.

The band, which is co-managed by Sheri Hood of Forever Changes Management and Shirley O'Loughlin, is finalizing plans for stateside dates in summer or fall. European shows with Beck and Sonic Youth may precede that tour.

"We'd planned to do one gig at a party celebrating the reissues," says Da Silva. "It felt magical again, and then we were invited to do the Nirvana tour, which of course, never happened."

The Raincoats did play a handful of American dates accompanied on drums by Sonic Youth's Steve Shelley (whose Smells Like label released an EP of new Raincoats material in 1994), including a breathtaking performance the night of Cobain's death. Da Silva confesses that returning to the stage took some getting used to, but she says that she and Birch soon rediscovered the unconscious bond that the band had a decade back.

"Gina and I are still not great musicians," she says with a laugh. "Most of the time we don't know exactly what's going on, but that's good, since we've always wanted to maintain an edge in everything we do."



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SPIN DOCTORS BELIEVE IN THEMSELVES ON EPIC SET

(Continued from page 12)

have an active fan club, and we're doing mailings alerting them of the new release to make sure they're in the stores as soon as possible."

Advance word on "You've Got To Believe In Something" is also spreading due to the band's performance of "Miss America," which Barron wrote in honor of the best-selling Howard Stern book and performed live with bandmates (bassist Mark White, drummer Aaron Comess, and new guitarist Anthony Krizan, who replaced founding member Eric Schenkman) on syndicated radio earlier this year on Stern's birthday show.

However, "Miss America" is not on the album. "It's a great song, and we damn near put it on. But it didn't quite fit with the rest of the album," says Barron. If Epic decides to release a commercial single for the first emphasis track ("She Used To Be Mine"), "Miss America" or another nonalbum cut, "Marcy Of The Air," may be used, says Lewis. "She Used To Be Mine" goes to rock, triple-A, alternative, college, and top 40 stations April 16.

Epic has diverse video plans for "She Used To Be Mine." The band has shot a version with director Rich Murray and requested treatments from film school students. After reviewing those submissions, the band decided to produce two additional clips, one in which they will appear and one that will utilize clay figures of the band.

The video directed by Murray will go to national video outlets. Lewis says the label is planning promotions

with local video shows to air both film-student versions and encourage viewers to vote on their favorite.

Like many Sony releases, "You've Got To Believe In Something" is an enhanced CD. If consumers play the disc, which carries the same price as a regular CD, on their CD-ROM drive, they will be treated to live performance footage and other multimedia elements.

Lewis says that like the concerts of the New York-based Spin Doctors, the new album is "very fun and funkier. Last summer, they went back and did things the way they prepared for the first record, hanging around a lot and jamming together. Before recording, they did clandestine shows at small clubs in [New York's Greenwich] Village under names like the Weeds and the Trips because they'd written over 30 songs and wanted an audience response."

Barron says he's proud of the album's lyrics and music and credits producer Danny Kortchmar's editorial role.

"The first single is a catchy tune, but it had hokey lines," he says. "[Kortchmar] said, 'This line blows,' and made me blow out the whole last verse! There were 50 to 75 pages of drafts of the tune, and I'm thinking of publishing the other drafts on our Web site."

Kortchmar succeeded in getting Barron to open up personally, the singer adds. "I definitely searched high and low for true experiences to

put in. I've gone through a lot of personal stuff. The change of guitar players was a very painful and frightening process because Eric and the band had a long history, and I also broke up with my girlfriend of three years and went through mental gymnastics with that."

Four possibilities are being mapped out, says Lewis, who hopes that the band will recreate the "grass-roots touring strategies" of its early days. Additionally, the band will play a number of radio station-sponsored dates in April and May. Barron, 28, notes that the last year off the road marks the first time in seven years that he's been home for such a long period of time.

Other appearances are still being planned, but the band is already booked for "Late Show With David Letterman" for May 16, as part of "the overall puzzle we're putting together," says Lewis. One part of this puzzle is the clay figures featured on the album cover. Aside from appearing in one of the videoclips, the figures will also be used in artwork on all point-of-purchase material.

The artwork will also showcase the new clean-cut look of the formerly "neo-hippie"-styled Barron. "He's clean-shaven!" says Lewis. "Now you can see what a cute guy he is!"

"My people locked me in the bathroom and said, 'Don't come out until you're a cutie-pie!'" says Barron, with a laugh.

DEF LEPPARD SHIFTS GEARS WITH 'SLANG'

(Continued from page 18)

down to Spain with every intention of using it and then when I set up the real drum kit and started playing it, the whole vibe of playing it was brilliant," says Allen. "It reminded me of why I started playing drums in the first place."

Allen's bold move energized the rest of the band. "The electronic drums were a bit of a crutch for Rick," says Collen. "I'd go around to his house and he'd have a regular kit and we'd jammed a couple of times, but he wasn't ready to play them in a band situation. It was for Rick to overcome, and he did. Rick overcame some personal demons, and it made the band sound better than ever before."

In the middle of recording "Slang," the band was asked by its management to consider putting out a greatest-hits album. Although it was initially reluctant, the band now thinks the November 1995 release of "Vault" was a smart move.

"It gave us a bit of time to work on 'Slang' because we were, and still are, trying to break away from that image of the '80s that Def Leppard was a huge part of," says Savage. "To us, initially, it seemed like we were dragging up the past again, but then we realized that if we were ever going to put a greatest-hits album out, it would have to be then. It is closing a chapter and making some sort of statement that that was then and this is now."

The single from "Vault," the ballad "When Love And Hate Collide," reached only No. 58 on Billboard's Hot 100, but was the band's biggest hit ever in England.

"It did exactly what we thought it would in the U.S. We didn't have any great expectations," says Collen. "We wrote it five or six years ago, but had never recorded it. It was a natural to put on 'Vault.'"

In addition to bearing a contemporary sound, "Slang" is also the first complete studio album the band has made since the death of longtime guitarist Steve Clark, who died in 1991 during the recording of "Adrenalize" after a long battle with alcohol.

Five years later, his death still haunts the band. One track on "Slang," "Blood Runs Cold," addresses Clark's relationship with the band.

"In all fairness, no one could have done more than we did as a group," says Savage. "Phil and Joe went as family members to AA meetings. Anybody who's lived closely with anybody as badly off as Steve was would recognize instantly how much it takes out of your life. It's only when we came out of the recording process of 'Adrenalize' and got halfway through the tour that we starting functioning as a group again... With [guitarist] Viv [Campbell] joining the group, we feel like we're firing on all cylinders again." Campbell, who also sings and writes songs, penned "Work It Out."

Mercury, which has released all the band's albums, considers itself tuned into Def Leppard's fan base. "We found that traditionally, Def Leppard sells strongest in the racks; more than 50% of their sales are from rack accounts," says Zieman. "Knowing that, we're going to have a lot of special things that we'll try to do with

rack accounts. We'll also be doing promotions, contests, and advertising with all the chains that make sense."

For retailers, a new Def Leppard album means strong sales. "They're such a big band," says John Artale, buyer for Carnegie, Pa.-based National Record Mart. "Even if they only perform half or a third as well as usual, it will do well. The timing is also right. They're a good summer band."

Summer will bring a new tour by the band. The show will stress the music, not the over-the-top production that has marked their previous tours, says Savage. The band is booked by QBQ Entertainment and managed by Q Prime.

Once the tour starts, other marketing efforts will begin. "We're in discussions with Ticketmaster," says Zieman. "We're looking at [phone] advertising [that is heard] while people are on hold. We're also looking at printing inserts to send to ticket buyers who purchased tickets to shows of the same musical genre."

The band will start its tour in Bombay, India, in May and will come to the U.S. for an amphitheater tour starting in June.

For Def Leppard, whose members have been together 17 years, the road is a reminder that there are still markets to conquer. "We have all of Southeast Asia to cover; we've never been to South America; we've never been to South Africa," says Savage. "It's great to see the popularity of the group still going up in other parts of the world. After all this time, it's nice to see that growth and see something to aim for."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

DEWEY BEACH, DEL.: Creating a singular sound from a myriad of influences, **Love Seed Mama Jump** is the kind of band best described by what it's not: It's not a cartoonish power punk band, nor is it a mid-'90s modern rock hybrid. And even though **Blues Traveler**-style harmonica and jangly **Phish**-esque guitar lines periodically dot its musical landscape, it's certainly not an aspiring H.O.R.D.E. Festival participant. Instead, this Delaware-based sextet throws all its disparate persuasions into a pot and emerges with a substantial and appetizing musical stew. "All six of us are into different music," says guitarist **Will Stack**. "Punk, pop, Southern rock, '70s



LOVE SEED MAMA JUMP

rock, Mozart, hip-hop. For our stuff, we just kind of meet in the middle." Although the members have been together for four years, their "own stuff" is a realm that LSMJ is just now exploring. This, after all, is a band that built its fan base, which stretches from the Carolinas to Massachusetts, by mangling pop-era classics, such as **John Denver's** "Take Me Home, Country Roads" and **Neil Young's** "Cinnamon

Girl," with catchy aplomb. Sales of the band's first release, 1994's live "Drunk At The Stone Balloon," have topped the 16,000 mark. That figure becomes even more remarkable when one considers that, with the exception of two tracks, "Drunk" is an album of cover tunes with the indelible LSMJ stamp of energetic quirkiness. Ironic that LSMJ (which also includes vocalist **Rick Artz**, bassist **Pete Wiedmann**, drummer **Paul Voshell**, guitarist **Brian Gore**, and percussionist **David James**) took root spoofing pop music's radio-friendly confine, only to find itself suddenly the darling of the airwaves. The band's second outing, "Baked Fresh Daily," released on its Zani-Mati label late last summer, is still turning up on the playlists of more than 200 radio stations. The big boys are recognizing it too, as such mega-watt outlets as **WMMR** and **WPLY** Philadelphia have added LSMJ tracks to their rotations. "When we first started," Stack says, "We never expected to progress this far. We just wanted everyone to have a good time. We're still having fun; now we're growing while we do it." Contact **Elvin Steinberg** at 302-475-6576. **J. DOUG GILL**

BOSTON: Surely one of the most unpredictable, aggressive, and hardest-working bands to emerge out of the Boston scene over the past years is **6L6**. The trio's raw, visceral sound has not only garnered strong critical praise and sustained radio airplay on local stations **WFNX** and **WBCN**, but it has packed every club in town, including the **Ratskellar**, **Mama Kin**, the **Middle East**, and **T.T. the Bear's**. Go to a **6L6** gig and expect a full house and plenty of unbridled energy. "We've always mixed up several different elements in our music—hardcore and fast punk with melody, while keeping a foot in metal," says bassist/vocalist **Ted Condo**. "Now we've moved toward incorporating somewhat more basic song structure and vocals, without losing any of the explosiveness and heavy dynamics."

Condo and drummer **George Perez** were forced to find a new guitarist in January, when **Jon Skibic** left the group to join **the Gigolo Aunts**, but they have not lost a step with new addition **John Heatley**. In 1995, they put out a widely acclaimed CD, "Superstar," on the **Wonderdrug** label, and are now shopping a four-song tape that includes the new single, "I Can't Wait." Last year, they were nominated for four **WFNX** Awards, coming away with best heavy metal band, and were also nominated for two **Boston Music Awards**. This year, they are nominated for three **WFNX** awards: best vocalist (Condo), best metal, and best alternative band. The band is playing one of the area's most widely attended showcases, the **Loud Festival** at the **Iron Horse** in Northampton, Mass., on April 19. "Our dynamic will always be hard and heavy, but we think we mix things up enough to be accessible to everyone, without diluting the sound in the least bit," says Perez. Contact **Perez** at 617-783-3126. **KEN CAPOBIANCO**



6L6

TAMPA, FLA.: "Florida Music Isn't Just For Breakfast Anymore," a CD sampler produced by the **Florida Music Assn.**, offers a preview of the next wave of **Sunshine State** acts that may graduate to major labels. The 15-song disc boasts a diverse mix of genres, with an emphasis on three geographical regions teeming with ambitious acts. The lineup ranges from Tampa Bay-area pop purveyors **Barely Pink** and **Clang** to Gainesville funk favorites **What It Is** to South Florida singers/songwriters **JoLynn Daniel** and **Diane Ward**. "We wanted to have an eclectic mix of important Florida artists with strong musical integrity," says **Helaine Blum**, executive director of the **FMA**. Also on the disc are **Anna O.** and **Joe Popp & the Psychles**, from the Tampa Bay area; **Big White Undies** and **Bloom**, from Gainesville; and **Black Janet**, **Inhouse**, **Sister Madly**, **Suzy Creamcheese**, and **the Robbie Gennet Band**, from South Florida. The CD, sponsored by **Diskmakers** and **Tampa's Morrisound Studios**, was distributed at the **National Assn. of Recording Merchandisers** conference in Washington, D.C., and will be distributed at other upcoming music fests. "Florida Music Isn't Just For Breakfast Anymore" will also be available to label **A&R** reps and radio stations, and a limited number of copies will be sold in select record stores statewide. Contact **Blum** at 305-741-7730. **PHILIP BOOTH**



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Angus Sutherland, Jeff Alder, Stan Elleflot, Melvin McGarr, Geno Lucero

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Tom Howard, Jeff Wallace

PUBLICITY

Jensen Communications

Michael Jensen, Susan Stewart, Ted Matson

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SOUND

Sound On Stage • Jerry Pfeffer

VIDEO

BGTV • Steve Paine, Christine Strand

TRUCKING

Roadshow

TICKETS

FTA • Judie Fenton

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
FOR WEEK ENDING APRIL 6, 1996				
1	4	6	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98)	HAPPY NOWHERE
2	3	2	CHANTAY SAVAGE RCA 66775 (10.98/15.98)	I WILL SURVIVE (DOIN' IT MY WAY)
3	5	10	LONESTAR BNA 66642/RCA (9.98/15.98)	LONESTAR
4	—	1	BARENAKED LADIES REPRISE 46128/WARNER BROS. (10.98/15.98)	BORN ON A PIRATE SHIP
5	2	6	2 UNLIMITED RADIKAL 15446/CRITIQUE (10.98/15.98)	HITS UNLIMITED
6	8	20	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
7	6	20	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
8	13	23	THE CORRS 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
9	14	26	JEWEL ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
10	7	32	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98)	TERRI CLARK
11	12	7	THE NIXONS MCA 11209* (9.98/15.98)	FOMA
12	9	24	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
13	10	3	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
14	15	4	JANN ARDEN A&M 540336 (10.98/15.98)	LIVING UNDER JUNE
15	16	3	GRAVITY KILLS TVT 5910 (10.98/16.98)	GRAVITY KILLS
16	18	11	RUBY CREATION/WORK 67458/COLUMBIA (10.98/15.98)	SALT PETER
17	17	13	SON VOLT WARNER BROS. 46010 (10.98/15.98)	TRACE
18	21	14	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
19	19	26	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
20	20	4	SUBDUDES HIGH STREET 10344/WINDHAM HILL (10.98/15.98)	PRIMITIVE STREAK
21	28	10	ENRIQUE IGLESIAS FONOVISA 0506 (9.98/13.98)	ENRIQUE IGLESIAS
22	26	4	GEORGE HOWARD GRP 9839 (10.98/16.98)	ATTITUDE ADJUSTMENT
23	27	24	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
24	31	2	SMOKIN' ARMADILLOS MCG CURB 77748/CURB (11.98/17.98)	SMOKIN' ARMADILLOS
25	24	8	LINDA DAVIS ARISTA 18804 (9.98/15.98)	SOME THINGS ARE MEANT TO BE

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	23	5	STEVE GREEN SPARROW 51490 (9.98/13.98)	THE LETTER
27	25	15	JERALD DAEMYON GRP 9829 (9.98/16.98)	THINKING ABOUT YOU
28	30	22	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
29	35	6	MAD SKILLZ BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98)	FROM WHERE???
30	33	19	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
31	22	4	GARY CHAPMAN REUNION 16200/ARISTA (9.98/15.98)	SHELTER
32	—	1	JESSE POWELL SILAS 11287/MCA (9.98/15.98)	JESSE POWELL
33	—	1	DJ SCREW BIG TYME 1130 (10.98/15.98)	3 N THE MORNIN'
34	29	4	SKINNY PUPPY AMERICAN/REPRISE 43057/WARNER BROS. (10.98/16.98)	THE PROCESS
35	—	1	TRACY BONHAM ISLAND 524187* (8.98/14.98)	THE BURDENS OF BEING UPRIGHT
36	41	9	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH (EP)
37	44	6	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
38	43	31	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
39	11	2	BILL WHELAN CELTIC HEARTBEAT/ATLANTIC 82816/AG (11.98/17.98)	RIVERDANCE
40	—	1	D.J. KOOL CLR 7209 (10.98/15.98)	LET ME CLEAR MY THROAT
41	46	8	LA MAFIA SONY 81722 (8.98 EQ/13.98)	UN MILLON DE ROSAS
42	38	19	MANDY PATINKIN NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE
43	40	3	CRAIG CHAQUICO HIGHER OCTAVE 7084 (9.98/14.98)	A THOUSAND PICTURES
44	48	4	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014/JIVE (10.98/15.98)	STAND!
45	49	6	KILO WRAP 8147/ICHIBAN (10.98/15.98)	GET THIS PARTY STARTED
46	36	26	LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
47	32	3	LUSH 4 AD/REPRISE 46170/WARNER BROS. (10.98/16.98)	LOVELIFE
48	47	2	ANOINTED WORD 67051/EPIC (9.98/15.98)	THE CALL
49	39	34	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
50	—	2	AARON JEOFFREY STARSONG 20047/CHORDANT (9.98/15.98)	AFTER THE RAIN

POPULAR UPRIISINGS

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

WHAT'S UP WITH ERIC? That's the retail campaign Christian label Essential Records is using to reintroduce AC artist Eric Champion as a rocker.

"Transformation," the aptly titled Essential debut from



Reigning Spain. The Spain story is continuing to develop quite nicely. "Untitled #1," from its "Blue Moods Of Spain" on Restless, is top five for phones at KXRK (X96) Salt Lake City and KFMA Tucson, Ariz. KITS (Live 105) San Francisco, WREV (Rev 105) Minneapolis, KNRK Portland, Ore., and KCRW Los Angeles are also playing the song. The slow-core group plays a string of East Coast gigs Wednesday (3)-April 8.

Champion, who recorded five pop-oriented albums for Myrrh, is due April 27.

From early March through the album's street date, 400-500 Christian retailers will participate in the promotion, for which store clerks will wear pins encouraging shoppers to ask, "What's up with Eric?"

Consumers will receive a cas-

sette with information about Champion and songs from the album. A counter display will feature a form to reserve a copy of the album, and if customers sign up, they will receive a pair of sunglasses. Stores will also have an electronic press kit to air for interested customers.

"We knew the main thing we'd have to face with him changing labels, his image, and his sound is people asking, 'What happened to Eric?'" says Nina Williams, publicity and marketing manager at Essential. "What better way than to answer it for them before they can make up their own answers?"

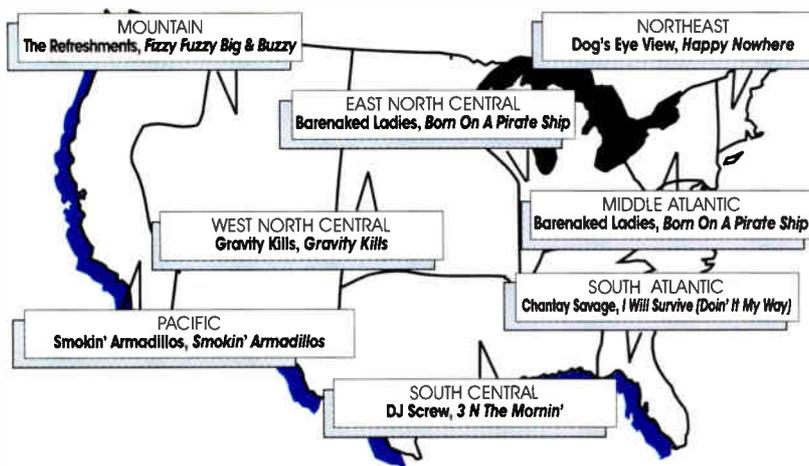
Essential has also launched its college rep program, starting with the prepromotion for "Transformation." The label hired Essential representatives at 10 Christian colleges to promote the album with posters, fliers, interview/music cassette samplers, and a coupon for \$2 off the album. The reps will also help coordinate album-release parties in each market and will deliver copies of the album to college radio stations.

"Dress Me Up" goes to Christian radio the first week of April. It has not been determined whether secular radio and retail will be targeted with the release.



Impressive Debut. Country pop/rockers Citizens' Utilities follow up a string of 7-inches with their stunning debut, "Lost And Foundered," due April 23 on Mute. The Seattle-based band, which features former Treepeople member Eric Akre, is touring the Northwest, with a West Coast swing in May and an East Coast trek this summer. "Road Kill" goes to college, triple-A, and modern rock radio April 23.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Smokin' Armadillos Smokin' Armadillos	1. DJ Screw 3 N The Mornin'
2. 3T Brotherhood	2. Lonestar Lonestar
3. Jewel Piece Of You	3. Terri Clark Terri Clark
4. Dog's Eye View Happy Nowhere	4. Ghetto Twinz Surrounded By Criminals
5. Jann Arden Living Under June	5. The Nixons Foma
6. 2 Unlimited Hits Unlimited	6. Robert Earl Keen, Jr. No.2 Live Dinner
7. Barenaked Ladies Born On A Pirate Ship	7. La Mafia Un Millon De Rosas
8. Kenny Wayne Shepherd Ledbetter Heights	8. Bobby Pulido Bobby Pulido
9. Cassandra Wilson New Moon Daughter	9. La Tropa F A Un Nuevo Nivel
10. Enrique Iglesias Enrique Iglesias	10. Chantay Savage I Will Survive (Doin' It My Way)

Champion is on a 40-city tour with **Guardian**.

GOLDEN DAYS: Modern rock radio and MTV airplay of **Goldfinger's** first single and video, "Here In Your Bedroom," is rapidly increasing. Starting Monday (1), the clip moves into active rotation on MTV. According to Broadcast Data Systems, this week the song was spun 594 times on modern rock radio.

The band has been touring (and taking over DJ duties at such stations as KEDJ [the Edge] Phoenix along the way) and will be handing out advice on love and sex on KROQ Los Angeles' syndicated "Loveline" show Tuesday (2). The skating punk band's self-titled album on Mojo, which recently inked a distribution deal with Universal, has sold more than 5,100 units, according to SoundScan. The album was released March 12.

NO RESTING: The Wrens are beginning to pick up modern rock airplay with "Rest Your Head" on WHTG Mor-mouth, N.J., WJSE Atlantic City, N.J., and WOXY Cincinnati. The song is from the New Jersey band's second Grass Records set, "Secaucus," released Feb. 27. The band hit the road March 23 for dates through April 18.

ROADWORK: With its visa problems resolved, **Black Grape** will embark on a tour April 9 in Tijuana, Mexico, heading across the U.S. from L.A. to Boston, then wrapping up in Canada for a few dates April 29-30. "Kelly's Heroes," from its Radioactive debut, "It's Great When You're Straight... Yeah," is garnering modern rock spins on such outlets as WBCN Boston, WBRU Providence, R.I., and KITS (Live 105) San Fran-



Colorful Offering. Boyracer's Zero Hour debut, "in full colour," due Tuesday (2), is earning lots of college airplay and press. The Leeds, England, pop/rock band will play the Loud Festival in Northampton, Mass., April 20 and tour with RCA's Babe The Blue Ox in May. Boyracer will chat live online with Internet perusers April 29 at www.sonicnet.com.

cisco... Instrumentalist **Doug Smith** takes his finger-picking stylings to 12 Borders Books & Music stores on the West Coast through April. His new Honest-Jazz album is "Deep Heart."



Rosy Trio. Columbia artist/songwriter Kenny Lattimore, right, takes a cue from video director Michael Halsband, left, on the Los Angeles set of the clip for the artist's single, "Never Too Busy." Listening is actress Lark Voorhies, who appears in the video.

Color Me Badd Paints A Bright Picture Warner Bros. Act Hopes To Renew Debut Success

■ BY DAVID NATHAN

LOS ANGELES—Executives at Warner Bros.-distributed Revolution (formerly known as Giant; Billboard, March 16) hope to renew Color Me Badd's million-selling ways after a mediocre-selling second album and a 2½-year absence from the marketplace. The label will release "Now And Forever" with some of the same creative and marketing elements that earned the act's 1991 debut, "C.M.B.," triple-platinum status.

"That album was full of songs that

made people feel good," says group member Sam Watters. "This time, the idea was to make an album that reflected what's going on today musically, while still showcasing our vocal harmonies."

Due May 14, "Now And Forever" will bear the label I.D. of Giant on its packaging because it was completed prior to the Revolution name change.

The set boasts a stellar cast of producers, including Christopher "Tricky" Stewart and Sean "Sep" Hall, Yab Yum's Jon B., Babyface, Narada Michael Walden, Chucky Thompson, and Boyz II Men's Nathan Morris, Wanya Morris, and Shawn Stockman.

The group, which consists of Watters, Kevin "K.T." Thornton, Mark Calderon, and Bryan Abrams, co-produced an a cappella cover of the Mello-Kings' 1957 doo-wop hit "Tonight, Tonight" with Aaron Zigman. The group takes co-writing credits on "Ain't Nobody Going Home" and "Soft N'Easy" with longtime musical associate Hamza Lee.

Color Me Badd's debut success predated by months the impact of other male vocal groups, such as Boyz II Men and Jodeci. "C.M.B." sold 3.4 million

copies, according to SoundScan, and featured "I Adore Mi Amor," which was No. 1 on the Hot R&B Singles chart and the Hot 100, and "All 4 Love," which was No. 1 on the Hot 100.



COLOR ME BADD

Revolution marketing manager Connie Young says the album will benefit from a mass-marketing retail campaign. She says that the group is not in the midst of a comeback, even though its late-1993 sophomore LP, "Time And

(Continued on page 27)

NAACP Lives Up To Its Image; New Radio Program Offers A Rhythm Alternative

THE NAACP IMAGE AWARDS, which recognize black Americans' achievements in music, film, television, and literature, are back on the map. The celebration will be taped in Los Angeles on Saturday (6) at the Pasadena Civic Auditorium.

The annual event has been on hiatus for the last two years due to the political scandals and allegations of financial impropriety that have wracked the organization since 1994 (Billboard, March 4, 1995).

However, the NAACP is back on track, and for the first time ever, the Image Awards will have formal hosts: Arista's Whitney Houston and actor Denzel Washington.

This year's show will present 11 awards in the music category. Among the special-award recipients are Quincy Jones, who will be honored as entertainer of the year; Sony corporate affairs senior VP LeBaron Taylor, who will receive the NAACP corporate award; and comedian Richard Pryor, who will be inducted into the Image Awards Hall of Fame.

The rest of the best in the music categories will be announced in next week's issue.

The Image Awards will air April 23 at 8 p.m. on the Fox network.

NEW KINDA' RHYTHM: Earth, Wind & Fire bassist Verdine White and music business veteran Rick Scott have combined forces on "The Alternative Groove," a two-hour radio show that programs music by predominantly black acts that receive little airplay from traditional R&B stations.

White is the host of the radio show, which features music by such "rhythm alternative" acts as Me'shell Ndegéocello, the Brooklyn Funk Essentials, Impromptu, Tony Rich, Marcus Miller, Maysa, Incognito, Jamiroquai, Des'ree, the Brand New Heavies, Dionne Farris, and Lenny Kravitz.

Producer Scott says that "The Alternative Groove" is not designed to supplant existing R&B formats. Rather, in the tradition of hip-hop mix shows, it will augment and enrich station programming.

The show is initially targeted for Southern California but will make a bid for national syndication.

A rhythm alternative show, such as "The Alternative Groove," provides an ideal platform to introduce consumers to the rich diversity that exists among black recording acts, not to mention a means to offer listeners something different but equally pleasurable.

LEGENDS HONORED DURING SUMMIT: The Living Legends Foundation will honor six of the music industry's

own during its fourth annual Living Legends Foundation tribute and dinner.

The event—which honors radio's Eddie O'Jay and B.B. Davis, label veterans Tom Draper and Warren Lanier, and retail's Ted Hudson and Beverly Taylor—will be held May 1 at the Opryland Hotel in Nashville. The dinner will be at Impact's Super Summit X, which is scheduled for May 1-5.

For more information on the benefit dinner, call Cynthia Badie Associates at 212-222-9400.

Super Summit, which is considered one of R&B's best confabs in terms of attendance and substance, was formerly held in Atlantic City, N.J. The move to Nashville presents a unique opportunity for attendees to sop up some Southern hospitality, as well as to peek into country music's nerve center.

WAY TO GO, Q: Quincy Jones, the prolific entertainment veteran, should be applauded for resurrecting the recent Academy Awards show, which has been dead on arrival in recent years.

Jones was the program's executive producer and co-produced it with QDE entertain-

ment company partner David Salzman, and he introduced numerous elements that added spirit and spice to the traditionally anemic evening. In short, this year's Oscars had rhythm.

INDIE KNOWLEDGE: The first Independent Label Seminar will be held at the LAX Marriott in Los Angeles April 14. The purpose of the eight-hour workshop is to provide intensive instruction on running an independent record label.

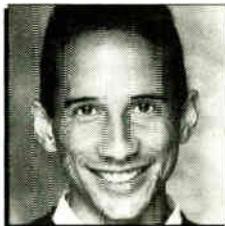
Topics to be discussed include SoundScan, Broadcast Data Systems, distribution, street and radio promotion, production, and publicity.

The seminar will be conducted by Showcase Music Group CEO Shirin El Sharin and Priority Records' Dave Weiner, and it is scheduled to include panelists Violet Brown of Warehouse Records, Graham Armstrong of Urban Network, Courtney Branch of Total Trak Productions, Priority publicist Jasmine Vega, and the music director of KPWR (Power 106) Los Angeles, Bruce St. James.

DEARLY DEPARTED: Former Motown Midwest regional promotion man Alonzo King died March 25 at age 63... Ruby Faye Jones, mother of MJJ communications VP Bob Jones, died March 16. The Fort Worth, Texas, native was 79 years old... James T. Jones IV, music/television editor for USA Today, died March 16. He was 36.



by J. R. Reynolds



Gasoline Alley's II D Extreme Aims For A Love Connection

■ BY MARLYNN SNYDER

LOS ANGELES—When Gasoline Alley/MCA releases "From I Extreme II Another," the sophomore set by II D Extreme, the group hopes the album's relationship-based lyrical themes will be just what the doctor orders for love-sick consumers.

"This record has everything you need to begin a relationship, or put one

published through Flava Me D'Extra and administered through MCA Publishing. "Everyone, at one time or another, has either loved someone or lost someone. For that reason, anyone can relate to our music."

Gill, whose brother is Motown's Johnny Gill, says "From I Extreme II Another" reveals a more mature side to the group when compared with its 1993 self-titled debut set, which peaked at No. 22 on the Top R&B Albums chart.

"There's more of a gospel flavor, reflecting our gospel backgrounds," he says. "Everyone has a chance to explore their own [vocal] texture."

"From I Extreme II Another" arrives domestically in June. The international street date has not yet been determined.

Guest performers on the album include instrumentalists from Johnny "Guitar" Watson's horn section and R&B/jazz chanteuse Lalah Hathaway, who performs on the track "You Got Me Goin'."

"If I Knew Then (What I Know Now)," the first single, was serviced to R&B radio March 25. Record pools and club DJs will be serviced with remixes in early April.

The Paul Hunter-directed videoclip was serviced March 15 to local video shows and to BET and the Box.

MCA national marketing director Marilyn Batchelor says the most important element in reintroducing II D Extreme to the marketplace is its live performance. "They're really emotional on stage, very heartfelt and romantic," she says.

(Continued on page 27)



II D EXTREME

back together," says group member Randy Gill. "It's a love album with [slow] ballads, midtempo, and uptempo songs."

Rounding out II D Extreme are Jermaine Mickey and D'Extra Wiley; the latter co-wrote and co-produced the album.

Classic smooth and tight harmonies that are coupled with silky melodies are a cornerstone of "From I Extreme II Another." But it's the group's romantic verse that kick-starts the project.

"Our [music] is lyrically driven and heartfelt," says Wiley, whose songs are

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	1	1	6	★★★ No. 1 ★★★ DOWN LOW (NOBODY HAS TO KNOW) R. KELLY (R. KELLY)	5 weeks at No. 1 ◆ R. KELLY FEAT. RONALD ISLEY (C) (D) (M) (T) (V) (X) JIVE 42373	1
2	2	3	9	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...") JOE J. THOMPSON (J. THOMPSON, J. THOMPSON, M. WILLIAMS)	◆ JOE J. (C) (D) (V) ISLAND 854530	2
3	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ ALWAYS BE MY BABY M. CAREY, J. DUPRI (M. CAREY, J. DUPRI, M. SEAL, J. HARRIS III, T. LEWIS)	◆ MARIAH CAREY (C) (D) (M) (T) (V) COLUMBIA 78276	3
4	3	2	6	LADY D'ANGELO, R. SAADIQ (D'ANGELO, R. SAADIQ)	◆ D'ANGELO (C) (D) (M) (T) (V) (X) EMI 58543	2
5	6	6	8	I WILL SURVIVE S. HURLEY (D. FEKARIS, F. J. PERREN)	◆ CHANTAY SAVAGE (C) (D) (T) (V) (X) RCA 64492	5
6	7	8	5	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW R. SMITH (T. SMITH, R. SMITH)	◆ BUSTA RHYMES (C) (M) (T) (X) ELEKTRA 64335/EEG	6
7	4	5	15	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ BRANDY (C) (D) (M) (T) (V) (X) ARISTA 1-2929	2
8	10	9	5	DOIN IT R. SMITH (LL COOL J., B.R. SMITH)	◆ LL COOL J. (C) (D) (T) (V) DEF JAM/RAL 576120/ISLAND	8
9	9	11	3	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	9
10	5	4	11	NOT GON' CRY (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ MARY J. BLIGE (C) (D) (T) (V) ARISTA 1-2957	1
11	8	7	17	NO ONE ELSE J. OLIVIER, S. COMBS (T. ROBINSON, J.C. OLIVIER)	◆ TOTAL (C) (D) (M) (T) (V) (X) BAD BOY 7-9042/ARISTA	4
12	13	15	10	A THIN LINE BETWEEN LOVE & HATE R. TROUTMAN (R. POINDEKSTER, R. POINDEKSTER, J. MEMBERS)	◆ H-TOWN (C) (D) JAC-MAC 17699/WARNER BROS.	12
13	11	12	18	NOBODY KNOWS T. RICH (J. RICH, D. DUBOSE)	◆ THE TONY RICH PROJECT (C) (D) (M) (T) (V) (X) LAFACE 2-415/ARISTA	11
14	14	20	7	5 O'CLOCK BAM, LONNIE, KAPIN (NONCHALANT, D. STATEY, SR., A. SIMMONS, JR., K. L. FERGUSON, JR., R. OLLI, A. HARRISON)	◆ NONCHALANT (C) (M) (T) (X) MCA 55075	14
15	12	14	10	WHO DO U LOVE L. CAMPBELL (L.L. CAMPBELL II, V. BENFORD)	◆ DEBORAH COX (C) (D) (M) (T) (V) (X) ARISTA 1-2950	12
16	16	13	5	DO YOU WANT TO/CAN'T HANG D. SIMMONS, J. DUPRI (D. SIMMONS, J. DUPRI, M. SEAL, C. LOWE, MC LYTE, XSCAPE)	◆ XSCAPE (C) (T) (X) SO SO DEF 78263/COLUMBIA	9
17	17	18	5	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") J. DUPRI (J. DUPRI, MC LYTE, M. JACKSON)	◆ MC LYTE FEAT. XSCAPE (C) (T) FLAVOR UNIT/EASTWEST 64302/EEG	17
18	15	10	25	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT SOULSHOCK, KARLIN, D. AUSTIN, C. WOLFE (D. AUSTIN, C. WOLFE, A. MARTIN, C. SCHACK, K. KARLIN)	◆ MONICA (C) (D) (M) (T) (V) (X) ROYALTY 3-5052/ARISTA	1
19	19	36	3	RENEE (FROM "DON'T BE A MENACE...") MR. SEX, BUTTNAKED TIM DAWG (T. KELLY, J. HARRIS III, T. LEWIS)	◆ LOST BOYZ (C) (D) (M) (T) ISLAND 854584	19
20	21	16	9	GET MONEY EZ ELPEE (THE NOTORIOUS B.I.G., LITTLE KIM, L. PORTER, B. BEDFORD, RAYERS, S. STRIPLIN)	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. (C) (T) UNDEASIG BEAT 98082/ATLANTIC	8
21	18	25	6	STAIRWAY TO HEAVEN A. HAQQ, ISLAM, K. JORDAN, D. WANSEL (K. GAMBLE, L. HUFF)	◆ PURE SOUL (C) (D) (X) STEP SUN 98086/INTERSCOPE	18
22	20	21	15	FU-GEE-LA S. GIBBS (N. JEAN, S. MICHELL, L. HILL, A. MCGRIER, T. MARIE, S. GIBBS)	◆ FUGEES (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	13
23	25	26	9	CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE...") BUTTNAKED TIM DAWG, MR. SEX (A. ANTONIO, A. EVANS, J. AUSTIN, T. PATTERSON, G. DUNCAN, LOST BOYZ, C. MARTIN)	◆ MONA LISA FEAT. LOST BOYZ (C) (D) (M) (T) (V) ISLAND 854538	20
24	27	29	8	EVER SINCE YOU WENT AWAY T. C. RILEY (T. C. RILEY, TRACY, LATTREL)	◆ ART N' SOUL (C) (D) NATURE BOY/BIG BEAT 98112/ATLANTIC	24
25	30	40	5	★★★ GREATEST GAINER/SALES ★★★ 1,2,3,4 (SUMPIN' NEW) J. CARTER (A. IVEY, JR., A. SEAR)	◆ COOLIO (C) (D) (T) TOMMY BOY 7721	25
26	24	24	9	KEEP TRYIN' B.P. WILSON (B. WILSON, A. LARRIEUX, L. LARRIEUX)	◆ GROOVE THEORY (C) (D) (T) EPIC 78197	24
27	26	22	19	ONE SWEET DAY W. AFANASIEFF, M. CAREY (M. CAREY, M. MORRIS, W. MORRIS, S. STOCKMAN, W. AFANASIEFF)	◆ MARIAH CAREY & BOYZ II MEN (C) (D) (M) (T) (V) (X) COLUMBIA 78074	2
28	22	17	15	I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER") HEAVY D (HEAVY D, T. ROBINSON)	◆ MONIFAH (C) (M) (T) (X) UPTOWN 55107/MCA	16
29	23	19	18	SOON AS I GET HOME C. THOMPSON, S. COMBS (F. EVANS, C. THOMPSON, S. COMBS)	◆ FAITH EVANS (C) (D) (M) (T) (X) BAD BOY 7-9040/ARISTA	3
30	33	41	3	★★★ GREATEST GAINER/AIRPLAY ★★★ SLOW JAMS QUINCY JONES FEAT. BABYFACE & TAMIA WITH PORTRAIT & BARRY WHITE QUINCY JONES (R. TEMPERTON)	◆ QUINCY JONES FEAT. BABYFACE & TAMIA WITH PORTRAIT & BARRY WHITE (C) (D) (V) QWEST 17673/WARNER BROS.	30
31	31	35	4	SCENT OF ATTRACTION T. TAYLOR, C. FARRAR (D. SMITH, C. OLLON, T. TAYLOR, C. FARRAR, A. HALL, E. OLLON)	◆ PATRA DUET WITH AARON HALL (C) (D) (T) 550 MUSIC 78257	31
32	32	37	5	HAVE I NEVER BABYFACE, D. SIMMONS (BABYFACE)	◆ A FEW GOOD MEN (C) (D) (M) (T) (X) LAFACE 2-4142/ARISTA	32
33	NEW	1	1	LET'S LAY TOGETHER (FROM "DON'T BE A MENACE...") R. KELLY (R. KELLY)	◆ THE ISLEY BROTHERS (C) (D) ISLAND 854586	33
34	28	27	26	I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER") HEAVY D (HEAVY D, T. ROBINSON)	◆ MONIFAH (C) (M) (T) (X) UPTOWN 55107/MCA	16
35	38	—	2	ONE FOR THE MONEY K. DEANE (H. BROWN, K. DEANE, B. D. WILDCAT)	◆ HORACE BROWN (C) (M) (T) (X) MOTOWN 860512	35
36	36	39	9	ALL I NEED L. STEWART (P.L. STEWART, S. SALTER, T. NKHEREANYE)	◆ JESSE POWELL (C) (T) (X) SILAS 55136/MCA	36
37	29	23	18	TONITE'S THA NIGHT J. DUPRI (J. DUPRI, R. PARKER, JR., J. HARRISON, T. CRUM, R. AIKENS, R. NEAL, C. SATCHELL)	◆ KRIS KROSS (C) (D) (M) (T) RUFFHOUSE 78052/COLUMBIA	6
38	37	32	20	EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 1-2885	1
39	40	42	3	DON'T RUSH W. STEWART (W. STEWART, G. JENKINS)	◆ SILK (C) (D) ELEKTRA 64324/EEG	39
40	35	30	22	HEY LOVER RED HOT LOVER TONE (R. TEMPERTON, LL COOL J.)	◆ LL COOL J. (C) (D) (M) (T) (V) DEF JAM/RAL 57749/ISLAND	3
41	43	—	2	WHAT DID I DO TO YOU? DENZIL FOSTER, T. MCELROY (T. MCELROY, DENZIL FOSTER, T. ELLIS)	◆ TERRY ELLIS (C) (D) EASTWEST 64323/EEG	41
42	47	49	26	WHO CAN I RUN TO J. DUPRI (ROEBUCK, SIMMONS, ALSTIN, JR.)	◆ XSCAPE (C) (D) SO SO DEF 78056/COLUMBIA	1
43	34	28	23	LOVE U 4 LIFE D. SWING (DEVANTE 4HISDAMNSELF)	◆ JODECI (C) (D) (T) UPTOWN 55133/MCA	8
44	44	44	4	ENVY/FIREWATER L.E.S., B.LORDS (FAT JOE, L.E.S., GAYE, RITZ, BROWN, RAEKWON, SHOWBIZ)	◆ FAT JOE (C) (D) (T) VIOLATOR 1546/RELATIVITY	44
45	46	53	5	SOUL FOOD ORGANIZED NOIZE (ORGANIZED NOIZE, R. BARNETT, T. BURTON, C. GIPP, W. KNIGHTON, B. BENNETT)	◆ GOODIE MOB (C) (D) (T) (V) LAFACE 2-4148/ARISTA	45
46	39	31	6	WIND BENEATH MY WINGS G. LEVERT, E. NICHOLAS (L. HENLEY, J. SILBAR)	◆ GERALD LEVERT & EDDIE LEVERT, SR. (C) (D) EASTWEST 64306/EEG	30
47	74	74	4	AIN'T NO NIGGA/DEAD PRESIDENTS SKI (S. CARTER, D. WILLIS)	◆ JAY-Z (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	47
48	45	43	37	TELL ME B.P. WILSON (B. WILSON, A. LARRIEUX, D. BROWN)	◆ GROOVE THEORY (C) (D) (T) (X) EPIC 77961	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
49	49	—	2	SCANDALOUS R. TROUTMAN (E. STEVENS, B. JONES, D. STEVENS, T. STEVENS, R. TROUTMAN, L. TROUTMAN, S. MURDOCK)	◆ THE CLICK (C) (D) (T) SOK WID IT 42366/JIVE	49
50	41	34	10	EVERYDAY & EVERYNIGHT FUNKMASTER FLEX (M. BRYANT)	◆ YVETTE MICHELLE (C) (D) (T) LOUD 64489/RCA	23
51	42	33	18	WE GOT IT C. STOKES, S. MATHER (C. STOKES, S. MATHER, J. CARTER, A. TOUSSAINT)	◆ IMMATURE (FEAT. SMOOTH) (C) (D) (T) MCA 55148	11
52	57	69	4	WHY YOU TREAT ME SO BAD R. LIVINGSTON, S. PIZZONIA (O. BURRELL, R. LIVINGSTON, M. DIXON, B. MARLEY)	◆ SHAGGY FEAT. GRAND PUBA (C) (D) (T) VIRGIN 38529	52
53	59	61	9	UKNOWHOWWEDU SKI (A. REED, A. WILLIS)	◆ BAHAMADIA (C) (M) (T) (X) CHRYSALIS 58517/EMI	53
54	69	76	3	SHADOWBOXIN' RZA (R. DIGGS, G. GRICE)	◆ GENIUS/GZA FEAT. METHOD MAN (C) (T) GEFEN 19396	54
55	55	55	6	AIN'T NO PLAYA S. KEITH (A. FORTE, S. KEITH, S. LACY)	◆ RAPPIN' 4-TAY (C) (M) (T) (X) CHRYSALIS 58528/EMI	55
56	54	50	10	GIVE ME THE NIGHT R. DROESEMEYER (R. TEMPERTON)	◆ RANDY CRAWFORD (C) (T) (X) BLUEMOON 98090/ATLANTIC	47
57	51	51	14	FUNKORAMA R. NOBLE (R. NOBLE, J. DAVIS, A. MUHAMMAD, M. TAYLOR, M. MORALES, O. ROBINSON, O. WIMBLEY)	◆ REDMAN (C) (M) (T) INTERSCOPE 98084/AG	51
58	50	47	20	YOU WANT THIS PARTY STARTED SOMETHIN' FOR THE PEOPLE (M. LOMAX, A. MCDUNTON, J. YOUNG, R. HOLIDAY, C. WILSON (J. A. MCDUNTON, M. LOMAX))	◆ SOMETHIN' FOR THE PEOPLE (C) (D) WARNER BROS. 17753	29
59	52	46	8	PHYSICAL FUNK DOMINO (DOMINO)	◆ DOMINO (C) (D) (M) (T) OUTBURST/RAL 57794/ISLAND	46
60	56	58	16	DON'T GIVE UP (FROM "DON'T BE A MENACE...") S. BROWN, D. LAWRENCE (S. BROWN, D. LAWRENCE)	◆ ISLAND INSPIRATIONAL ALL STARS (C) (T) (X) ISLAND 854478	28
61	58	60	8	FEELS LIKE THE FIRST TIME N. HODGE (K. GREENE, N. HODGE)	◆ INTRO (C) (T) ATLANTIC 87080	52
62	62	64	8	SPACE AGE SMOKE ONE (P. SMITH, M. GOODWIN)	◆ EIGHTBALL & MJG (C) (D) (T) SUAVE 1545/RELATIVITY	58
63	63	66	3	FEELS SO GOOD (SHOW ME YOUR LOVE) J. C. LOPEZ (DJ JUANITO)	◆ LINA SANTIAGO (C) (D) (T) (X) GROOVE NATION 56004/UNIVERSAL	63
64	61	57	7	SET U FREE G. ACOSTA (N. RENEE)	◆ PLANET SOUL (C) (T) (X) STRICTLY RHYTHM 12362	57
65	53	38	13	VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") S. STOCKMAN (S. STOCKMAN)	◆ SHAWN STOCKMAN (C) (D) (X) POLYDOR 580952/AGM	18
66	70	71	6	C'MON N' RIDE IT (THE TRAIN) C. LEMONHEAD, J. MCGOWAN (C. LEMONHEAD, J. MCGOWAN, B. WHITE)	◆ QUAD CITY DJ'S (C) (M) (T) (X) QUADROSON/DRIG BEAT 98083/ATLANTIC	66
67	78	—	2	MR. ICE CREAM MAN MASTER P, K. FRANKLIN, MO B DICK, KLC (MASTER P)	◆ MASTER P (C) (T) (X) NO LIMIT 53218/PRIORITY	67
68	85	—	2	LET ME CLEAR MY THROAT D. J. KOOL (D. J. KOOL)	◆ D. J. KOOL (T) (X) CLR 5218*	68
69	71	73	9	NASTY DANCER/WHITE HORSE KILLO, DJ TAZ, C. DORSEY (A. ROGERS, S. MCINTOSH, T. STAHL, J. GULDBERG)	◆ KILLO (C) (T) WRAP 349/ICHIBAN	67
70	68	56	7	JESUS TO A CHILD G. MICHAEL (G. MICHAEL)	◆ GEORGE MICHAEL (C) (D) (V) DREAMWORKS 59000/GEFFEN	22
71	73	77	3	DON'T CRY T. HORN (SEAL)	◆ SEAL (C) (D) (V) (X) ZTT 17708/WARNER BROS.	71
72	75	70	17	BEWARE OF MY CREW (FROM "A THIN LINE BETWEEN LOVE AND HATE") M. P. WILSON (B. WILSON, A. LARRIEUX, L. LARRIEUX)	◆ L.B.C. CREW FEAT. TRAY D & SOUTH SENTRELL (C) (D) (T) JAC-MAC 17722/WARNER BROS.	51
73	65	65	7	GAMERS M. MOSLEY (K. SMITH, C. GREEN, M. MOSLEY)	◆ THE CONSCIOUS DAUGHTERS (C) (T) PRIORITY 53216	65
74	79	72	17	GOIN' UP YONDER C. TORRELL, M.C. HAMMER (W. HAWKINS, M.C. HAMMER)	◆ M.C. HAMMER FEAT. ANGEL BURGESS & THE SAN JOSE COMMUNITY CHOIR (C) (D) GIANT 17717/WARNER BROS.	38
75	72	63	14	LET'S PLAY HOUSE DAT NIGGA DAZ (MICHELLE, SMOOP DOGGY DOGG, KURUPT DAT NIGGA DAZ, NATE DOGG)	◆ THA DOGG POUND FEAT. MICHEL'LE (C) (D) (T) DEATH ROW 53230/INTERSCOPE	21
76	67	67	5	IF YOU'RE NOT GONNA LOVE ME RIGHT N.M. WALDEN (M. SEWARD)	◆ DIANA ROSS (C) (D) (T) MOTOWN 860498	67
77	NEW	1	1	HUSTLER'S THEME DR. PERIOD (D. SMITH, D. PITTMAN, C. MAYFIELD)	◆ SMOOTHIE DA HUSTLER (C) (T) PROFILE 7449	77
78	77	62	16	LEFLAUR LEFLAH ESKUSHKA T. MOORE, BABY PAUL (P. HENRICKS, J. MCNEAIR, J. BUSH, B. POWELLS, PRICE, D. YATES)	◆ HELTAH SKELTAH AND O.G.C. AS THE FAB 5 (C) (T) DUCK DOWN 53233/PRIORITY	51
79	NEW	1	1	HEATHEN RAGE R. FRANCIS (C. BAILEY, S. BROWN, L. OUNBAR, SIMMONS, ROEBUCK, AUSTIN, JR.)	◆ CAPLETON (C) (D) (M) (T) AFRICAN STAR/RAL 57601/ISLAND	79
80	81	81	4	AIN'T NO LOVE AND HAPPINESS KAWZ (A. GREEN, M. HODGES, T. DAVIS)	◆ KAWZ (C) BUST IT 74003	80
81	87	80	4	DROP J. DEE (R. ROBINSON, T. HARDSON, E. WILCOX, J. YANCY)	◆ THE PHARCYDE (C) (D) (T) (X) DELICIOUS VINYL 58483/CAPITOL	80
82	64	54	7	DON'T WASTE MY TIME D. MCCLARY (M. ALLEN, THE MECCA DON BROS. (P. P. LOUIS, J. ABERCROMBIE), NASH, D. MCCLARY, M. ALLEN)	◆ SA-DEUCE (C) (D) (T) MECCA DOWN/EASTWEST 64383/EEG	42
83	82	91	6	KEEP IT REAL E. SERMON (J. PHILLIPS, E. SERMON)	◆ JAMAL (C) (M) (T) (V) (X) ROWDY 3-5066/ARISTA	76
84	95	95	3	FOR REAL MELLY PAID (JACKAL 'THE BEAR')	◆ JACKAL THE BEAR (C) (T) (X) UNION 189/WARLOCK	84
85	NEW	1	1	DOE OR DIE N.O. JOE (AZ)	◆ AZ (C) (T) (X) EMI 58398	85
86	NEW	1	1	HOOP IN YO FACE (FROM "SUNSET PARK") THE BASS MECHANICS (S. W. A. T. TEAM)	◆ 69 BOYZ (C) (T) FLAVOR UNIT/EASTWEST 64312/EEG	86
87	80	75	8	AIN'T NOBODY H. TUCKER (H. WOLINSKI)	◆ DIANA KING (C) (T) (X) WORK 78228	63
88	88	—	15	TAKE A LOOK RED HOT LOVER TONE, J. OLIVIER (S. BARNES, J. C. OLIVIER, T. ROBINSON, O. PORTER)	◆ J'SON (C) (D) (T) HOLLYWOOD 64003	54
89	83	78	9	WELCOME ROCKWILDER, E. SERMON (E. SERMON, D. STINSON)	◆ ERICK SERMON (C) (D) (T) DEF JAM/RAL 57790/ISLAND	41
90	91	85	11	MOVE YA BODY DJ CLARK KENT (D. LEWIS, C. KENT, B. EASTWOOD, J. OSBORNE)	◆ MAD SKILLZ (C) (T) BIG BEAT 98100/ATLANTIC	85
91	90	90	4	CHILDREN OF THE WORLD (FROM "PEOPLE") PROF. T., L. ALEXANDER, J. VASQUEZ (J. MILES, N. HENDRYX)	◆ SOUNDS OF BLACKNESS (C) (T) (X) LIGHTYEAR 41672	90
92	98	87	5	ILLUSIONS MUGGS (MUGGS, FREESE)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA	87
93	97	84	4	MUST STAY PAID KRS-ONE (D. BARNES)	◆ BROADWAY (C) (T) WRECK 20168/NERVOUS	84
94	94	96	9	SEXY R. NEVIL, S. DUBIN (S. DUBIN, R. NEVIL, S. GARRETT)	◆ MAYSIA (C) (T) (X) BLUE THUMB 3071/GRP	83
95	93	88	17	COLD WORLD RZA (R. DIGGS, G. GRICE, J. HUNTER, S. WONDER, E. DEBARGE)	◆ GENIUS/GZA FEAT. INSPEKTAB DECK (C) (T) GEFEN 19391	57
96	84	79	7	REAL LIVE SH*T K-DEF (K. HANSFORD, L. WRIGHT)	◆ REAL LIVE FEAT. K-DEF & LARRY-O (C) (T) (X) PIRATE/BIG BEAT 98113/ATLANTIC	72
97	92	89	13	BROKEN LANGUAGE/HUSTLIN' DR. (D. SMITH, T. PITTMAN, T. SMITH)	◆ SMOOTHIE DA HUSTLER (C) (T) (X) PROFILE 5440	65
98	86	82	9	MICROPHONE MASTER EASY MO BEE (A. WESTON, W. HINES, O. HARVEY, JR.)	◆ DAS EFX (

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 93 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'ALL THE THINGS (YOUR MAN WON'T DO)' by Joe (Island) and 'AIN'T NOBODY' by Faith Evans (BAD BOY/ARISTA).

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'WHERE EVER YOU ARE' by Terry Ellis and 'FANTASY' by Mariah Carey.

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

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

Table with columns: RANK, TITLE, ARTIST, LABEL. Lists songs alphabetically by title, including '1,2,3,4 (SUMPIN' NEW)', 'AIN'T NOBODY', and 'ALL THE THINGS (YOUR MAN WON'T DO)'.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'DOWN LOW (NOBODY HAS TO KNOW)' by R. Kelly feat. Ronald Isley and 'LET'S LAY TOGETHER' by The Isley Brothers.

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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING APRIL 6, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1/Greatest Gainer ***						
1	1	1	6	FUGEES RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98) 3 weeks at No. 1	THE SCORE	1
2	2	2	7	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
3	4	4	19	R. KELLY ▲ ² JIVE 41579* (10.98/16.98)	R. KELLY	1
4	3	3	19	SOUNDTRACK ▲ ⁵ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
5	5	5	38	D'ANGELO ▲ ¹ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
6	6	6	25	MARIAH CAREY ▲ ⁷ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
7	7	7	6	TOTAL BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
8	8	10	6	SOUNDTRACK JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	8
9	9	11	18	LL COOL J ▲ ¹ DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	4
*** Hot Shot Debut ***						
10	NEW	1	1	RAPPIN' 4-TAY CHRYSALIS 35509*/EMI (10.98/15.98)	OFF PAROLE	10
11	10	8	11	SOUNDTRACK ● ISLAND 524146* (10.98/15.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	3
12	12	12	22	THA DOGG POUND ▲ ² DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
13	11	9	28	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
14	14	—	2	CHANTAY SAVAGE RCA 66775 (10.98/15.98) HS	I WILL SURVIVE (DOIN' IT MY WAY)	14
15	NEW	1	1	SOUNDTRACK WARNER BROS. 46239 (10.98/16.98)	GIRL 6	15
16	13	14	20	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
17	16	15	20	COOLIO ● TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
18	18	19	10	THE TONY RICH PROJECT ● LAFACE 26022*/ARISTA (10.98/15.98)	WORDS	18
19	15	13	11	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
20	17	20	20	GOODIE MOB LAFACE 26018*/ARISTA (10.98/15.98)	SOUL FOOD	8
21	19	18	36	XSCAPE ▲ ¹ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
22	22	17	36	MONICA ▲ ¹ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
23	21	21	31	JUNIOR M.A.F.I.A. ● UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
24	20	16	8	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	1
25	23	22	26	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
26	29	26	20	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
27	25	27	21	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
28	26	25	36	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
29	24	23	71	TLC ▲ ³ LAFACE 26009*/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
30	28	28	20	THE CLICK SICK WID' IT 41562*/JIVE (10.98/15.98)	GAME RELATED	3
31	27	24	30	FAITH EVANS ▲ ¹ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
32	31	31	16	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
33	NEW	1	1	D.J. KOOL CLR 7209 (10.98/15.98) HS	LET ME CLEAR MY THROAT	33
34	32	32	22	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
*** Pacesetter ***						
35	51	—	2	JESSE POWELL SILAS 11287*/MCA (9.98/15.98) HS	JESSE POWELL	35
36	48	33	6	MAD SKILLZ BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98) HS	FROM WHERE???	18
37	37	35	21	GENIUS/GZA ● GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
38	34	30	55	MYSTIKAL BIG BOY 41581*/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
39	33	40	24	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
40	30	29	3	THE CONSCIOUS DAUGHTERS PRIORITY 53994 (10.98/16.98)	GAMERS	29
41	35	41	19	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
42	50	50	20	WILL DOWNING MERCURY 528755 (10.98 EQ/16.98)	MOODS	23
43	40	39	21	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
44	55	38	4	GEORGE HOWARD GRP 9839 (10.98/16.98) HS	ATTITUDE ADJUSTMENT	38
45	36	36	68	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6

46	43	46	34	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
47	56	54	22	FAT JOE VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
48	49	52	72	SADE ▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
49	38	44	5	LORD FINESSE PENALTY 3035*/TOMMY BOY (9.98/13.98) HS	THE AWAKENING	36
50	41	49	21	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
51	44	42	78	BRANDY ▲ ³ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
52	46	37	36	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
53	45	48	35	SOUNDTRACK ▲ ³ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
54	47	58	10	GHETTO TWINZ BIG BOY 0020 (9.98/14.98) HS	SURROUNDED BY CRIMINALS	37
55	65	71	23	AZ EMI 32631* (10.98/15.98)	DOE OR DIE	1
56	42	47	13	JERALD DAEMYON GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
57	NEW	1	1	DJ SCREW BIG TYME 1130 (10.98/15.98) HS	3 N THE MORNIN'	57
58	69	74	9	MAZE FEATURING FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
59	53	51	33	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
60	54	45	69	MARY J. BLIGE ▲ ³ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
61	39	43	9	THE D.O.C. GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	5
62	67	56	50	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
63	52	34	4	SUGA T. SICK WID' IT 41578*/JIVE (10.98/15.98) HS	PAPER CHASIN' (4EVA HUSTLIN')	28
64	59	66	54	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
65	64	53	34	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN UNX...	2
66	61	61	80	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
67	62	60	20	PHYLLIS HYMAN PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	12
68	70	80	34	TRU NO LIMIT 53983*/PRIORITY (10.98/14.98) HS	TRUE	25
69	66	62	18	VARIOUS ARTISTS DANGEROUS 41573*/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23
70	58	69	113	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
71	76	55	5	GANKSTA NIP RAP-A-LOT 41335/VIRGIN (9.98/15.98) HS	PSYCHOTIC GENIUS	32
72	79	76	20	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	65
73	63	63	82	BOYZ II MEN ▲ ¹¹ MOTOWN 530323 (10.98/16.98)	II	1
74	75	77	41	WILLIAM BECTON & FRIENDS WEB 9145/INTERSCOPE (9.98/13.98) HS	BROKEN	25
75	60	64	19	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	27
76	86	96	33	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
77	94	88	69	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
78	74	65	24	JANET JACKSON ▲ ² A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
79	68	59	23	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
80	57	67	23	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	33
81	RE-ENTRY	95	95	ZAPP & ROGER ● REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
82	72	79	11	KILO WRAP 8147/CHIBAN (10.98/15.98) HS	GET THIS PARTY STARTED	57
83	78	72	19	5TH WARD BOYZ RAP-A-LOT 40758/VIRGIN (9.98/15.98)	RATED G	35
84	RE-ENTRY	98	98	SNOOP DOGGY DOG ▲ ² DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
85	73	68	19	THE PHARCYDE DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN/CALIFORNIA	17
86	82	81	18	VARIOUS ARTISTS ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	46
87	71	57	21	ERICK SERMON DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	6
88	98	83	9	VARIOUS ARTISTS RHINO 71863 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 5	45
89	100	94	88	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
90	80	93	18	C-BO AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
91	92	70	21	INTRO ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE	16
92	RE-ENTRY	43	43	VARIOUS ARTISTS RHINO 71859 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
93	91	—	19	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43
94	81	85	17	GROUP HOME PAYDAY/FRFR 124079*/ISLAND (10.98/16.98) HS	LIVIN' PROOF	34
95	96	86	20	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER	36
96	93	84	26	SOUNDTRACK ● UNDERWOOD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
97	RE-ENTRY	3	3	RUSS FREEMAN & THE RIPPINGTONS GRP 9835 (10.98/16.98)	BRAVE NEW WORLD	77
98	84	89	35	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
99	88	78	16	SPICE 1 JIVE 41583 (10.98/15.98)	1990 SICK	3
100	90	90	7	RICHIE RICH SHOT 8000 (9.98/14.98)	HALF THANG	57

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

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THEDA SANDIFORD-WALLER'S
RHYTHM SECTION

NOT QUITE NO. 1: Mariah Carey's "Always Be My Baby" earns Hot Shot Debut honors at No. 3 and No. 2 on the Hot R&B and Hot 100 Singles charts, respectively, falling shy of the No. 1 debut Columbia had hoped for. This setback is negligible, considering how young the record is—it has been on Hot R&B Airplay for a mere seven weeks. Of Carey's No. 1 debuts, only "Fantasy" entered both the Hot R&B and Hot 100 Singles charts at No. 1. "One Sweet Day," Carey's duet with Boyz II Men, debuted at No. 1 on the Hot 100 but never passed its No. 2 debut on Hot R&B Singles to clinch the top spot on that chart.

HOT SHOT DEBUT: Rappin' 4-Tay's "Off Parole" (EMI) enters the Top R&B Albums chart at No. 10. Coming in behind it, at No. 15, is "Girl 6," the soundtrack for Spike Lee's new movie. The album is essentially a Prince greatest-hits project, with three new titles, "She Spoke To Me," "Don't Talk 2 Strangers," and the current single, the title track. Warner Bros. released three greatest-hits albums from Prince in 1993; "The Hits 1," "The Hits 2," and "The Hits: The B-Sides" sold 506,000, 545,000, and 378,000 units, respectively. The last soundtrack Prince scored was for "Batman" (Warner Bros.) in 1989. Complete sales figures are unavailable because the album came out prior to the advent of SoundScan. "Girl 6" should sell comparable units to Prince's earlier greatest-hits projects.

ALBUM AIRPLAY: There are a few new album cuts receiving attention at radio. The Fugees' "Killing Me Softly" reigns the Hot R&B Airplay chart, moving 5-4. It is the No. 1 ranked record at 10 radio stations on the panel, including WJMH Greensboro, N.C., and KBXX Houston, both of which spun the record more than 70 times last week. WJMH PD Brian Douglas says that at his station, this record is "as huge as Vanilla Ice's 'Ice Ice Baby' [SBK] and Boyz II Men's 'End Of The Road' [LaFace/Arista]." At WJMH, the song is researching No. 1 in all demos but is particularly strong with 18-24s. Douglas adds that "Killing Me Softly" has become the station's most-requested song "by a mile" in his five years working there.

KBXX PD Robert Scorpio says the record is top five in his call-out research and is reacting best with Houston's Hispanic listeners. Following radio's lead, Columbia has just finished shooting a video and cutting a remix featuring Bounty Killer. Columbia is tentatively planning a commercial release of the remixes. The Fugees are also enjoying airplay on "Ready Or Not," which moves 60-54 on the Hot R&B Airplay chart.

The "Waiting To Exhale" soundtrack (Arista) has already spawned four hit singles, and Toni Braxton's "Let It Flow" may well be the fifth. Arista is planning on officially releasing "Let It Flow" as the B-side to "You Make Me High," the first single from her forthcoming album, "Toni." Airplay of "Let It Flow" slides past Whitney Houston and Cece Winans' "Count On Me," which moves 13-10 on the Hot R&B Airplay chart.

The cut has been receiving support from adult-leaning R&B stations. According to WFXC Raleigh, N.C., PD Chris Connors, "Let It Flow" is testing top five with females 25-39. WMXD Detroit PD Skip Dillard adds that although Braxton is burning slightly with his 20-29 demo, the 30-plus audience can't get enough of the record and is not showing signs of tiring. His station is also playing Aretha Franklin's "It Hurts Like Hell" from "Waiting To Exhale."

Total, the bad girls of Bad Boy/Arista, are making small strides (36-35) with "Kissin' You." WXYV Baltimore has added it in power new rotation. PD Steve Crumbley says that because this is the third track from the album, the song is already familiar to females 18-24 and is developing nicely in the 25-34 female demo. Total will be performing at WXYV's Sisters Only expo April 13.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	6	GEORGY PORGY	3'D (TRISTAR)
2	—	1	I AM L.V.	L.V. (TOMMY BOY)
3	10	3	NO COMPLEX	CHINO XL (WARNER BROS.)
4	—	1	SECOND TIME AROUND	DAVID JOSIAS (IMI)
5	2	5	SOAKIN' WET	DG (H.C.I.B.D./RAL/ISLAND)
6	3	6	LA FAMILIA	FROST (RUTHLESS/RELATIVITY)
7	1	6	DANCE WITH ME	INTRIGUE (GRG/UNIVERSAL)
8	13	9	CRIME SAGA	SHABAZZ THE DISCIPLE (PENALTY/TOMMY BOY)
9	5	6	CLICK	G-SHORTIES (STRESS)
10	15	22	BANKHEAD BOUNCE	DIAMOND FEAT. D-ROC (EASTWEST/EEG)
11	—	1	MOTHER'S PRAYER	POPPA DOO (AVEX/CRIKTIQUE)
12	—	1	4 THA E	YELLA (STREET LIFE/SCOTTI BROS./ALL AMERICAN)
13	17	2	PO PIMP	DO OR DIE (CWR)

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

COLOR ME BADD PAINTS A BRIGHT PICTURE

(Continued from page 23)

Chance," peaked at No. 20 on the Top R&B Albums chart and at No. 56 on The Billboard 200.

"By general standards, it did well, though not in comparison to the sales on the first LP," says Young. "The [time] between 'Time And Chance' and the new album isn't considered unusual for a band, and the feedback we're already receiving at radio for this project is very strong."

Thornton says that "Time And Chance" sent mixed signals from a marketing standpoint. "There was some wrong imagery with that album. The visuals portrayed us as 'hard' and 'street,' but a lot of the songs, like 'Wildflower,' 'God Is Love,' and 'Living Without Her,' didn't mesh with the image."

"The Earth, The Sun, The Rain," the Walden-produced first single from the new set, was serviced to radio March 19 and is due in stores April 19.

Several tunes on the new album are in the vein of "I Wanna Sex You Up," the group's 1991 debut single, which sold 2 million units, according to SoundScan, and reached No. 1 on the Hot R&B Singles chart and No. 2 on the Hot 100. The song was on Giant's "New Jack City" soundtrack.

Thornton cites "From The Back," co-produced by Jon B. and Babyface, "Sexual Capacity," "Ooh Tonight," "Ain't Nobody Going Home," and "Soft N'Easy" as examples of songs that

were influenced by "I Wanna Sex You Up." He says, "We started out with a song about sex, and, at the time, there was nothing that bold. We admit that 'From The Back' is a 'nasty' song, but our songs are about promoting intimacy, not just out-and-out sex."

"Now And Forever" is a high-priority project for the label. Young says, "There's a great deal of anticipation for this album, and radio continues to play Color Me Badd's records. Our initial emphasis will be at radio, with the group's main [crossover] and R&B supporters, and we will be servicing them, as well as [top 40] and [AC] radio."

The group, which is managed by Steve Wax at Stiletto Entertainment, worked closely with Revolution founder Irving Azoff to select material for "Now And Forever."

It was Azoff who first heard "For All Eternity," a tune that was produced by members of Boyz II Men for the album. "Working with Nate, Wanya, and Shawn was like a reunion for us," says Thornton.

"The first time we met was at a [Black Radio Exclusive trade convention] in 1990, before 'Sex You Up' came out. We clicked right away, and we all agreed that we wanted to work together at some point."

Watters notes that many of the male vocal groups that have emerged since Color Me Badd's initial success in 1991 "give us and Boyz II Men respect for

coming out first, going mainstream, and starting what people call 'doo-wop hip-hop.' But we know that there were [acts], like Take 6, who came before us. It's just nice to be recognized for hitting early on."

While a domestic promotional tour is in the planning stages, initial marketing efforts for "Now And Forever" will include a European trek in April that will be arranged by BMG, Revolution's licensee outside the U.S. and Canada. A tour of the Far East is possible later in the year.



Blunt Representation. Blunt rapper Mic Geronimo sits with Def Jam artist Foxy Brown during the production of Geronimo's videoclip "Wherever You Are."

II D EXTREME

(Continued from page 23)

II D Extreme, which is managed by Derrick Martin of L.A.-based TMC Entertainment, performed at the Urban Network's Power Jam conference and during a special R&B music seminar for women only at the Gavin Seminar last February.

In May, the act, which has yet to sign with a booking agency, is scheduled to perform at trade magazine Impact's Super Summit conference.

This summer, II D Extreme will perform at select promotion dates during the 1996 Black Expo, a touring exposition dealing with arts, crafts, and business opportunities. The group is scheduled to join the expo in Jacksonville, Fla., New York, Houston, Dallas, Charlotte, N.C., Detroit, and Washington, D.C.

No concert tours have been confirmed for the group.

Although MCA's marketing strategy is national in scope, the label will initially concentrate on regional promotional performances in such mid-Atlantic and Southeastern markets as Atlanta, Tampa, Fla., Miami, and Orlando, Fla., where the act's debut set was successful.

International way stations include Japan, Holland, and the U.K., where the trio has appeared before in concert and developed a following.

Support tools for the marketing and promotion campaign include the distribution of fliers to press, retail, and industry tastemakers. The label is also considering specially designed T-shirts and writing pads that bear the act's logo.

MCA plans to take advantage of the group's good looks with photo shoots reflecting "extremes" in fashion. "As the album heats up, there will also be radio and TV spots," says Batchelor.

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Original Geto Boys Are Resurrected

THE COMING: Rap-A-Lot/Noo Trybe/Virgin Records releases the **Geto Boys'** sixth album, "The Resurrection," on Tuesday (2). The set represents a reunion of **Bushwick Bill**, **Scarface**, and **Willie D.**, the most famous members of this revolving crew, which has been in business since 1988. The Houston-based threesome recorded the landmark platinum single "Mind Playing Tricks" in 1991.

After releasing one long-player, 1993's "Till Death Do Us Part," with replacement member **Big Mike**, Scarface and Bushwick Bill got back together with Willie D. after Scarface and D. met at a Houston recording studio late last year.

"Face recalls saying to D., "You know what'll be cool? To do a reunion album... resurrect this shit."

Says Bill, "Afterwards, we sat down like men, and the feelings of oneness we once shared just started coming back."

The solidarity shows on "The Resurrection," a set that displays the crew's complementary vocal personalities delivering social and political commentary over tightly wound gumbo funk. Songs include "Timetaker," "Geto Boys & Girls," and first single "The World Is A Ghetto," a cool cover of the War classic that links global ghetto goings-on.

The long-player includes the voice of **Larry Hoover**, founder of the Gangster Disciples, which Chicago law enforcement officials regard as the largest and most violent street gang in the Windy City. On the first cut, Hoover asserts that "real gangstas go to the polls," among other things.

Before releasing "The World Is A Ghetto" to retail, Noo Trybe distributed advance DAT copies of the cut to radio in January. "We got almost 150 spins of 30 tapes, which shows the group is in demand," says Noo Trybe promotion VP **Dwight Bibbs**.

The single was sent to college radio, mix shows, and commercial stations March 9.

To stir excitement about the Geto Boys' return, the label ran a wave of ads in consumer magazines, such as *Vibe* and the *Source*, beginning in January. "There were three ads spaced over three months," says Noo Trybe GM **Eric Brooks**.

Then the team went to the street level. At an industry showcase in February, promotion reps distributed mock funeral programs, as did an 8-foot Grim Reaper, who roamed around the event.

Three weeks before its drop date (and continuing one week after), "The Resurrection" was being advertised with 30-second spots on the Box. "We're also targeting shows like 'New York Undercover' and 'The Fresh Prince Of Bel Air,'" says Brooks.

The album debuts with a midnight madness sale at George's Music Room in Chicago. "We have a real strong base in Chicago," says Bibbs, "and it's the size of the market—as well as the fact that [owner **George Daniels**] is a good person we have had great success with in the past—that made us want to do this kickoff in Chicago."

MAD LIVE: The moody, mesmerizing style of **Real Live's** "Real Live Shit" is that of a soundtrack without a movie. Director **Dwayne Perryman's** accompanying clip offers cold images of black village life—including street



by Havelock Nelson

dealers, gum-crackin' honeys, ghetto gamers, and pit bulls on leashes—against a backdrop of musical drama. It's a fitting cinematic translation of the track.

Soon the song will be recontextualized with additional rap voices, and a remix video will be lensed by Perryman.

On March 20 at Manhattan's Club E.S.S.O., during promoter **Maria Davis'** Mad Wednesdays (where black business, culture, politics, and activism mix with cocktails, collard greens, and fried chicken), **Real Live** got live, as did unsigned rap acts **Naughty Shorties** and **Dread**.

Producer/DJ **K-Def** and rapper **Larry-O** represented their phat single lovely. Their album, "The Turnaround: The Long Awaited Drama," is due in June on Pirate Recordings/Big Beat/Atlantic Records.

Also spotted at E.S.S.O. the other night: DJ **Kid Kapri** plugging his hair shop in the Bronx, N.Y.; Next Plateau's **Majette** representing herself as well as Profile's **M.T.** (with stickers); and **missjones** announcing herself as an addition to Motown's roster of stars.

Said roster also includes **Horace Brown**, whose new single, "One For The Money," absolutely drips with smooth, new-jack dynamism. The track has a **Mr. Sex** and **Buttnaked Tim Dawg** remix that features the **Lost Boyz**. There's also a DJ **Clark Kent** remix that sports **Foxy Brown**, as well as a **C+C Music Factory** interpretation.

JUST TAH LET U KNOW: **Jay-Z**, who has a fluid, flippy flow, is moving forward in the rap game with the dope, double-sided single "Dead Presidents" (backed with "Ain't No Nigga") on Roc-A-Fella/Freeze/Priority Records. With loose lasso lines like "Hit with the

RICO, they repo your vehicle/Everything was all good about a week ago," "Dead Presidents" gained street appreciation and received radio airplay. But "Ain't No Nigga," which was produced by **Big Jaz** (remember him from "Hawaiian Sophie" back in the day?) and features feminine phenomenon **Foxy Brown**, shows signs of becoming an even bigger smash.

WQHT New York music director **Tracy Cloherty**, who was hanging at Manhattan's Palladium one night two weeks ago, says, "When that record came on, the crowd responded like someone had thrown pep pills into the audience."

Jay-Z's full-length set, "Reasonable Doubt," is set to drop near the end of April.

With the single "Suspended In Time" backed with "Tha Realness" (Payday), **Group Home** offers more living proof that existence for ghetto dwellers is far more than an illusion. "Suspended In Time" has received a Groovy remix that has added sweet, stirring soul singing to the track's spooked-out bounce and hopeful lyrics like "Ya gotta put ya mind on achieve mode/Go for your goals—boom, boom—explode."

The Sprite soda advert featuring **KRS-ONE** and **MC Shan** that's currently airing on y'all's radio and television airwaves is fly. But I have a question: Is the pair going to now do a record together?

According to Cold Chillin' Records president **Lenny Fichtelberg**, "They're talking about it. They're also talking about [participating in] an old-school tour."

On "Pushin' Wigs Back," **Maestro** (formerly **Maestro Fresh Wes**) plays a "rhyme Dillinger throwing metaphorical shells, leaving entire crews paraplegic." It's ferocious stuff, and the supporting sepia-toned videoclip is effectively simple.

On Feb. 17, **Little Kim** from **Junior M.A.F.I.A.**, **KRS-ONE**, **Nas**, **Omar Epps**, and the members of **Channel Live** joined sports stars and models such as **Devon Tyson** at Macy's in downtown Brooklyn, N.Y. They walked in a **Karl Kani** show, revealing the designer's fall and winter lines.



Make You Wanna Sing. Isley Brothers lead vocalist **Ronald Isley** and his wife and group collaborator **Angela Winbush** sit with Island executives during a visit following the act's signing of a recording deal with the label. "Make Your Body Sing," the group's new album, hits retail this spring. Pictured, from left, is Winbush, Island black music division promotion VP **Ronnie Johnson**, Isley, operations VP **Varnell Johnson**, and senior VP/GM **Hiram Hicks**.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5	***No. 1*** WOO-HAH!! GOT YOU ALL IN CHECK/EVERTHING REMAINS RAW (C) (M) (T) (X) ELEKTRA 64335/EEG	BUSTA RHYMES 4 weeks at No. 1
2	2	2	5	***GREATEST GAINER*** DOIN IT (C) (D) (T) (V) DEF JAM/RAL 57612Q/ISLAND	LL COOL J
3	3	6	7	5 O'CLOCK (C) (M) (T) (X) MCA 55075	NONCHALANT
4	5	5	5	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") (C) (T) FLAVOR UNIT/EASTWEST 64302/EEG	MC LYTE FEAT. XSCAPE
5	4	4	15	FU-GEE-LA (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	FUGEES
6	6	—	2	RENEE (FROM "DON'T BE A MENACE...") (C) (D) (M) (T) ISLAND 854584	LOST BOYZ
7	8	8	5	1,2,3,4 (SUMPIN' NEW) (C) (D) (T) TOMMY BDY 7721	COOLIO
8	7	3	9	GET MONEY (C) (T) UNDEAS/BIG BEAT 98097/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
9	9	7	18	TONITE'S THA NIGHT (C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	KRIS KROSS
10	18	19	4	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) ROC-A-FELLA/FREEZE 53233*/PRIORITY	JAY-Z
11	11	14	5	SOUL FOOD (C) (D) (T) (V) LAFACE 2-4145/ARISTA	GOODIE MOB
12	13	10	4	ENVY/FIREWATER (C) (D) (T) VIOLATOR 1546/RELATIVITY	FAT JOE
13	10	9	34	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") (C) (D) (V) MCA SOUNDTRACKS 55104/MCA	COOLIO FEAT. L.V.
14	19	28	3	SHADOWBOXIN' (C) (T) GEFEN 19396	GENIUS/GZA FEATURING METHOD MAN
15	22	—	2	MR. ICE CREAM MAN (C) (T) (X) NO LIMIT 53218/PRIORITY	MASTER P
16	14	11	7	PHYSICAL FUNK (C) (D) (M) (T) OUTBURST/RAL 577794/ISLAND	DOMINO
17	12	13	14	FUNKORAMA (C) (M) (T) INTERSCOPE 98D84/AG	REDMAN
18	27	20	11	UKNOWHOWWEDU (C) (M) (T) (X) CHRYSALIS 58517/EMI	BAHAMADIA
19	17	24	12	NASTY DANCER/WHITE HORSE (C) (T) WRAP 349/ICHIBAN	KILO
20	23	—	2	SCANDALOUS (C) (D) (T) SICK WID' IT 42366/JIVE	THE CLICK
21	NEW	1	1	HUSTLER'S THEME (C) (T) PROFILE 7449	SMOOTHIE DA HUSTLER
22	16	15	17	BEWARE OF MY CREW (C) (D) (T) JAC-MAC 17722/WARNER BROS.	L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELL
23	29	32	8	WHY YOU TREAT ME SO BAD (C) (D) (T) VIRGIN 38529	SHAGGY FEAT. GRAND PUBA
24	15	12	21	HEY LOVER (C) (D) (M) (T) (V) DEF JAM/RAL 577494/ISLAND	LL COOL J
25	21	17	6	AIN'T NO PLAYA (C) (M) (T) (X) CHRYSALIS 58528/EMI	RAPPIN' 4-TAY
26	20	21	4	C'MON N' RIDE IT (THE TRAIN) (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	QUAD CITY DJ'S
27	31	26	7	GAMERS (C) (T) PRIORITY 53216	THE CONSCIOUS DAUGHTERS
28	25	16	26	CELL THERAPY (C) (D) (M) (T) (V) LAFACE 2-4113/ARISTA	GOODIE MOB
29	24	29	6	KEEP IT REAL (C) (M) (T) (V) (X) RDWDY 3-5D66/ARISTA	JAMAL
30	30	18	20	LEFLAUR LEFLAH ESHKUSHKA (C) (T) DUCK DOWN 53223/PRIORITY	HELTAH SKELTAH AND O.G.C. AS THE FAB 5
31	28	25	8	SPACE AGE (C) (D) (T) SUAVE 1545/RELATIVITY	EIGHTBALL & MJG
32	RE-ENTRY	22	22	DROP/RUNNIN' (C) (D) (T) (X) DELICIOUS VINYL 58483/CAPITOL	THE PHARCYDE
33	NEW	1	1	HOOP IN YO FACE (FROM "SUNSET PARK") (C) (T) FLAVOR UNIT/EASTWEST 64312/EEG	69 BOYZ
34	36	27	17	GOIN' UP YONDER (C) (D) GIANT 17171/WARNER BROS.	M.C. HAMMER FEAT. ANGEL BURGESS & THE SAN JOSE COMMUNITY CHOIR
35	32	22	14	LET'S PLAY HOUSE (C) (D) DEATH ROW/INTERSCOPE 5323D/PRIORITY	THA DOGG POUND FEAT. MICHELLE
36	26	23	27	DANGER (C) (T) (X) FADER 127049/MERCURY	BLAHZAY BLAHZAY
37	38	38	34	JEEPS, LEX COUPS, BIMAZ & BENZ (C) (M) (T) UPTOWN 55062/MCA	LOST BOYZ
38	NEW	1	1	LET ME CLEAR MY THROAT (T) (X) CLR 5218*	D.J. KOOL
39	39	37	5	ILLUSIONS (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA	CYPRESS HILL
40	40	40	16	JUST TAH LET U KNOW (C) (D) (T) RUTHLESS 5532/RELATIVITY	EAZY-E
41	34	33	17	COLD WORLD (C) (T) GEFEN 19391	GENIUS/GZA FEAT. INSPEKTAH DECK
42	35	31	11	REAL LIVE SHIT (C) (T) (X) PIRATE/BIG BEAT 98113/AG	REAL LIVE FEAT. K-DEF & LARRY-O
43	41	39	22	BROKEN LANGUAGE/HUSTLIN' (C) (T) (X) PROFILE 5440	SMOOTHIE DA HUSTLER
44	37	36	9	MICROPHONE MASTER (C) (T) (X) EASTWEST 64309/EEG	DAS EFX (FEAT. MOBB DEEP)
45	RE-ENTRY	40	40	ONE MORE CHANCE/STAY WITH ME (C) (D) (M) (T) BAD BDY 7-9031/ARISTA	THE NOTORIOUS B.I.G.
46	NEW	1	1	NO COMPLEX (C) (T) PREMEDITATED 17851/WARNER BROS.	CHINO XL
47	NEW	1	1	DOE OR DIE (C) (T) (X) EMI 58398	AZ
48	33	30	9	WELCOME (C) (D) (T) DEF JAM/RAL 577791/ISLAND	ERICK SERMON
49	NEW	1	1	AIN'T NO LOVE & HAPPINESS (C) BUST IT 74003	KAWZ
50	42	35	24	WINGS OF THE STAR/RAL (C) (D) (M) (T) AFRICAN STAR/RAL 577198/ISLAND	CAPLETON

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.

Groove Collective Takes Giant Steps Into The Past

AS A KID RAISED on the blue-collar streets of the Bronx, N.Y., I would swear that my parents taught me to wiggle and dance long before they taught me to walk. In my funky, culturally diverse old neighborhood of East 182nd Street, where the sight and sound of above-ground trains punctuated the landscape every 15 minutes, rhythm was everywhere. There was no escaping it. It blared out of boomboxes and souped-up car stereos. It came from the rickety old radio that sat atop the cash register in the corner bodega where I bought penny



by Larry Flick

lived it first hand. You simply cannot fake an affinity for or understanding of music. It's either there or it's not.

The 10 pieces that compose Groove Collective are as potentially conflicting as they are harmonious. Functioning as a democratic society unto its own, the group formed in 1990 under the banner of the hugely influential Giant Steps roving dance club. Richard Worth first flexed his flute along with DJ Smash and MC/percussionist Nappy G. Drummer Genji Siraisi, keyboardist Itaal Shur, and bass player Jonathan Maron joined the trio quickly thereafter.

The band's Giant Steps connection also continually put Groove Collective in front of sizable audiences, some of whom wanted to feel the vibe and others who wanted to participate in its creation. The organic communal flow of the band sparked its eventual expansion to include saxophonist Jay Rodriguez, trombone blower Josh Roseman, trumpeter Fabio Morgera, and percussionist Chris Theberge. The addition of each member also meant injecting a cultural history that eventually added into a sound blending funk, hip-hop, traditional jazz, classic soul, blues, salsa, and straightforward pop.

Breaking out of the Giant Steps framework was inevitable, as the band took to the road for a spree of gigs that ranged from large-scale, blue-blood jazz festivals to underground dance clubs and an acclaimed but ill-fated album for Reprise. The experience helped season "We The People," due next month on the new Giant Steps label, which is distributed by the hallowed jazz label Impulse! Records (home to the musical legacies of John Coltrane and Charles Mingus, among others).

More than anything, this album feels like a stroll through various neighborhoods in New York. Gliding through "Fly," with its Afro-Cuban nuances and wriggling drums, I can almost smell the *arroz con pollo* cooked by the mom of my childhood best friend, Willie. Meanwhile, the rousing "Everybody" and "Lift Off" take me back to annual spring block parties, and "Sedate" has the warm, humid texture of a New York summer. You may not be able to go home and relive the past, but music like this can make the memories so sweet.

CLIVILLES ROLLS ON: Ya can't keep Robert Clivilles quiet for long. After regrouping and recording for several months, the producer/songwriter has emerged with an armful of choice new material.

Coming up first is "Shut Up And Dance," an album to be released on his Sony Japan-distributed imprint, CCMS Records, April 21. Already juicing up dancefloors on import test

pressing is "Reach," a hands-in-da-air house track on which he is reteamed with diva Debra Cooper. Other stand-out cuts on the album, which has yet to be snapped up by a stateside label, include "Just A Little Bit Of Love," featuring Martha Wash, and "Everybody Dance," with Karen Bernod and former Technotronic rapper Ya Kid K. Bernod can also be heard on the inspiring "Love And Happiness."

"Shut Up And Dance" has Clivilles mentoring several rising producers. "I Live" showcases the talents of Hex Hector, as well as the vocal skills of Jay Williams, while "Saturday Night" puts young studio wizard Harry "Choo-Choo" Romero under the spotlight.

The next chapter in the winding history of C+C Music Factory opens in early June, when the act's long-promised self-titled MCA debut bows. As a reminder to those who missed the gorgeous late 1995 single, "Always Be Around," that Clivilles-helmed troupe has taken a more urban/pop direction this time around, featuring the rich harmonies of female trio A.S.K. M.E. and the soulful crooning of Vic Black. There are at least three potential radio hits to be plucked from that set. We hope MCA is ready to commit to this project for the long haul.

INTO THE GROOVE: It was just a matter of time before the cover-happy kiddies of hi-NRG began plumbing through Alanis Morissette's mega-hot "Jagged Little Pill" for sugar-coated rehashing. Although dueling interpretations of "Ironic" are soon to be released in Europe, there are no less than three versions of "You Oughta Know" circulating. The best of 'em is by Germany's U.D.S. Boyz, produced by Michael A. and Paul Gala to hip-thrusting, aerobicized perfection. Our only quibble is that the lads wimped out and replaced the "f" word in the lyrics with the word "love."

1 K.L.M. Records release does everything in her power to ape Morissette's voice, giving the record more the feel of a remix than a cover. Wonder what Morissette—who has strained to put miles between now and her salad days as a giddy disco dolly—thinks about all of this.

The idea of remixing Reba McEntire's country pop rendition of "The Supremes" "You Keep Me Hangin' On" into a disco ditty seemed too bizarre to absorb—or see the light of day. But now that Love To Infinity has done the deed, it is nothing short of utter camp brilliance. LTI's Andy and Peter Lee have transplanted McEntire's delightfully arm-flailing vocal into an equally dynamic new arrangement in which countless layers of strings soar with grand retro flavor and reverence. Factor in the track's racing beat and jangly Motown-esque guitar rolls, and you have a record destined to leave you squealing and tirelessly shaking your shoulders. Do we dare pray for a repeat pairing of McEntire and LTI?

Now here is an unusual union of import and label. Arista has picked up Robert Miles' genre-broadening anthem "Children" for distribution in



Staying N-Tranced. Critique/Radikal act N-Trance took a breather from lensing the videoclip for its current dance/pop hit, "Staying Alive," which updates the Bee Gees' disco-era classic. The single is gathering top 40 radio action throughout the U.S. and is doing particularly well in Boston, San Francisco, and Washington, D.C. Soon to follow is "Electronic Pleasure," an album of bright Euro-NRG anthems. A nationwide club tour is being considered for the summer. Pictured, from left, are band members Dale Longworth, Gillian Wisdom, Ricardo Da Force, Lee Limer, and Kevin O'Toole.

the States. Forward-thinking DJs have been spinning the deConstruction Records U.K. pressing of this experimental trance/classical instrumental for several months now. Wisely, the label has not tampered with Miles' vision by remixing it. It would taint his bold creative accomplishment to compromise it with the injection of another producer's personality. "Children" is quite a stylistic departure for Arista, which tends to stick to middle-of-the-road club fare. The label certainly has the promotional focus and energy to break nearly any record it chooses. Our fingers are crossed for the fate of this one.

While Adeva prepares her first release on Avex Records, Cooltempo is reissuing her 1989 international hit, "I Thank You," updated with trendy Euro-NRG post-production by Dancing Divaz and Love To Infinity. The music of each mix is approachably warm and pop-friendly, nicely illuminating softer nuances of the singer's typically aggressive performance that were not clear in Smack's original, more darkly shaded production. In all, not a bad way to keep the singer in the public eye until she graces us with something new.

Speaking of divas with durability, Alison Limerick resurfaces as the guest singer on the new James Taylor Quartet collection, "In The Hands Of The Inevitable," on Hollywood Records. A far cry from the disco buoyance of her now-classic 1991 breakthrough "Where Love Lives," the track finds the U.K. stylist sauntering with comfort over three funk jazz numbers that are steeped in the mod fashion revival currently flooding the British club scene. She has tried her hand at laid-back soul in the past with results that were pleasant but left you longing for a faster pace. Time has given her the seasoning needed to convincingly take listeners on a journey that leaves them content and chilled. No word yet on where Limerick will turn up next (we hear that she may join JTQ on a permanent basis), but we think this project will open many doors for her.

Nottingham, England-bred producer/composer Charles Webster flexes

his rhythmic muscles on "The Florida Fantasy," an EP of soul-drenched house on the amusingly named Love From San Francisco Records. Webster is joined by Beautiful South saxophonist Kevin Brown on most of the tracks, wrapping the bassline with fluttering ribbons of melody that help set this record apart from the standard thumpa-thumpa dub fare crowding the street.

"The Florida Fantasy" will soon be available outside the States on Free-town Records, which also steps up to the plate with "Can't Take The Pain," a four-cut EP by New York's Phillip Damien. Damien also pushes a little harder than his competitors by inviting singer Roland Clark to perform on the shrill "Sacrifice" and "Welcome Back To The Shelter," an appropriately gospel-spiked tribute to the Big Apple's hallowed nightclub. For those who are not content until they twirl to the beckoning shriek of a woman, Kimara Lovelace cuts loose on "Just A Feelin'," which is framed with sing-along poten-

(Continued on next page)



GROOVE COLLECTIVE

candy and Hawaiian Punch. Walking down any given block, you could faintly hear rhythms from many a wide open apartment window, as the curtains swung in the breeze. Looking back, it is no wonder that my childhood addiction and affection for rhythm would lead me to a career in dance music.

The rhythms that filled my boyhood share little in common with the house grooves that tend to dominate my days now. Back then, a tribal drum was an homage to the purity of African culture, while funk was raw, nasty, and oh-so-live. These days, a horn flourish is more than likely borne out of a synthesizer or sampler, and strings . . . well, I do not even want to know how they're being conjured up—my romantic musical notions can only withstand so much shattering in one sitting.

As deeply bonded as I feel to the anthems of today, nothing matches the chills triggered by a live band throwing down a primal groove with a sprawling, soulful melody. Maybe that is why I have not been able to dislodge "We The People," the virtually flawless second album by Groove Collective, from my CD player.

In the five or so years that the acid-jazz movement has been mining the left field of clubland, something has always been missing from the equation of many of its records for me. I could vibe with most bands, but I have always been left hungry for something more. That element finally took tangible form during the first strains of the song "Loisaida" on "We The People." Suddenly, the picture was clear. I was in search of a musical thread directly linked to the rhythms I had experienced in the Bronx. And I do not mean the clean duplication of "the old days" in which many acid-jazz records are rooted, but rather the fresh perspective and interpretation of people who

Billboard. Dance HOT Breakouts

FOR WEEK ENDING APRIL 6, 1996
CLUB PLAY

1. ONE MORE TRY KRISTINE W. CHAMPION
2. WHAM BAM CANDY GIRLS VIRGIN UNDERGROUND
3. MOVIN' MONE STRICTLY RHYTHM
4. 1979 SMASHING PUMPKINS VIRGIN
5. CAN'T STOP LOVE SOUL SOLUTION JELLYBEAN

MAXI-SINGLES SALES

1. HEATHEN RAGE CAPLETON AFRICAN STAR
2. WHAM BAM CANDY GIRLS VIRGIN UNDERGROUND
3. TAKE ME HIGHER VISSION & LORIMER PRESENT XLR8 STRICTLY RHYTHM
4. IF HEADZ ONLY KNEW HEATHER B. PENNELLUM
5. HOOP IN YO FACE 69 BOYZ FLAVOR UNIT

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	3	9	TRES DESEOS (THREE WISHES) EPIC 78286 1 week at No. 1	GLORIA ESTEFAN
2	1	2	8	SALVA MEA (SAVE ME) CHEEKY 008/CHAMPION	FAITHLESS
3	5	7	10	GIV ME LUV YOSHITOSHI 005	ALCATRAZ
4	7	14	5	HYPER-BALLAD ELEKTRA 66043/EEG	BJORK
5	4	6	9	AIN'T NOBODY WORK 78229/COLUMBIA	DIANA KING
6	6	10	9	LIGHT YEARS WORK 78077/COLUMBIA	JAMIROQUAI
7	10	17	5	WHAT A SENSATION MAW 0005/STRICTLY RHYTHM	KENLOU
8	3	1	8	LUCKY LOVE ARISTA 1-2980	ACE OF BASE
9	8	9	8	RUMOUR LAVA 95649/ATLANTIC	BEL CANTO
10	11	18	6	FEELS SO GOOD (SHOW ME YOUR LOVE) GROOVE NATION 56004/UNIVERSAL	LINA SANTIAGO
11	14	24	4	SWEET DREAMS RCA 64504	LA BOUCHE
12	25	45	3	THE SOUND LOGIC 59039	X-PRESS 2
13	9	4	11	THE NEW ANTHEM LOGIC 59034 N-JOI FEAT. MARK FRANKLIN AND NIGEL CHAMPION	
14	18	22	5	STRANGE WORLD RCA 64371	KE
15	16	19	7	THIS IS THE WAY STOCKHOLM IMPORT	E-TYPE
16	30	—	2	MAKE THE WORLD GO ROUND CHAMPION IMPORT	SANDY B.
17	21	25	4	LOVE HAS NO NAME REPRISE 43644	BABBLE
18	13	8	11	THE WINDING SONG SIRE 66019/EEG	DOUBLEPLUSGOOD
19	15	11	10	SET ME FREE ICHIBAN 24880	MIISA
20	19	20	6	JUSTIFY STRICTLY RHYTHM 12407	THE GIRL NEXT DOOR
21	28	35	4	REAP (WHAT YOU SOW) SOUND PROOF IMPORT/MCA	VERNESSA MITCHELL
22	23	34	5	REACHIN' JELLYBEAN 2508	INSTINCT
23	31	38	3	SUNDAY AFTERNOONS KRASNOW 55184/MCA	VANESSA DAOU
24	22	23	7	DON'T STOP (WIGGLE WIGGLE) AUREUS 1200	THE OUTHERE BROTHERS
25	20	13	10	MUSICA ES MI VIDA (ROBI-ROB'S BORIQUA ANTHEM PT.II) MCA IMPORT	C+C MUSIC FACTORY
26	32	43	3	LAND OF DREAMING CLUB ZONE IMPORT	MASTERBOY
27	12	5	11	WHO DO U LOVE ARISTA 1-2943	DEBORAH COX
28	29	31	5	INSIDE OUT 550 MUSIC 78233/EPIC	CULTURE BEAT
29	26	29	6	I DON'T WANT TO TALK ABOUT IT HANDS ON IMPORT	GEOFFREY WILLIAMS
30	17	12	13	ENERGY AQUA BOOGIE/WING 852637/MERCURY	DEVONE
31	24	16	9	IMITATION OF LIFE SIRE 66049/EEG	BILLIE RAY MARTIN
*** Power Pick ***					
32	43	—	2	SEXUALITY WARNER BROS. 43676	K.D. LANG
33	38	44	14	TELL IT TO MY HEART ARISTA PROMO	TAYLOR DAYNE
34	41	46	3	OOH BOY ARISTA 1-2983	REAL MCCOY
35	37	40	4	FIND OUR WAY (BREAKAWAY) SUB-URBAN 21 KEY TO LIFE FEAT. KATHLEEN MURPHY	
36	27	15	16	FREEDOM (MAKE IT FUNKY) STRICTLY RHYTHM 12420	BLACK MAGIC
37	36	36	6	GIVE ME THE NIGHT BLUEMOON 95660/ATLANTIC	RANDY CRAWFORD
38	34	28	10	LET THERE BE LIGHT REPRISE 43561	MIKE OLDFIELD
39	39	41	6	LIFT ME UP EIGHT BALL 79	CONNIE & JUNIOR
40	33	26	7	UNTIL WE MEET AGAIN KING STREET 1036	URBAN SOUL
41	46	—	2	YOU'LL NEVER FIND MUSIC PLANT 032	MEECHIE
42	47	—	2	VICIOSA ZYX 8078	SUENO LATINO FEATURING VALERIA VIX
43	49	—	2	A MYSTICAL JOURNEY CLEAR MUSIC 1111	GALAXY PEOPLE
*** Hot Shot Debut ***					
44	NEW	1	1	I NEVER NEEDED INTERHIT 10159	ALEXIA PHILLIPS
45	40	27	8	CARNIVAL CUTTING 364	2 IN A ROOM
46	42	30	8	GEORGY PORGY TRISTAR 36771	3*D
47	45	48	3	WALK! TRIBAL AMERICA 58520/I.R.S.	SIZE QUEEN FEAT. PAUL ALEXANDER
48	48	—	2	2 LUVS GROOVE ON 36/STRICTLY RHYTHM	LIFE LINE
49	NEW	1	1	DO WHAT'S GOOD FOR ME RADIKAL 15569/AVEX-CRITIQUE	2 UNLIMITED
50	NEW	1	1	I WILL SURVIVE EMI IMPORT	DIANA ROSS

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	5	WOO-HAH!! GOT YOU ALL IN CHECK (M) (T) (X) ELEKTRA 66050/EEG 4 weeks at No. 1	BUSTA RHYMES
2	3	50	3	RENEE (M) (T) ISLAND 854585	LOST BOYZ
3	5	—	2	SWEET DREAMS (T) (X) RCA 64504	LA BOUCHE
*** Hot Shot Debut ***					
4	NEW	1	1	ALWAYS BE MY BABY (M) (T) (X) COLUMBIA 78277	MARIAH CAREY
*** Greatest Gainer ***					
5	15	13	4	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) ROC-A-FELLA/FREEZE 53233/PRIORITY	JAY-Z
6	4	3	3	DOIN IT/I SHOT YA (T) DEF JAM/RAL 576121/ISLAND	LL COOL J
7	2	2	6	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	R. KELLY FEAT. RONALD ISLEY
8	6	8	3	RELEASE ME (T) UPSTAIRS 0115	ANGELINA
9	24	25	5	1,2,3,4 (SUMPIN' NEW) (T) TOMMY BOY 721	COOLIO
10	8	6	10	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	DEBORAH COX
11	31	34	4	LET ME CLEAR MY THROAT (T) (X) CLR 5218	D.J. KOOL
12	13	11	15	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	FUGEES
13	10	17	6	I WILL SURVIVE (T) (X) RCA 64491	CHANTAY SAVAGE
14	7	5	17	NO ONE ELSE (M) (T) (X) BAD BOY 7-9052/ARISTA	TOTAL
15	12	12	22	BE MY LOVER (T) (X) RCA 64445	LA BOUCHE
16	20	10	28	SET U FREE (T) (X) STRICTLY RHYTHM 12428	PLANET SOUL
17	9	15	6	LUCKY LOVE (M) (T) (X) ARISTA 1-2980	ACE OF BASE
18	11	—	2	HYPER-BALLAD (T) (X) ELEKTRA 66043/EEG	BJORK
19	29	—	2	FEEL THE MUSIC (T) (X) STRICTLY RHYTHM 12430	PLANET SOUL FEAT. BRENDA DEE
20	21	18	8	SITTIN' UP IN MY ROOM (M) (T) (X) ARISTA 1-2974	BRANDY
21	14	14	11	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) GROOVE NATION 56004/UNIVERSAL	LINA SANTIAGO
22	23	4	3	REAL LOVE (X) APPLE 58544/CAPITOL	THE BEATLES
23	19	24	3	ESA NENA LINDA (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN	ARTIE THE 1 MAN PARTY
24	16	7	3	LADY (M) (T) (X) EMI 58532	D'ANGELO
25	17	9	3	SHADOWBOXIN'/4TH CHAMBER (T) GEFEN 22211	GENIUS/GZA FEAT. METHOD MAN
26	26	22	30	MISSING (T) (X) ATLANTIC 85620/AG	EVERYTHING BUT THE GIRL
27	28	28	5	5 O'CLOCK (M) (T) (X) MCA 55076	NONCHALANT
28	NEW	1	1	DOE OR DIE (T) (X) EMI 58398	AZ
29	34	—	6	NO REASON TO CRY (T) (X) QPM 2502/PROFILE	JUDY TORRES
30	18	20	18	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9049/ARISTA	FAITH EVANS
31	22	23	27	EVERYBODY BE SOMEBODY (T) (X) MAW 0007/STRICTLY RHYTHM	RUFFNECK FEAT. YAVAHN
32	NEW	1	1	HUSTLER'S THEME (T) PROFILE 7449	SMOOTHE DA HUSTLER
33	33	31	3	RITMO LATINO (T) (X) THUMP 2226	LAURA MARTINEZ
34	27	16	4	KEEP ON, KEEPIN' ON (T) FLAVOR UNIT/EASTWEST 66C44/EEG	MC LYTE FEAT. XSCAPE
35	40	33	8	CAN'T BE WASTING MY TIME (T) ISLAND 854539	MONA LISA FEAT. LOST BOYZ
36	30	19	7	OOH BOY/SLEEPING WITH AN ANGEL (M) (T) (X) ARISTA 1-2983	REAL MCCOY
37	36	27	5	DO YOU WANT TO (T) (X) SO SO DEF 78052/COLUMBIA	XSCAPE
38	RE-ENTRY	18	18	MAGIC CARPET RIDE (T) (X) SM:JE 9014/PROFILE	THE MIGHTY DUB KATS
39	37	48	5	ILLUSIONS (M) (T) (X) RUFFHOUSE 78223/COLUMBIA	CYPRESS HILL
40	RE-ENTRY	3	3	AIN'T NO PLAYA (M) (T) (X) CHRYSALIS 58527/EMI	RAPPIN' 4-TAY
41	RE-ENTRY	16	16	DROP/RUNNIN' (T) (X) DELICIOUS VINYL 58511/CAPITOL	THE PHARCYDE
42	42	—	2	ONE FOR THE MONEY (M) (T) (X) MOTOWN 860501	HORACE BROWN
43	25	21	4	ENVY/FIREWATER (T) VIOLATOR 1546/RELATIVITY	FAT JOE
44	49	32	28	FANTASY (M) (T) (X) COLUMBIA 78044	MARIAH CAREY
45	41	30	3	STRANGE WORLD (T) (X) RCA 64371	KE
46	NEW	1	1	THE SOUND (T) (X) LOGIC 59039	X-PRESS 2
47	RE-ENTRY	6	6	GIVE ME THE NIGHT (T) (X) BLUEMOON 95660/AG	RANDY CRAWFORD
48	RE-ENTRY	9	9	UKNOWHOWWEDU (M) (T) (X) CHRYSALIS 58511/EMI	BAHAMADIA
49	RE-ENTRY	16	16	GET MONEY/I NEED YOU TONIGHT (T) UNDEAS/BIG BEAT 95694/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
50	45	45	22	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	MONIFAH

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

DANCE TRAX

(Continued from preceding page)

cy. After wondering where Damien would go next, we are pleased to see him head down the path of longevity, effectively exploring traditional song structure and solid vocal production.

KEEPING IT UP: It has been years since queer hi-NRG icon Paul Zone worked his festive brand of twitch-pop for the masses of clubland. A new incarnation of his mid-'80s hit "Male Stripper" brings him back to the fold with vigor and a familiar dose of winking humor. Tommaso de Donatis and Orhan Terzi rearranged

the track with a thick bassline that links the twinkling original with forceful trance keyboards that are in line with recent hits by La Bouche—an act arguably borne out of the influence of such artists as Zone. Proof that all music truly is cyclical.

Zone proves that he is not stuck in a time warp with the additional cut, "A Violent Life," which is a cinematic instrumental that combines elements of trance synths with hard-hitting house beats. An import must from House Nation/ZYX Records.

In its brief 2-year life, New York's

Kult Records has earned a solid reputation as a reliable source for house music with cute quirks. With its new HardWare subsidiary, the label is flying ever further left of center with records like "Big Daddy Vibes," a four-cut EP from the mind of young Turk Andy Roberts. Much like jams by the Bucketheads, these tracks proudly nick bits of dance oldies and tweak 'em into interesting new concepts. This will definitely be down with DJs who live for dubs and all of the sound effects that go with 'em.

Kult is also working to develop full-

rounded artists with a second single by diva-in-training Mila, who follows her midsized hit "Again" with "Show Your Feelings Inside." A double-pack of remixes featuring song interpretations by Benji Candelario, Danny "Buddah" Morales, Lenny Fontana, and Kevin Yost shows the song in a highly commercial light one moment and a rough, underground moment the next. Mila could provide Kult with the mainstream break it has been waiting for.

Need to testify? Cleanse your soul with "I'm Blessed," a hand-clapper

that matches the production of DJ Spen with the voice of Rodney Hamlett. Unlike so many gospel-leaning house records, there is a flavor of authenticity in the overall texture of this track. Actually, it sounds as if Spen miked a revival service and sampled it over a groove. Potent as it is, the original mix will be a hard sell to DJs who want to keep their groove transitions smooth. Anticipating such a problem, the folks at New York's Dolo Records have wisely invested in remixes by Dr. Scratch that are more in the trend pocket.

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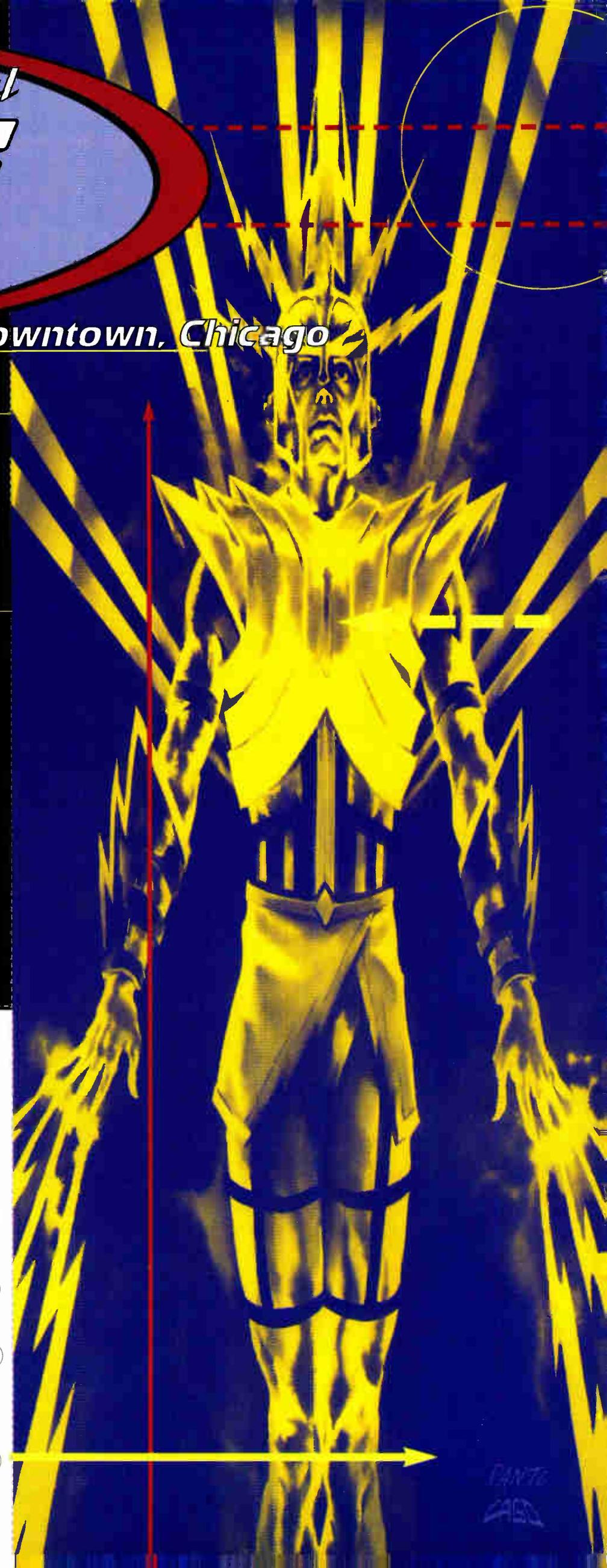
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Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 152 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				*** No. 1 ***		
1	2	5	14	TO BE LOVED BY YOU T. BROWN (G. BURR, M. REID)	WYONNNA (V) CURB 55084/MCA	1
2	3	3	17	WALKIN' AWAY M. D. CLUTE, T. DUBOIS, DIAMOND RIO (A. ROBOFF, C. WISEMAN)	DIAMOND RIO (C) (V) ARISTA 1-2934	2
3	6	6	13	HYPNOTIZE THE MOON J. STROUD (S. DORFF, E. KAZ)	CLAY WALKER (C) (V) GIANT 17704/REPRISE	3
4	4	7	18	TOO MUCH FUN J. STROUD, R. TRAVIS, D. MALLOY (C. WRIGHT, T. J. KNIGHT)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	4
5	8	10	13	NO NEWS D. COOK, W. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	LONESTAR (C) (V) BNA 64386	5
6	7	11	14	YOU GOTTA LOVE THAT B. BECKETT (J. BROWN, B. JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	6
7	1	1	15	YOU CAN FEEL BAD E. GORDY, JR. (M. BERG, T. KREKEL)	PATTY LOVELESS (C) (V) EPIC 78209	1
8	9	13	7	YOU WIN MY LOVE R. J. LANGE (R. J. LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	8
9	12	17	18	WHAT DO I KNOW R. CHANCEY, E. SEAY (S. RUSS, C. MAJESKI, S. SMITH)	RICOCHE (C) (V) COLUMBIA 78088	9
10	11	12	12	HEART'S DESIRE S. HENDRICKS (C. MOORE, L. R. PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	10
11	13	16	15	IT WOULDN'T HURT TO HAVE WINGS T. BROWN (J. FOSTER, R. LAVOIE, J. MORRIS)	MARK CHESNUTT (V) DECCA 55164	11
12	16	23	13	ALL I WANT IS A LIFE J. STROUD, B. GALLIMORE (T. MULLINS, S. MUNSEY, D. PFRIMMER)	TIM MCGRAW CURB ALBUM CUT	12
13	5	4	17	IF YOU LOVED ME D. COOK (P. NELSON, T. SHAPIRO)	TRACY LAWRENCE ATLANTIC ALBUM CUT	4
14	17	18	10	HEAVEN IN MY WOMAN'S EYES T. BROWN (M. NESLER)	TRACY BYRD (V) MCA 55195	14
				*** AIRPOWER ***		
15	21	24	6	LONG AS I LIVE S. HENDRICKS (R. BOWLES, W. ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	15
16	19	20	7	SOMEONE ELSE'S DREAM S. HENDRICKS, F. HILL (C. WISEMAN, T. BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	16
17	10	2	18	THE BEACHES OF CHEYENNE A. REYNOLDS (D. ROBERTS, B. KENNEDY, G. BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 19022	1
				*** AIRPOWER ***		
18	25	28	11	HEADS CAROLINA, TAILS CALIFORNIA B. GALLIMORE, T. MCGRAW (T. NICHOLS, M. D. SANDERS)	JODEE MESSINA (C) (D) (V) CURB 76982	18
19	20	19	13	IT WORKS E. GORDY, JR. (ALABAMA (M. CATES, A. SPRINGER)	ALABAMA (C) (V) RCA 64473	19
20	28	25	10	IT'S WHAT I DO T. SHAPIRO (C. JONES, T. SHAPIRO)	BILLY DEAN (C) CAPITOL NASHVILLE 58526	20
21	24	26	11	THE RIVER AND THE HIGHWAY P. TILLIS (G. HOUSE, D. SCHLITZ)	PAM TILLIS (V) ARISTA 1-2958	21
22	22	21	17	READY, WILLING AND ABLE J. LEO, L. WHITE (J. LEARY, J. A. SWEET)	LARI WHITE (C) (V) RCA 64455	21
23	23	22	10	WITHOUT YOUR LOVE S. GIBSON (A. ANDERSON, C. WISEMAN)	AARON TIPPIN (C) (V) RCA 64471	22
24	27	27	12	ALL YOU EVER DO IS BRING ME DOWN D. COOK, R. MALO (R. MALO, A. ANDERSON)	THE MAVERICKS (FEAT. FLACO JIMENEZ) (V) MCA 55154	24
25	14	9	15	I'LL TRY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	1
26	29	30	17	SHE'S GOT A MIND OF HER OWN D. JOHNSON (B. LIVSEY, D. SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	26
27	26	15	19	WILD ANGELS M. MCBRIDE, P. WORLEY, E. SEAY (M. BERG, G. HARRISON, H. STINSON)	MARTINA MCBRIDE (C) (V) RCA 64437	1
28	30	34	7	ALMOST A MEMORY NOW M. BRIGHT (D. OLIVER, L. ROBBINS, V. STEPHENSON)	BLACKHAWK (C) (V) ARISTA 1-2975	28
29	15	14	19	SOME THINGS ARE MEANT TO BE J. GUESS (M. GARVIN, G. PAYNE)	LINDA DAVIS (C) (V) ARISTA 1-2896	13
				*** Hot Shot Debut ***		
30	NEW		1	MY MARIA D. COOK, K. BROOKS, R. DUNN (D. MOORE, B. W. STEVENSON)	BROOKS & DUNN (C) (V) ARISTA 1-2993	30
31	35	38	5	IF I WERE YOU K. STEGALL, C. WATERS (T. CLARK)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	31
32	18	8	16	I KNOW SHE STILL LOVES ME T. BROWN, G. STRAIT (A. BARKER, M. HOLMES)	GEORGE STRAIT (V) MCA 55163	5
33	36	42	6	I'M NOT SUPPOSED TO LOVE YOU ANYMORE B. J. WALKER, JR. (K. LEHNING, S. EWING, D. KEES)	BRYAN WHITE (C) (V) ASYLUM 64313/EEG	33
34	32	29	19	BIGGER THAN THE BEATLES J. SLATE, J. DIFFIE (J. S. ANDERSON, S. DUKES)	JOE DIFFIE (C) (V) EPIC 78202	1
35	39	44	5	I THINK ABOUT YOU J. HOBBS, E. SEAY, P. WORLEY (D. SCHLITZ, S. SESKIN)	COLLIN RAYE (V) EPIC 78238	35
36	34	35	8	EVERY TIME MY HEART CALLS YOUR NAME J. BOWEN, C. HOWARD (B. HEYDE, J. B. RUDD)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	34
37	40	46	5	DOES THAT BLUE MOON EVER SHINE ON YOU N. LARKIN, T. KEITH (T. KEITH)	TOBY KEITH (C) (V) A&M NASHVILLE 576140	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
38	38	39	10	TEN THOUSAND ANGELS D. MALLOY, N. WILSON (S. D. JONES, B. HENDERSON)	MINDY MCCREARY (C) (V) BNA 64470	38
39	37	41	6	C-O-U-N-T-R-Y J. SLATE, J. DIFFIE (E. HILL, R. HARBIN, D. DRAKE)	JOE DIFFIE (V) EPIC 78246	37
40	41	43	10	WHO'S THAT GIRL T. WILKES, P. WORLEY (S. BENTLEY, G. TERENCE, D. PFRIMMER)	STEPHANIE BENTLEY (C) (V) EPIC 78234	40
41	NEW		1	BLUE CLEAR SKY T. BROWN, G. STRAIT (M. D. SANDERS, J. JARRARD, B. DIPIERO)	GEORGE STRAIT (V) MCA 55187	41
42	47	63	3	EVERY TIME I GET AROUND YOU T. BROWN (D. L. MURPHY)	DAVID LEE MURPHY (V) MCA 55186	42
43	45	50	7	ALL OVER BUT THE SHOUTIN' D. COOK (M. SMOTHERMAN, R. FAGAN)	SHENANDOAH (C) CAPITOL NASHVILLE 58545	43
44	46	52	6	HOLDIN' ON TO SOMETHING C. HOWARD (T. MCHUGH, T. SHAPIRO)	JEFF CARSON (C) (D) (V) MCG CURB 76970	44
45	50	65	5	MY HEART HAS A HISTORY J. LEO (M. D. SANDERS, P. BRANDT)	PAUL BRANDT (C) (V) REPRISE 17683	45
46	43	45	11	1969 K. STEGALL, J. KELTON, C. CHAMBERLAIN (K. STEGALL, G. HARRISON, D. HENSON)	KEITH STEGALL (C) (V) MERCURY NASHVILLE 852618	43
47	71		4	THE CHANGE A. REYNOLDS (T. ARATA, W. TESTER)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	47
48	44	36	20	OUT WITH A BANG T. BROWN (D. L. MURPHY, K. TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	13
49	69		2	STARTING OVER AGAIN T. BROWN, R. MCENTIRE (D. SUMMER, B. SUDANO)	REBA MCENTIRE (V) MCA 55183	49
50	49	53	9	THE LOVE THAT WE LOST E. SEAY, H. SHEDD (G. BURR, M. POWELL)	CHELY WRIGHT (C) (V) A&M NASHVILLE 577936	49
51	48	51	9	YEARS FROM HERE N. LARKIN, M. HOLLANDSWORTH (G. BAKER, F. MYERS, J. WILLIAMS)	BAKER & MYERS (C) (V) MCG CURB 76967	48
52	51	58	5	LONG HARD LESSON LEARNED J. STROUD, J. ANDERSON (J. D. ANDERSON, D. ANDERSON, M. A. ANDERSON)	JOHN ANDERSON (V) BNA 64498	51
53	57	64	3	TIME MARCHES ON D. COOK (B. BRADDOCK)	TRACY LAWRENCE ATLANTIC ALBUM CUT	53
54	55	66	3	MEANT TO BE K. STEGALL (C. WATERS, R. BOWLES)	SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	54
55	52	60	5	SHE NEVER LOOKS BACK R. LANDIS (J. LAUDERDALE, F. DYCUS)	DOUG SUPERNAW (C) (V) GIANT 17687/REPRISE	52
56	61	74	3	TREAT HER RIGHT M. A. MILLER, M. MCANALLY (L. LEBLANC, A. ALDRIDGE)	SAWYER BROWN (C) (V) CURB 76987	56
57	65		2	DON'T GET ME STARTED M. WRIGHT (R. AKINS, S. HOGIN, M. D. SANDERS)	RHETT AKINS (V) DECCA 55166	57
58	56	61	6	YOU'D THINK HE'D KNOW ME BETTER B. BECKETT, T. BROWN (B. CRYNER)	BOBBIE CRYNER (V) MCA 55167	56
59	59	56	8	REMEMBER THE RIDE C. BROOKS (K. WILLIAMS, M. HARRELL)	PERFECT STRANGER (C) (D) (V) CURB 76978	56
60	63	70	4	SOMEDAY J. THOMAS (S. AZAR, A. J. MASTERS, B. REGAN)	STEVE AZAR (C) RIVER NORTH 163008	60
61	53	49	13	NOW THAT'S ALL RIGHT WITH ME B. SCHNEE, K. LEHNING (KOSTAS, T. PEREZ)	MANDY BARNETT (C) (V) ASYLUM 64308	43
62	64		2	LITTLE DROPS OF MY HEART N. WILSON (K. GATTIS)	KEITH GATTIS (C) RCA 64488	62
63	70		2	IN YOUR FACE D. JOHNSON (A. COTTER, K. TRIBBLE)	TY HERNDON (V) EPIC 78247	63
64	54	47	12	EVEN IF I TRIED B. BECKETT (C. FAULK, N. MUSICK, B. REGAN)	EMILIO (C) CAPITOL NASHVILLE 58507	41
65	58	48	16	STANDING TALL J. STROUD (L. BUTLER, B. PETERS)	LORRIE MORGAN (C) (V) BNA 64354	32
66	66	67	20	'ROUND HERE M. A. MILLER, M. MCANALLY (M. A. MILLER, S. EMERICK, G. HUBBARD)	SAWYER BROWN (C) (D) (V) CURB 76975	19
67	62	57	9	SHE GOT WHAT SHE DESERVES M. WRIGHT (J. YATES, B. FISCHER, C. BLACK)	FRAZIER RIVER (V) DECCA 55173	57
68	72	75	3	BEFORE HE KISSED ME J. LEO (L. HENGBER, M. IRWIN)	LISA BROKOP (C) CAPITOL NASHVILLE 58557	68
69	60	55	7	REDNECK SON G. FUNDIS (R. THOMAS, B. CARLISLE)	TY ENGLAND (V) RCA 64496	55
70	68	69	18	PARADISE J. STROUD, J. ANDERSON (B. MCDILL, R. MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	26
71	NEW		1	BACK IN MY ARMS AGAIN B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	KENNY CHESNEY (C) (V) BNA 64235	71
72	NEW		1	PHONES ARE RINGIN' ALL OVER TOWN M. MCBRIDE, P. WORLEY, E. SEAY (M. BEESON, K. VASSY, D. MACKECHNIE)	MARTINA MCBRIDE (C) (V) RCA 64487	72
73	67	72	11	IT'S MIDNIGHT CINDERELLA A. REYNOLDS (K. WILLIAMS, K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	67
74	73	73	4	GOD'S COUNTRY, USA M. JONES (M. HUMMON, B. CURRY)	MARCUS HUMMON (V) COLUMBIA 78251	73
75	NEW		1	BY MY SIDE J. STROUD (CONSTANT CHANGE)	LORRIE MORGAN & JON RANDALL (C) (V) BNA 64512	75

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

Billboard Top Country Singles Sales

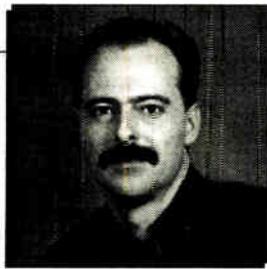
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	2	2	11	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
2	1	1	19	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
3	3	4	6	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
4	5	7	4	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
5	4	3	33	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
6	6	5	23	NO NEWS/TEQUILA TALKIN' BNA 64386/RCA	LONESTAR
7	7	6	19	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
8	10	20	3	DOES THAT BLUE MOON EVER SHINE ON YOU A&M NASHVILLE 576140	TOBY KEITH
9	8	13	4	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JODEE MESSINA
10	9	9	4	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
11	14	11	41	ANGELS AMONG US RCA 62643	ALABAMA
12	18	19	9	YOU CAN FEEL BAD EPIC 78209/SONY	PATTY LOVELESS
13	13	10	9	EVEN IF I TRIED CAPITOL NASHVILLE 58507	EMILIO

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	15	8	SOME THINGS ARE MEANT TO BE ARISTA 1-2896	LINDA DAVIS
15	11	8	20	WHAT I MEANT TO SAY COLUMBIA 78087/SONY	WADE HAYES
16	17	17	8	WILD ANGELS RCA 64437	MARTINA MCBRIDE
17	16	14	21	REBECCA LYNN ASYLUM 64360/EEG	BRYAN WHITE
18	NEW		1	IT'S WHAT I DO CAPITOL NASHVILLE 58526	BILLY DEAN
19	25	25	3	IT WORKS RCA 64473	ALABAMA
20	23		2	WHAT DO I KNOW COLUMBIA 78088/SONY	RICOCHE
21	20		5	WALKIN' AWAY ARISTA 1-2934	DIAMOND RIO
22	15	16	41	WHEN YOU SAY NOTHING AT ALL BNA 64329/RCA	ALISON KRAUSS & UNION STATION
23	22	22	41	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
24	RE-ENTRY		10	NOT ENOUGH HOURS IN THE NIGHT GIANT 17764/WARNER BROS.	DOUG SUPERNAW
25	NEW		1	TEN THOUSAND ANGELS BNA 64470	MINDY MCCREARY

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

IT'S A WESTERN THING: Chris LeDoux's "Stampede" opens at No. 42 with Hot Shot Debut honors on Billboard's Top Country Albums, selling more than 3,500 units in its first week. This is LeDoux's fifth studio project since signing with Capitol Nashville in 1990, at which time he brought along a catalog of 22 album titles previously released on the independent American Cowboy Songs imprint.

Capitol Nashville has reissued many of those titles, and sales VP Bill Kennedy says LeDoux remains among the label's most consistent catalog sellers. Kennedy thinks LeDoux's enduring popularity among rodeo fans provides the foundation for that success, adding that his fan base was developed without nationwide radio airplay. Country Joe Flint, a 25-year morning show veteran at KSOP Salt Lake City and owner of an all-country record store, has been promoting LeDoux concerts in Salt Lake since 1980. Flint says that his station is airing cuts from the new set, and that the material is reminiscent of the songs that earned LeDoux his initial following.

LeDoux is possibly the most authentic original music icon for lifetime cowboys. He won a national bareback riding championship prior to capturing the world title in 1976 and lives on a working ranch in Wyoming. Kennedy cites Salt Lake City as LeDoux's best-selling market, followed by Denver, Portland, Ore., and Albuquerque, N.M.; he also says that ad buys in those markets would fuel sales in the coming weeks. Meanwhile, LeDoux's "Best Of" package appears on Top Country Catalog Albums at No. 25 with sales of more than 1,000 units.

POP GOES THE COUNTRY: Brooks & Dunn (Arista) join an elite circle of just two other artists who have debuted in the top 30 of Hot Country Singles & Tracks since we began using Broadcast Data Systems-monitored airplay data in January '90. The duo's cover of B.W. Stevenson's 1973 pop hit "My Maria" enters at No. 30 with more than 2,000 spins and is the highest-debating single of their career. That track is the lead single from "Borderline," due at retail April 16. Three other tracks have entered above No. 30: "Don't Give Us A Reason" by Hank Williams Jr. (1990) and Garth Brooks' "The Thunder Rolls" (1991) and "The Fever" (1995).

ALWAYS IN STYLE: George Strait (MCA) enters Hot Country Singles & Tracks at No. 41 with "Blue Clear Sky," his highest-debating single in more than eight years. Strait jumped on that chart at No. 39 in May '87 with "Ocean Front Property." His career-high debut was the 1983 hit "You Look So Good In Love," which opened at No. 31. Those tracks both peaked at No. 1. The new cut is the lead single and title track from an album that will be available April 23.

CREAM OF THE CROP: Wynonna (Curb/MCA) scores her fourth No. 1 solo hit on Hot Country Singles & Tracks with the lead single from "Revelations." "To Be Loved By You" managed to outdistance, but only by a narrow margin, several strong records at the top of that chart. Wynonna's song received 25 more detections than Diamond Rio's "Walkin' Away" (3-2) and fewer than 60 spins more than the No. 3 title, Clay Walker's "Hypnotize The Moon" (6-3). Meanwhile, Airpower stripes are awarded to "Long As I Live," by John Michael Montgomery (Atlantic), which increases more than 300 spins (21-15), and "Heads Carolina, Tails California," by JoDee Messina (Curb), which vaults 25-17 and has a 300-spin increase.

MURPHEY ANSWERS CALL OF THE WEST

(Continued from page 32)

boy." The Sons Of The San Joaquin lend their three-part harmonies to "Tumblin' Tumbleweeds" and "Timber Trail." American Indian flutist/composer Robert Mirabal performs an original composition and joins Murphey on "Geronimo's Cadillac."

The show is the televised version of Murphey's "Sagebrush Symphony" album, which was released last fall on Warner Western, the Warner Bros. label that was inspired by Murphey's devotion to cowboy music and focuses on Western artists.

"We have not done anything with the album, because we were waiting for the TV show, which is our big promotional play," Murphey says. "I consider it to be the official release of the album, even though it's been out there sort of unofficially. The TV show mentions the fact that there is an album, and the cover is shown. I refer to the album several times in the show, but there are no commercials in the show and no 800 numbers. When the show becomes a pledge special for PBS, then that may happen."

Reno Kling, VP of A&R for Warner Western, feels that the television special will boost sales of the album. "We expect significant recognition by both retail and consumers and for that trend to translate into a real peak through the weeks of broadcast," he says.

To maximize the television exposure, Kling says, the label plans to buy ads in TV Guide and follow up at retail with a campaign that includes faxed information on the show and special store displays. "In 12 of Murphey's key markets, based on sales history, we are going to buy half-page ads in TV guide around the week of the air date and then tie into a retailer. At this point, the ones that seem to make sense are Blockbuster or Hastings, in particular, because it has that Southwest and Western corridor."

Kling says the label plans to ship displays and extra product to Western lifestyle retailers that carry Warner Western product. He says that micro-marketing is the philosophy behind the efforts to reach consumers, and the label has gotten Warner Western product into 1,000 retail outlets that had not carried music before.

"Also, throughout the broadcast period, we are looking at doing radio buys at NPR," Kling says, "sponsoring shows like 'Prairie Home Companion.' We are going to do that in the Denver market for sure. There's a real align-

ment, we think, between the 'Prairie Home Companion' audience and the people who would like 'Sagebrush Symphony.'"

Warner Western is investigating the possibility of releasing a single to radio and a video from Murphey's special. Kling says the label is researching that prospect and getting feedback from independent radio and video promoters. Although Murphey has a track record at country radio with such hits as "What's Forever For," "Still Taking Chances," and "Long Line Of Love," Kling admits that Warner Western hasn't been able to get many major country stations to play Murphey's cowboy songs (with the exception of "Cowboy Logic"). However, he says, Murphey does get a lot of airplay in secondary and tertiary markets.

"I'm not one of those guys who whines about what is going on in radio these days," Murphey says. "I'm very satisfied with the amount of airplay and exposure we get. I think it's growing. I think people are beginning to understand it. Their attitude right now toward it is what it was in country music 15 years ago, and I think it will grow faster than that. There is a sense

of discovery bubbling under that causes fans of cowboy music to be real supportive. They call the stations. They demand it. They hunt it out in music stores, and they'll go get it."

Murphey has spring and summer concerts planned with other symphonies around the country, including shows in Massachusetts, New York, and his home state, New Mexico. Murphey is also well-known for his WestFests, designed to showcase the best in Western art, music, and culture. The 10th annual event will be held Labor Day weekend in Copper Mountain, Colo. Other WestFests this year will be held in Amarillo, Texas; Deadwood, S.D.; and Mammoth Mountain ski area in California.

When asked if he plans on recording another mainstream country album, Murphey replies, "It's always a possibility, if I could assemble 10 or 12 songs I like, but right now I am living and breathing my dream, and that's to be a singing cowboy. Since I was a little boy, I didn't want to be Hank Williams. I wanted to be Roy Rogers... Playing and singing country music gave me a life, but singing cowboy music gave me a career."

MERCURY'S KERSHAW ALTERS NEW SET

(Continued from page 32)

country [singles]. I'm not playing [Wynonna's] 'To Be Loved By You' because there's nothing country about that song, but I'll play Sammy Kershaw when it comes in. He has a wide demographic here. It's real roots country."

The first single is "Meant To Be," which Stegall says came together late in the sessions. "I was overdubbing," says Stegall, "and the bulk of that song was done in overdub, and it started sounding more and more like a lead single. We felt it would be smart to come with a first single that sounded like a hit record but did not have any negatives [attached] to it."

The second single, he says, will be "Vidalia," a wordplay song about Vidalia onions and a woman named Vidalia.

Mercury marketing director Kim Markovchick says the video for the first single was scripted to "show the personal side of Sammy." She says the label also intends to tap into Kershaw's appeal to car-racing fans, especially since he's involved with sponsoring a Busch car. "We'll have advertising

around the races, ads in the Winston Cup publication, ads on TNN and CMT, and sponsor a 'win a trip to the races with Sammy' contest. And we'll have some radio tie-ins for the races," Markovchick says.

As he usually does, Kershaw includes at least one older song on the album. "I've been wanting to cut 'Chevy Van' for years," he says, "and it was Keith's idea to cut Chuck Berry's 'Memphis.' There hasn't been a song out with that groove for a long time."

Kershaw is managed by Lucks Management Group Inc. and is booked by Buddy Lee Attractions; his songs are published by Songs of PolyGram International Inc./Sammy Kershaw Music (BMI).

FOR THE RECORD

Bruce Hinton was incorrectly identified in a caption in last week's issue. He is chairman of MCA Records/Nashville.

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

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

- 46 1969 (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM
 12 ALL I WANT IS A LIFE (G.I.O., ASCAP/Royalhaven, BMI) WBM
 43 ALL OVER BUT THE SHOUTIN' (EMI, ASCAP/Princeton Street, ASCAP/EMI April, ASCAP/OJ Music, ASCAP) HL
 24 ALL YOU EVER DO IS BRING ME DOWN (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/AJ Andersons, BMI) HL
 28 ALMOST A MEMORY NOW (WB, ASCAP/EMI April, ASCAP/Joe David, ASCAP/Stroudcaster, BMI) HL
 71 BACK IN MY ARMS AGAIN (PolyGram Int'l, ASCAP/New Songs De Burgo, ASCAP/Mama Guitar, ASCAP/R-Bar-F, ASCAP)
 17 THE BEACHES OF CHEYENNE (Old Boots, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM/HL
 68 BEFORE HE KISSED ME (Starstruck Writers Group, ASCAP/EMI April, ASCAP)
 34 BIGGER THAN THE BEATLES (Timbuk One, ASCAP/MRBI, ASCAP/Chickasaw Roan, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP) WBM
 41 BLUE CLEAR SKY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP)
 75 BY MY SIDE (Red Brazos, BMI/It's Timeless, BMI)
 47 THE CHANGE (Little Tybee, ASCAP/MCA, ASCAP) HL
 39 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP) HL
 37 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Tobacco, BMI/Bill Green, BMI) HL
 57 DON'T GET ME STARTED (Sony/ATV Songs, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP)
 64 EVEN IF I TRIED (Tom Collins, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
 42 EVERY TIME I GET AROUND YOU (N2 O, ASCAP/Old Desperados, ASCAP)
 36 EVERY TIME MY HEART CALLS YOUR NAME (EMI Tower Street, BMI/EMI Blackwood, BMI) HL
 74 GOD'S COUNTRY, USA (Careers-BMG, BMI/Floyd's Dream, ASCAP/BMG, ASCAP) HL
 18 HEADS CAROLINA, TAILS CALIFORNIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark O., ASCAP) HL
 10 HEART'S DESIRE (Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Parnell, BMI) HL
 14 HEAVEN IN MY WOMAN'S EYES (Gitarfish, BMI/Carpad, BMI)
 44 HOLDIN' ON TO SOMETHING (Kicking Bird, BMI/Thomas-hawk, BMI/Hamstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI/Tom Shapiro, BMI) WBM
 3 HYPNOTIZE THE MOON (Galewood, BMI/Ensign, BMI/Zena, ASCAP) WBM/HL
 31 IF I WERE YOU (Sony/ATV Tree, BMI) HL
 13 IF YOU LOVED ME (Sony/ATV Tree, BMI/Terilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM/HL

- 32 I KNOW SHE STILL LOVES ME (O-Tex, BMI/Hit Street, BMI/Malaco, BMI) HL
 25 I'LL TRY (WB, ASCAP/See Haw, ASCAP) WBM
 33 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acuff-Rose, BMI) WBM
 63 IN YOUR FACE (Shedhouse, ASCAP/PolyGram Int'l, ASCAP/Brian's Dream, ASCAP/Balmur, ASCAP)
 35 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WBM
 73 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
 20 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
 11 IT WOULDN'T HURT TO HAVE WINGS (Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WBM
 62 LITTLE DROPS OF MY HEART (Hornbill, BMI)
 15 LONG AS I LIVE (Maypop, BMI/Midcountry, BMI/Makin' Cheys, BMI/Wonderland, BMI/Wil Robinsons, BMI) HL
 52 LONG HARD LESSON LEARNED (Almo, ASCAP/Holmes Creek, ASCAP/Blenville, BMI) WBM
 50 THE LOVE THAT WE LOST (MCA, ASCAP/Gary Burr, ASCAP/Acuff-Rose, BMI) WBM/HL
 54 MEANT TO BE (Sony/ATV Tree, BMI/Chris Waters, BMI/Maypop, BMI/Wildcountry, BMI/Makin' Cheys, BMI) WBM
 45 MY HEART HAS A HISTORY (Starstruck Writers Group, ASCAP/Mark O., ASCAP/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM/HL
 30 MY MARIA (Duchess, BMI/Bug, BMI/Prophecy, BMI)
 5 NO NEWS (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark O.,

- ASCAP) HL
 61 NOW THAT'S ALL RIGHT WITH ME (Songs Of PolyGram, BMI/Seven Angels, BMI) HL
 48 OUT WITH A BANG (N2 O, ASCAP/Brian's Dream, ASCAP)
 70 PARADISE (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Murah, BMI) WBM/HL
 72 PHONES ARE RINGIN' ALL OVER TOWN (EMI April, ASCAP/K-Town, ASCAP/Clay Basket, ASCAP/Augie, ASCAP)
 22 READY, WILLING AND ABLE (DreamCatcher, ASCAP/Little Gila Monster, ASCAP/N2 O, ASCAP/Son Of Gila Monster, BMI) WBM
 69 REDNECK SON (PolyGram Int'l, ASCAP/Jacque Remembers, ASCAP) HL
 59 REMEMBER THE RIDE (Sony/ATV Cross Keys, ASCAP/Major Bob, ASCAP) WBM/HL
 21 THE RIVER AND THE HIGHWAY (Housenotes, BMI/New Don, ASCAP/New Hayes, ASCAP)
 66 'ROUND HERE (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Club Zoo, BMI) CLM
 67 SHE GOT WHAT SHE DESERVES (Criterion, ASCAP/Escondido, BMI/Bobby Fischer, ASCAP/Songs In Black Ink, SESAC/CMJ, SESAC)
 55 SHE NEVER LOOKS BACK (Mighty Nice, BMI/Laudersongs, BMI/Warner Source, SESAC/Dynda Jam, SESAC) WBM/HL
 26 SHE'S GOT A MIND OF HER OWN (Irving, BMI/New Hayes, ASCAP/New Don, ASCAP) WBM
 60 SOMEDAY (Murrah, BMI/Top Of The Levy, BMI/On The Wall, BMI/Copyright Management, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
 16 SOMEONE ELSE'S DREAM (Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM
 29 SOME THINGS ARE MEANT TO BE (Nocturnal Eclipse, BMI/Michael Garvin, BMI/Ensign, BMI/BMG-Careers, BMI)

- HL
 65 STANDING TALL (EMI Blackwood, BMI/Ben Peters, BMI) HL
 49 STARTING OVER AGAIN (Sweet Summer Night, ASCAP/Rightsongs, BMI/Earbone, BMI)
 38 TEN THOUSAND ANGELS (Island Bound, ASCAP/Famous, ASCAP/Pier Five, BMI) HL
 53 TIME MARCHES ON (Sony/ATV Tree, BMI)
 1 TO BE LOVED BY YOU (MCA, ASCAP/Gary Burr, ASCAP/Almo, ASCAP/Brio Blues, ASCAP) WBM/HL
 4 TOO MUCH FUN (Hamstein Stroudavious, ASCAP/Curtis Wright, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM
 56 TREAT HER RIGHT (Intergity's Hosanna!, ASCAP/Lensongs, ASCAP/Blonde Hair, BMI)
 2 WALKIN' AWAY (Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WBM
 9 WHAT DO I KNOW (Starstruck Angel, BMI/EMI Blackwood, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) WBM/HL
 40 WHO'S THAT GIRL (Careers-BMG, BMI/Zomba, BMI/G.I.O., ASCAP) WBM/HL
 27 WILD ANGELS (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Sony/ATV Tree, BMI) WBM/HL
 23 WITHOUT YOUR LOVE (Mighty Nice, BMI/AJ Andersons, BMI/Blue Water, BMI/Almo, ASCAP) WBM/HL
 51 YEARS FROM HERE (Zomba, ASCAP/Dixie Stars, ASCAP/Zomba, BMI/Tuneover, BMI) WBM/HL
 7 YOU CAN FEEL BAD (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Mighty Nice, BMI/Blue Water, BMI) WBM/HL
 58 YOU'D THINK HE'D KNOW ME BETTER (Lonesome Dove, BMI/Ensign, BMI) HL
 6 YOU GOTTA LOVE THAT (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/HyBama, BMI) WBM
 8 YOU WIN MY LOVE (Zomba, ASCAP) WBM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★No. 1★★★						
1	1	1	59	SHANIA TWAIN ▲ ⁶ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS 22 weeks at No. 1	THE WOMAN IN ME	1
2	2	3	22	ALAN JACKSON ▲ ² ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
3	3	2	6	WYONNNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
4	4	5	18	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
5	5	4	7	NEIL DIAMOND COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
★★★GREATEST GAINER★★★						
6	6	7	67	GARTH BROOKS ▲ ⁵ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
7	8	8	30	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
8	9	10	27	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
9	7	6	18	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
10	10	11	23	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
11	11	12	52	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
12	12	9	9	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	5
13	13	13	26	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
★★★PACESSETTER★★★						
14	16	20	10	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	14
15	15	16	25	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
16	14	14	4	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
17	19	22	33	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	17
18	17	15	94	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
19	18	18	28	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
20	20	19	36	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
21	21	21	9	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
22	23	17	59	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
23	22	23	31	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
24	24	24	45	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
25	28	29	105	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
26	27	28	40	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
27	29	27	22	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	12
28	26	26	28	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
29	30	32	36	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
30	31	31	28	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
31	25	25	26	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
32	35	38	24	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	32
33	32	30	39	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
34	33	33	184	GEORGE STRAIT ▲ ⁹ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
35	34	37	94	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
36	41	43	20	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	43	—	2	SMOKIN' ARMADILLOS MCG CURB 77748/CURB (11.98/17.98) HS	SMOKIN' ARMADILLOS	37
38	37	34	26	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
39	36	36	8	LINDA DAVIS ARISTA 18804 (9.98/15.98) HS	SOME THINGS ARE MEANT TO BE	26
40	40	41	78	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
41	38	39	16	JOE DIFFIE EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28
★★★HOT SHOT DEBUT★★★						
42	NEW	—	1	CHRIS LEDOUX CAPITOL NASHVILLE 34071 (10.98/15.98)	STAMPEDE	42
43	44	44	130	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
44	48	48	26	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	44
45	42	40	26	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
46	47	46	32	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
47	45	42	112	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
48	39	35	64	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
49	52	49	21	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	48
50	46	45	115	JEFF FOXWORTHY ▲ ² WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
51	53	52	6	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	51
52	51	53	100	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2
53	56	55	112	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
54	58	57	88	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
55	55	54	78	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
56	50	47	21	DWIGHT YOAKAM ● REPRIS 46051/WARNER BROS (10.98/16.98)	GONE	5
57	49	50	56	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	45
58	57	58	113	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
59	59	61	241	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
60	60	59	71	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
61	61	60	114	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
62	54	51	6	VARIOUS ARTISTS COLUMBIA 67510/SONY (10.98 EQ/15.98)	NASCAR: HOTTER THAN ASPHALT	38
63	63	66	194	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	6
64	64	64	54	NEAL MCCOY ▲ ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
65	65	56	11	VARIOUS ARTISTS DECCA 11260/MCA (10.98/16.98)	NOT FADE AWAY (REMEMBERING BUDDY HOLLY)	19
66	67	65	83	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
67	70	70	84	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
68	62	62	55	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
69	66	63	13	DOUG SUPERNOW GIANT 24639/WARNER BROS. (10.98/15.98) HS	YOU STILL GOT ME	42
70	72	73	150	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
71	71	74	24	VARIOUS ARTISTS SPARROW 51445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
72	68	71	6	LARI WHITE RCA 66742 (10.98/15.98) HS	DON'T FENCE ME IN	53
73	RE-ENTRY	—	22	MARK CHESNUTT DECCA 11261/MCA (10.98/15.98)	WINGS	24
74	73	67	72	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
75	RE-ENTRY	—	24	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS/CHAPTER 1	19

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 APRIL 6, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98) 215 weeks at No. 1	GREATEST HITS	255
2	2	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	36
3	3	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	67
4	5	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	253
5	4	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	54
6	6	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	251
7	7	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	234
8	8	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	253
9	10	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	20
10	11	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	101
11	16	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	13
12	13	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	17
13	9	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	249

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	BILLY RAY CYRUS ▲ ⁸ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	45
15	15*	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	80
16	14	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	19
17	17	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	118
18	20	WYONNNA ▲ ⁴ CURB 10529/MCA (10.98/15.98)	WYONNNA	31
19	21	GARTH BROOKS ▲ ² CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	17
20	19	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	3
21	18	DWIGHT YOAKAM ▲ ² REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	11
22	23	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	116
23	25	GARTH BROOKS ▲ ² CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	17
24	22	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	2
25	—	CHRIS LEDOUX CAPITOL NASHVILLE 28558 (10.98/15.98)	BEST OF	1

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

Tejano Music Awards: Bigger, But Not Necessarily Better

SIXTEEN AND SWEETER: No awards event has aroused more controversy among U.S. Latinos than have the Tejano Music Awards since their inception in 1981.

Heated accusations of impropriety regarding the selection of the winners have been launched intermittently at the show's sponsor, Texas Talent Musicians Assoc., and its co-founder and executive director, **Rudy Treviño**.

Several prominent labels even boycotted the TMAs at various times in the '90s. But none of the charges and allegations of improper behavior have stuck. Indeed, Treviño has made great strides in cooperating with record companies to ensure a level playing field for all. The show has survived and gotten bigger, though not necessarily better.

The 16th installment of the TMAs, March 23 at San Antonio, Texas' Alamodome, was to be different and improved. And from a production standpoint, the show took a giant leap forward.

A top-flight production firm (Nocturne Entertainment) and first-rate sound company (Showco) were brought in to shore up the audio/visual presentation. Gone was the cheap circus atmosphere, replaced by the shiny physical veneer and classy air of a quality-produced program.

The erstwhile seven- to eight-hour TMAs were mercifully shortened to a



by John Lannert

still excessive 5½-hour event, divided by two intermissions. The program's encyclopedic proceedings will be whittled down to a one-hour, forty-minute television special. In the meantime, Tejano music fans could take in a broad range of talent, ranging from hot EMI Latin upstart **Bobby Pulido** to veteran star **Ruben Ramos**, who now records for indie label Barb Wire.

None of the invited performers was backed by a live band. Performances were pleasant enough, given that most of the performers sang live, but most of the record 30,000 fans, who filled half of the gargantuan dome, did not plunk down \$25 to sit one football field away from the stage and hear volatile singers, such as Sony's Jay Pérez, cut loose to a DAT.

And as always, length saps strength. By the time the program reached its climax, with a show-closing tribute to Tejano's queen mother, **Selena**, dozens in the rapidly fatiguing audience were filing toward the exits. But material from the sound-

track to Selena's upcoming biopic likely will be nominated for next year's event, so those fans will probably return.

Predictably, Selena fared well at this year's ceremony, winning six of the 16 trophies handed out in the categories voted on by fans from across Texas. Selena's EMI Latin labelmate **Emilio** notched another six kudos. EMI Latin ended up dominating the event for the fifth consecutive year, winning 15 of 16 categories.

By contrast, Voltage/Sony won five of the 13 categories that were determined by Tejano industry players. Voltage's **Juan P. Moreno** snared three trophies.

Though much upgraded, the TMAs need to be shortened to, say, four hours, with completely live performances. Otherwise, there are no spontaneous fireworks onstage, and the crowd becomes listless.

The financial framework of the awards event may not allow for a live show with only one intermission, however: An upgrade in a show's production runs a proportional increase in expenses. In addition, TTMA is under constant pressure to place as many acts onstage as possible. Accommodation of labels for politics is sure to stretch out a show.

Finally, some awards categories warrant strong scrutiny. For example, Selena's pop-leaning "Dreaming

Of You" was plainly miscast as the winner of the nebulous category of Tejano album of the year (overall). The Tejano crossover and Tejano country categories beg for defining parameters.

TTMA estimates that the TMAs and activities in the week leading up to the awards ceremony bring in more than \$12 million to San Antonio's coffers per year. Treviño deserves commendation and praise for constantly fine-tuning his event.

San Antonio's city fathers, who contribute nary a nickel to the Tejano happenings, ought to pay some of the freight for staging the TMAs. In that way, Treviño and TTMA might be able to build upon the positive steps taken at this year's event.

TEJANO TIDBITS: The EMI Music Foundation has established the EMI/Selena scholarship program, which will assist Latino students. (Continued on next page)

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LATIN NOTAS

(Continued from preceding page)

Under the terms of the program, up to 10 \$2,500 scholarships will be awarded each year; half will be granted to students majoring in the arts (see Good Works, page 94) . . . On June 2, AMS/Manny-WEA Latina will ship "Los Cristianos," a Tejano gospel album by famed singer Jimmy Edward.

Fonovisa has quietly built a solid Tejano roster lead by J. Posada, Annette Y Axxion, and Letty Guval, who drew hoots and howls during her spirited performance at the TMAs. . . Guval, Sony's recently signed Shelly Lares, and Elida Reyna, lead singer of Voltage/Sony upstart Elida Y Avante, are the names most frequently batted about as the next big female artists in the Tejano arena. Sony is particularly high on Lares' forthcoming album, due in May. That record features an English-language duet with country idol Vince Gill, plus a Spanish-language duet with Jay Pérez. While Lares is a proven commodity, the bet here is that Reyna will eventually reign as the top female act in the Tejano market.

Servano Cano, the powerhouse artist manager based in Monterrey, Mexico, says that plans are under way to debut an awards show dedicated to *música norteña* titled "Lo Mejor De La Música Norteña." The program is scheduled for October in Monterrey. Televisa may broadcast the show. . . Barb Wire's Ruben Ramos and Joe Jama, two venerable Tejano favorites, turned in smoking club performances prior to the TMAs. Ramos' sizzling pair of conjunto-powered sets March 22 at local nightspot R&R was offset by his witty stint on trumpet, as his ace trumpeter, Alberto "Skeeter" Amezcua, wailed a roadhouse blues number. Ramos' latest album, "Nueve Vidas," is a typically diverse, piquant blend of conjunto and mariachi numbers, plus a festive, soulful take on anthemic ballad classic "Lean On Me." Jama, a former member of the beloved Royal Jesters, was equally soulful, as the grainy vocalist emoted mightily during his Tejano/R&B outing March 21 at the Spanish Armada. Jama's performance underscored the deep affection urban Mexican-Americans hold for old-school R&B and soul. Jama's upcoming album on indie

La Luz is titled "En Mi Barrio."

TRISTEZA MEXICANA: March was particularly sad for fans of Mexican music, who have lost two prominent personalities. On March 23, Fernando Zenaído Maldonado Rivera, composer of such classics as "Volver Volver" and "Payaso," was killed along with his wife during a robbery at their home in Cuernavaca, Mexico. Maldonado was 75.

One day later, renowned singer/actress Lola Beltrán succumbed to a heart attack at the age of 64. The world-famous Beltrán, who performed for U.S. presidents and European leaders, including Charles de Gaulle and Josip Tito, had just finished recording sides for an upcoming EMI Latin record featuring Juan Gabriel, Lucha Villa, and Amalia Mendoza.

Arguably the most important female vocalist to come from Mexico this century, "Lola La Grande" can be heard in the dramatic belting deliveries of many contemporary female singers, including one Mexican-American star for whom Beltrán's music was an enduring inspiration: Linda Ronstadt.

THE TEXAS ALTERNATIVE: Austin-based Arista-Texas, best known as a Tejano imprint, has branched into the alternative music arena. The first signee is Texas rocker Robert Earl Keene.

Label VP/GM Cameron Randle says, "From day one, when we said we would set up the label, we said we would eventually be undertaking forays into different types of music relative to Texas and beyond Texas. But we wanted Tejano and Latin music, in general, to be the cornerstone of this label."

ARGENTINA NOTAS: Sony Argentina rock star Charly García performed his greatest hits before 30,000 fans during a musical bash Feb. 19 that celebrated the 20th anniversary of Porto Alegre, Brazil, radio station Radio Atlántida. Also appearing were EMI Brasil rock heroes Paralamas. The concert closed with a dance party, at which DJ Deró, a recording act on Argentina dance imprint Oid Mortales/BMG, spun crowd-pleasing tunes.

Deró, incidentally, has gotten hot on two fronts. He remixed Donna Summer's "State Of Independence" for release on Manifesto in the U.K. His own single "Sube" is featured on a compilation released by U.S. dance imprint Strictly Rhythm.

Although seaside resort Mar del Plata did not sponsor a follow-up edition to last year's Festival Internacional DeLa Canción Mar Del Plata, the neighboring state of Córdoba filled the gap with a weeklong festival called Carlos Paz Musical. Running Feb. 2-10, the festival showcased a different musical genre each day. A daily average of 2,500 concertgoers caught shows at a revamped auditorium facing Lake San Roque. An extensive list of prominent Argentine recording artists performed at the event, including Diego Torres, Mercedes Sosa, Los Pericos, Patricia Sosa, Los Auténticos Decadentes, Fabiana Cantilo, La Portuaria, Julia Zenko, Sergio Denis, Juan Carlos Baglietto, Valeria Lynch, La Zimbabue, and Mariano Mores. Promoter Alcides Raies and festival technical coordinator Oscar Mediavilla declared the event a success.

Classical pianist Miguel Angel Estrella and symphonic group Camerata Bariloche have invited Warner Argentina rock icon Fito Páez to perform with them Sept. 8 at the opera house Teatro Colón.

Assistance in preparing this column provided by Marcelo Fernández Bitar in Buenos Aires.

LATIN TRACKS A-Z

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

- 1 AMOR (Fonovisic, SESAC)
- 4 ANIMAL (Vander, ASCAP)
- 24 COMO TE EXTRANO (A.Q.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
- 36 CORAZON CORAZON (Famuz, BMI)
- 39 CORAZON MAGICO (Sia, ASCAP/EMAA, ASCAP)
- 21 DE REPENTE (Copyright Control)
- 15 DESVELADO (Copyright Control)
- 26 DOS TRACIONES (Mas Latin, SESAC)
- 40 DUELE DUELE (Fonovisic, SESAC)
- 19 EL TIBURON (Juan Y Nelson, ASCAP)
- 28 ENTRE TU CUERPO Y EL MIO (Nueva Era, ASCAP)
- 30 ESO ME GUSTA (Vander, ASCAP)
- 32 ES POR TI (FIPP, BMI)
- 7 ESTOY AQUI (Copyright Control)
- 3 EXPERIENCIA RELIGIOSA (Unimusic, ASCAP/Fonovisic, SESAC)
- 8 HAY QUE PONER EL ALMA (EMOA, ASCAP)
- 6 JUAN SABOR (J Faries, BMI)
- 34 LA CARRETERA (Rafa, ASCAP/Livi, ASCAP)
- 12 LA ZAMBITA (Fonovisic, SESAC)
- 38 LLEGASTE A MI (EMOA, ASCAP)
- 28 LOS HOMBRES NO DEBEN LLORAR (Vander, ASCAP)
- 19 MALA MUJER (Solmar Music, SESAC)
- 9 ME ASUSTA PERO ME GUSTA (Fonovisic, SESAC)
- 25 ME ENAMORE (De Luna, BMI)
- 20 MUNDO DE AMOR (Zomba Golden Sands, ASCAP)
- 10 NADA CONTIGO (LA BANQUETA) (Vander, ASCAP)
- 22 NO LLORARE POR TI (Solmar, SESAC)
- 35 NO PUDE DETENER MI LLANTO (Edimonsa, ASCAP)
- 31 POBRE MILLONARIO (Luedi, BMI)
- 17 POR AMOR A MI PUEBLO (Mas Latin, SESAC)
- 13 QUE ME RECOMIENDAS (El Camino, BMI)
- 23 QUIERO Y NECESITO (Vander, ASCAP)
- 11 TE APROVECHAS (Copyright Control)
- 16 TU COMO ESTAS (Nueva Era, ASCAP/Latin Trademark, ASCAP)
- 27 TU NO TIENES CORAZON (720, BMI/Tohui, ASCAP)
- 37 UNA GUITARRA LLORA (Editorial Angel Musical, SESAC)
- 5 UNA NOCHE MAS (Vander, ASCAP)
- 2 UN MILLON DE ROSAS (Mafiola, ASCAP/Larrinaga, ASCAP)
- 14 VAMOS AMARLA LOS DOS (Vander, ASCAP)
- 33 YA NO ME HACES FALTA (Luedi, BMI)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
*** No. 1 ***					
1	1	1	12	CRISTIAN MELODY/FONOVISA	AMOR D.FREIBERG (C.CASTRO)
2	2	2	12	LA MAFIA SONY	UN MILLON DE ROSAS M.LICHTENBERGER JR. (A.LARRINAGA B.LARRINAGA)
3	3	3	9	ENRIQUE IGLESIAS FONOVISA	EXPERIENCIA RELIGIOSA R.PERLZ-BOTIJA (C.GARCIA ALONSO)
4	4	4	7	BRONCO FONOVISA	ANIMAL BRONCO (J.GUADALUPE ESPARZA)
5	13	—	2	LIBERACION FONOVISA	UNA NOCHE MAS LIBERACION (R.DAMIAN)
6	5	7	10	LA TROPA F EMI LATIN	JUAN SABOR J.FARIAS J.FARIAS (J.FARIAS)
7	8	26	4	SHAKIRA SONY	ESTOY AQUI L.FOCHOA S.MEBARAK (L.FOCHOA S.MEBARAK)
8	7	6	8	VICTOR MANUELLE SONY	HAY QUE PONER EL ALMA S.GEORGE (O.ALFANNO)
9	6	8	9	ANA BARBARA FONOVISA	ME ASUSTA PERO ME GUSTA A.PASTOR (J.NAZARI)
10	10	13	6	LOS TIRANOS DEL NORTE FONOVISA	NADA CONTIGO (LA BANQUETA) J.MARTINEZ (F.CORCHADO P.BRAMBILA)
11	11	19	3	GRUPO LIMITE POLYGRAM LATINO	TE APROVECHAS J.CARRILLO (M.ASSIAS)
12	12	12	5	FITO OLIVARES FONOVISA	LA ZAMBITA FOLIVARES (R.OLIVARES)
13	19	29	3	POLO URIAS FONOVISA	QUE ME RECOMIENDAS PURIAS (J.ARMENIA)
14	14	16	6	MANDINGO FONOVISA	VAMOS AMARLA LOS DOS J.GUADALUPE ESPARZA (J.GUADALUPE ESPARZA)
15	25	14	10	BOBBY PULIDO EMI LATIN	DESVELADO E.FELIZONDO (J.AVENA)
16	26	17	6	DOMINGO QUINONES RMM	TU COMO ESTAS C.SOTO D.QUINONES (G.MARQUEZ)
17	15	9	11	M. A. SOLIS Y LOS BUKIS FONOVISA	POR AMOR A MI PUEBLO M.A.SOLIS (M.A.SOLIS M.MARROQUIN)
18	24	37	3	PEDRO FERNANDEZ POLYGRAM LATINO	LOS HOMBRES NO DEBEN LLORAR H.PATRON (M.ZAN PALMEIRA PAVILA)
*** AIRPOWER ***					
19	29	28	3	EXTERMINADOR FONOVISA	EL TIBURON U.VALENZIA (J.WILSON N.ZAPATA, P.DE JESUS)
20	18	10	9	LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN	MUNDO DE AMOR G.FELIX (M.QUINTERO LARA)
*** AIRPOWER ***					
21	NEW ▶	1	1	SORAYA POLYGRAM LATINO	DE REPENTE R.ARGENT,P.VAN HOOKE (SORAYA)
22	20	15	5	LOS DINNOS AURIOS FONOVISA	NO LLORARE POR TI A.MITCHELL (A.SOLIS)
23	21	21	9	JOSE MANUEL FIGUEROA FONOVISA	QUIERO Y NECESITO J.SEBASTIAN (J.SEBASTIAN)
24	16	11	25	PETE ASTUDILLO EMI LATIN	COMO TE EXTRANO A.B.QUINTANILLA III (A.B.QUINTANILLA III PASTUDILLO J.OJEDA)
25	30	27	4	BANDA PACHUCO LUNA/FONOVISA	ME ENAMORE A.DE LUNA (J.CORRAL)
26	31	36	3	EZEQUIEL PENA FONOVISA	DOS TRACIONES M.A.SOLIS (M.A.SOLIS)
27	33	34	5	LA DIFERENCIA ARISTA-TEXAS/BMG	TU NO TIENES CORAZON R.MORALES M.MORALES (R.CASTILLO M.C.SPINDOLA)
28	27	30	3	MILLY Y LOS VECINOS TROPIC SUN/RTSP/SONY	ENTRE TU CUERPO Y EL MIO R.VAZQUEZ (G.MARQUEZ)
29	23	25	9	INDUSTRIA DEL AMOR FONOVISA	MALA MUJER A.MITCHELL (A.RAMIREZ R.VERDUZCO)
30	17	22	11	PESADO FONOVISA	ESO ME GUSTA J.ALFARO (J.GUADALUPE ESPARZA)
31	35	—	2	LOS CAMINANTES LUNA/FONOVISA	POBRE MILLONARIO A.DE LUNA (L.PEREZ)
32	9	5	10	JON SECADA SBK/EMI LATIN	ES POR TI F.ESTEFAN JR. J.SECADA (J.CASAS J.SANTANDRE)
33	36	—	2	BANDA ARKANGEL R-15 FONOVISA	YA NO ME HACES FALTA A.DE LUNA (J.NAVARRO)
34	22	20	6	JULIO IGLESIAS SONY	LA CARRETERA R.ARCIJA (R.LIVI R.FERRI)
35	37	24	9	LOS REHENES FONOVISA	NO PUDE DETENER MI LLANTO NOT LISTED (J.TORRES S.GUZMAN)
36	NEW ▶	1	1	FAMA O GALVAN J.GALVAN (G.VALENZIA)	CORAZON CORAZON
37	NEW ▶	1	1	LOS TEMERARIOS AFG SIGMA	UNA GUITARRA LLORA A.ANGEL ALBA (A.ANGEL ALBA)
38	NEW ▶	1	1	MARC ANTHONY RMM	LLEGASTE A MI S.GEORGE M.ANTHONY (O.ALFANNO)
39	38	—	2	LOS FUGITIVOS POLYGRAM RODVEN	CORAZON MAGICO P.MOTTA (H.HERRERO J.SELIAS L.GOMEZ ESCOLARI)
40	NEW ▶	1	1	GRUPO MOJADO FONOVISA	DUELE DUELE L.LOZANO (F.BARRIENTOS)

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 attract 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.

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Classical KEEPING SCORE



by Heidi Waleson

TAKING THE PRIZE: The winners of the "Performance Today" Awards, NPR's new classical music awards program, were announced March 24 in Washington, D.C., in conjunction with the annual convention of the National Assn. of Recording Merchandisers and its Classical Music Coalition. **Martin Goldsmith**, host of "Performance Today," served as master of ceremonies; the judges, all "Performance Today" commentators, were music critics **Barrimore Laurence Scherer**, **Katrine Ames**, and **Scott Cantrell**.

The Heritage Award went to Sony Classical's "Bruno Walter Edition"; the judges called it "a pristinely preserved collection of recordings that is nothing short of breathtaking." The debut recording of the year award was given to **Roberto Alagna**, for his EMI recital disc, with the judges saying, "The Three Tenors—Pavarotti, Domingo, and Carreras—are't young anymore. Alagna is the leading contender to become the top



QUARTETTO GELATO

tenor of the next generation."

The debut artist of the year award, which recognizes a young performer or ensemble making their first appearance in 1995 in a musical feature capacity on "Performance Today," went to **Quartetto Gelato** (Marquis Classics), which the judges termed "an amazing ensemble that achieves the nearly impossible: They play salon music with real style and classical compositions with real precision. Great chops and commitment in all that they play."

One Critic's Choice Award went to **Itzhak Perlman's** "American Album" (EMI), a recording of concerti by **Barber**, **Bernstein**, and **Foss**. The judges said the disc contained "three glorious American works: images of rural America, and the urban sensibility of Leonard Bernstein, provide a lesson in 20th-century American violin repertoire, and Itzhak Perlman, the Boston Symphony, and conductor **Seiji Ozawa**

offer an equally valuable lesson in how to perform it." The other two Critic's Choice Awards went to **Murray Perahia's** "Beethoven: Piano Sonatas 1-3" (Sony Classical), which, according to the judges, "brought a wit and sparkle to Beethoven's early sonatas you don't often hear. Amidst the solemnity and nobility of Beethoven, Perahia doesn't forget humor;" and **Bryn Terfel's** recital disc of English songs, "The Vagabond" (Deutsche Grammophon), which the judges called "an exquisitely rendered record."

The "Performance Today" Awards also had two unusual categories. The player of the year award, which is awarded to somebody who is active in the field of classical music and has made significant contributions through artistry and outreach, went to soprano **Barbara Hendricks**; the judges called her "an intelligent singer of social consciousness whose humanity is never compromised by her artistry." NPR also created the New Horizon Award for recordings that demonstrate "significant potential to reach... a broader audience"; this one went to "Kronos Quartet: Released/Unreleased 1985-1995" (Nonesuch), which the judges called "weird, wonky, and often extraordinary."

NEW AND DIFFERENT: The first fruit of composer **Aaron Kernis'** exclusive contract with Argo, London Records' contemporary music label, was released last month. The set includes "Colored Field," a concerto for English horn and orchestra, and "Still Movement With Hymn," a piano quartet. The deal, which is a new type of undertaking for the label, gives Argo first option to record all of Kernis' new works as well as the option to record his existing pieces. Several more discs are already in the works. Released in February is Kernis' "100 Greatest Dance Hits" (New Albion), a CD Plus featuring chamber music and a multimedia track, accessible via a CD-ROM drive, that features Kernis discussing his music... Nonesuch, which has been signing composers for a decade, will release the premier recording of **John Adams'** "Violin Concerto" April 9. The work, which won the 1995 Grawemeyer Award, is performed by **Gidon Kremer** and the **London Symphony Orchestra** led by **Kent Nagano**. In April, Adams will conduct six U.S. concerts by the renowned 20th-century music group **Ensemble Modern**; they will be heard at Pennsylvania State University, University Park; Lafayette College in Easton, Pa.; Washington, D.C.; New York; Chicago; and the University of Michigan, Ann Arbor... French-Canadian pianist **Marc-André Hamelin** has signed a five-year exclusive deal with Hyperion (distributed in the U.S. by Harmonia Mundi USA).

THIS JUST IN: **Gunter Hensler** has taken a medical leave of absence from his post as president of BMG Classics. In the interim, **Rudi Gassner**, president/CEO of BMG Entertainment International, assumes responsibility for the company, and **Cor Dubois**, senior VP of worldwide marketing for BMG Classics, will handle day-to-day management.

STRONG GERMAN MARK RESTRICTS RECORD COMPANIES' REVENUES

(Continued from page 9)

According to Stein, German music has not only reached an international standard in the dance/techno, ethno, and traditional hard-rock segments, but is displaying enormous creative potential in all other areas as well.

Wolf-D. Gramatke, chairman of the German IFPI group, says that German record companies must win back music buyers who have been lost in recent years as a result of the dearth of attractive German-language music. Those over 40, he says, do not want to listen to the youth-oriented forms of dance and techno, but long for German-language pop, folk, and jazz. If this target group can be won back by offering it the music it wants to hear, the stagnant record market will gain millions of new buyers, Gramatke says.

With more than 10 million viewers, the German-language pop and folk music shows on TV clearly illustrate

the opportunities awaiting the record companies. However, those opportunities hinge on the media's willingness to extensively cover German-language repertoire.

BPW members' album unit sales grew by 1.8% to 208.7 million units last year, with the proportion of CDs continuing to rise. At 176.9 million units last year—a rise of 6.4%—the format now accounts for 85% of all album sales. With unit sales of 31.4 million—down almost 18% from 1994's total—cassettes continued to decline. Vinyl LPs now have little more than sentimental value, selling only 400,000 units.

Singles continued to grow solidly. At 44.1 million units, sales were up 9.4% over those of 1994. Sales of singles have recovered from the 1992 trough (26.6 million units) after only three years and are continuing to grow.

Whereas there was a slight

increase in sales of pop product, classical music showed a distinct decline. Retail sales of pop albums were up 2.3% (175.0 million units), while classical music sales were down 13.6% to 17.1 million.

Classical music sales fell short of expectations after a record 1994 performance, although they still outdid 1993's 16.9 million units.

Domestic productions in all fields continued to perform very well, accounting for 41.3% of the charting singles here last year, after taking a 38.2% share in 1994 and 27.5% in 1993.

German dance music in particular, which has made huge inroads into the global music market, continued to gain market share domestically, finishing at 12.2% of all sales in Germany in 1995, up from 8.8% in 1994.

The exchange rate used in this story is 1.50 marks to \$1.

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	67	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED 40 weeks at No. 1
2	2	107	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
3	5	27	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98) HS	A PORTRAIT
4	3	23	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
5	4	82	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
6	6	289	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/16.98)	IN CONCERT
7	8	4	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 907156 (13.98/18.00)	MIRACLES OF SANT'IAGO
8	7	4	SAN FRANCISCO SYMP. ORCH. (TILSON THOMAS) RCA 68288 (9.98/15.98)	PROKOFIEV: ROMEO AND JULIET
9	11	44	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/16.98)	ADAGIO
10	10	36	SAINT PAUL CHAMBER ORCH. (MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC
11	9	6	EMANUEL AX, YO-YO MA & FRIENDS SONY CLASSICAL 61964 (9.98 EQ/15.98)	SCHUBERT: TROUT QUINTET
12	12	20	ANTHONY WAY/STANISLAS SYREWICZ LONDON 448165 (10.98 EQ/16.98)	THE CHOIR
13	NEW		ANDRE RIEU PHILIPS 522933 (10.98 EQ/15.98)	FROM HOLLAND WITH LOVE
14	13	4	DAWN UPSHAW NONESUCH 79364 (15.97)	WHITE MOON
15	NEW		ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	24	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD 20 weeks at No. 1
2	2	9	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
3	4	3	PLACIDO DOMINGO SONY CLASSICAL 46436 (9.98 EQ/15.98)	THE MAN OF LA MANCHA
4	3	18	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
5	6	48	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
6	5	71	THE CHIEFTAINS RCA VICTOR 61490 (9.98/15.98)	THE CELTIC HARP
7	7	42	VARIOUS ARTISTS LONDON 444460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2
8	9	44	VANESSA-MAE ANGEL 55089 (10.98/15.98) HS	THE VIOLIN PLAYER
9	11	113	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
10	RE-ENTRY		CINCINNATI POPS (KUNZEL) TELARC 80405 (10.98/15.98)	ANDREW LLOYD WEBBER
11	13	6	LONDON SYMPHONY (WILLIAMS) DCC COMPACT CLASSICS DZS-090 (16.98/39.98*)	RAIDERS OF THE LOST ARK
12	14	117	JOHN WILLIAMS/ITZHAK PERLMAN ● MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
13	12	156	VARIOUS ARTISTS LONDON 440100 (11.98 EQ/16.98)	PAVAROTTI & FRIENDS
14	RE-ENTRY		VARIOUS ARTISTS DELLOS 3186 (10.98/15.98)	HEIGH-HO! MOZART
15	15	29	KATHLEEN BATTLE SONY CLASSICAL 68473 (9.98 EQ/15.98) HS	SO MANY STARS

TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	RE-ENTRY		CAMERATA ANTONIO LUCIO (FRANCIS) DIGITAL MASTERWORKS 71847 (4.98)	VIVALDI: THE FOUR SEASONS 1 week at No. 1
2	NEW		VARIOUS ARTISTS DIGITAL MASTERWORKS 71855 (4.98)	FAMOUS OVERTURES: VOL. 3
3	RE-ENTRY		VARIOUS ARTISTS DIGITAL MASTERWORKS 71805 (4.98)	BEETHOVEN: SYMPHONY NO. 5
4	NEW		VARIOUS ARTISTS DIGITAL MASTERWORKS 71832 (4.98)	MOZART: PIANO CONCERTOS NOS. 22 & 24
5	NEW		VARIOUS ARTISTS DIGITAL MASTERWORKS 71825 (4.98)	MOZART: VIOLIN CONCERTOS NOS. 1-3
6	1	54	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
7	NEW		VARIOUS ARTISTS DIGITAL MASTERWORKS 71812 (4.98)	BRAHMS: PIANO CONCERTO NO. 1
8	NEW		BUDAPEST SYMPHONY ORCH. (MATURET) DIGITAL MASTERWORKS 71815 (4.98)	CHOPIN: PIANO CONCERTO NO. 1
9	NEW		VARIOUS ARTISTS DIGITAL MASTERWORKS 71833 (4.98)	MOZART: SYMPHONY NOS. 29 & 41
10	2	81	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
11	RE-ENTRY		SLOVAKIAN PHILHARMONY (PESEK) DIGITAL MASTERWORKS 71821 (4.98)	GRIEG: PEER GYNT SUITES NO. 1 & 2
12	NEW		VARIOUS ARTISTS DIGITAL MASTERWORKS 71808 (4.98)	BEETHOVEN: PIANO CONCERTO NO. 2
13	4	79	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
14	NEW		VARIOUS ARTISTS DIGITAL MASTERWORKS 71839 (4.98)	STRAUSS: FAMOUS MELODIES
15	NEW		VARIOUS ARTISTS DIGITAL MASTERWORKS 71845 (4.98)	TCHAIKOVSKY: PIANO SYMPHONY NO. 1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with 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.

Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	2	11	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	8 weeks at No. 1 HOW LONG HAS THIS BEEN GOING ON
2	3	3	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER
3	4	20	SOUNDTRACK PANGAEA 36071/L.R.S.	LEAVING LAS VEGAS
4	1	2	VARIOUS ARTISTS ELEKTRA 61905/EEG	SURRENDER TO THE AIR
5	5	3	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
6	8	7	ELLIS & BRANFORD MARSALIS COLUMBIA 67369	LOVED ONES
7	6	3	JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
8	7	22	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
9	9	7	JOHN MCLAUGHLIN VERVE 529828	THE PROMISE
10	10	91	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
11	11	4	SHIRLEY HORN VERVE 529555	THE MAIN INGREDIENT
12	12	52	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
13	13	8	ROSEMARY CLOONEY CONCORD 4685	DEDICATED TO NELSON
14	14	2	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
15	15	49	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
16	NEW ▶		PHAROAH SANDERS VERVE 529578	MESSAGE FROM HOME
17	16	119	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
18	NEW ▶		MILES DAVIS BLUE NOTE 36633/CAPITOL	BALLADS & BLUES
19	17	43	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
20	18	129	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
21	NEW ▶		BILLIE HOLIDAY LEGACY 64853/COLUMBIA	LOVE SONGS
22	RE-ENTRY		BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
23	20	51	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL	FIRST INSTRUMENT
24	RE-ENTRY		CHET BAKER BLUE NOTE 28262/CAPITOL	MY FUNNY VALENTINE
25	21	45	ETTA JAMES PRIVATE 82128	TIME AFTER TIME

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	15	QUINCY JONES ● QWEST 45875/WARNER BROS.	15 weeks at No. 1 Q'S JOOK JOINT
2	3	173	KENNY G ▲ ¹⁰ ARISTA 18646	BREATHLESS
3	2	2	JOHN TESH PROJECT GTS 532125	DISCOVERY
4	6	4	GEORGE HOWARD GRP 9839	ATTITUDE ADJUSTMENT
5	5	20	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
6	7	4	RUSS FREEMAN & THE RIPPINGTONS GRP 9835	BRAVE NEW WORLD
7	4	16	JERALD DAEMYON GRP 9829	THINKING ABOUT YOU
8	8	20	WILL DOWNING MERCURY 528755	MOODS
9	9	24	BONEY JAMES WARNER BROS. 45913	SEDUCTION
10	NEW ▶		EARL KLUGH WARNER BROS. 45884	SUDDEN BURST OF ENERGY
11	10	31	FOURPLAY WARNER BROS. 45922	ELIXIR
12	12	38	THE JAZZMASTERS JVC 2049	THE JAZZMASTERS II
13	13	20	NAJEE EMI 35704	NAJEE PLAYS SONGS FROM THE KEY OF LIFE- A TRIBUTE TO STEVIE WONDER
14	11	30	KEIKO MATSUI WHITE CAT 77727/UNITY	SAPPHIRE
15	14	11	BOBBY MCFERRIN BLUE NOTE 31677/CAPITOL	BANGIZOOM
16	15	23	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
17	NEW ▶		PAMELA WILLIAMS HEADS UP 3034	SAXTRESS
18	16	99	JOHN TESH PROJECT GTS 528751	SAX BY THE FIRE
19	18	12	GEORGE BENSON WARNER BROS. 46050	THE BEST OF GEORGE BENSON
20	17	61	JOHN TESH PROJECT GTS 528753	SAX ON THE BEACH
21	19	70	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
22	20	15	PAUL TAYLOR COUNTDOWN 77725	ON THE HORN
23	22	41	INCOGNITO VERVE FORECAST/TALKIN LOUD 528000/VERVE	100 DEGREES AND RISING
24	24	20	BOBBY CALDWELL SIN-DROME 8910	SOUL SURVIVOR
25	RE-ENTRY		MARC ANTOINE NYC 6020	URBAN GYPSY

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Artists & Music

S.O.B.'s Captures The Hip Bop Essence Monthly Shows Linked With Some Label Releases

FOR THE LAST TWO MONTHS, Hip Bop Essence Records and WBGO New York have been hosting a monthly series at S.O.B.'s, a New York club that features jazz and Caribbean music. The shows and ensembles have reflected new releases on the label, like the Feb. 27 tribute to trumpeter Freddie Hubbard. The disc is titled "Hub Art" and unites trumpeters Marcus Belgrave, Eddie Henderson, and Wallace Roney with saxophonist Javon Jackson, bassist Ron Carter, pianist Cedar Walton, and drummer Lenny White (who also produces the very sturdy Hip Bop Essence recordings). The ever-shifting personnel of the Essence All-Stars allows for several artists to participate.

"The shows have definitely had an impact on sales of the discs," says label publicist Melanie Masterson. "However, the sales of discs alone is not the sole purpose of these shows. We are trying to increase awareness of the art form among a wider demographic than usual, and we have been very pleased with the turnout at S.O.B.'s. Even Gary Walker [PD of WBGO] commented on the presence of 'so many young people' whom he normally did not see at other jazz concerts."

The next Hip Bop Essence release is scheduled for June and is called "Organic Grooves." It unites two of today's better organists, playing separately and together: Dr. Lonnie Smith and Joey DeFrancesco. Kenny Garrett, Grover Washington Jr., Tony Purrrone, and Idris Muhammad help out.

The next scheduled live show is April 2. Its guests were culled from the Chartbusters, whose latest disc, "Mating Call," released March 18, helped inaugurate the newly revitalized Prestige imprint. The band is made up of reed players Craig Handy and Donald Harrison, trumpeter Randy Brecker, guitarist Dave Fiuczynski, and organist Smith (whose own new album on MusicMasters, "Purple Haze," interprets the music of Jimi Hendrix). The Lonnie Smith Trio will be featured at the show. "Mating Call" is a stroll through high-profile tunes from such original Prestige discs as Sonny Rollins' "Mambo Bounce," Jackie McLean's "Minor March," and Eric Dolphy's "245." White's curating of artists and tunes is interesting and commercial in the best sense of the word.

PICKING AND CHOOSING: Every so often, rockers will cite jazz players as their gods of choice, and Randy Bachman, of Bachman-Turner Overdrive and "Taking Care Of Business" fame, has a new business to take care of. He's founder of the Guitarchives label, which was created to spotlight overlooked string players and "records that have slipped through the cracks," he says. "Ones that aren't deemed worthy of reissue by their original labels." The label debuted



by Jim Macnie

at the end of 1995 with the late Lenny Breau's "Live At Bourbon Street," a 1983 recording from a Toronto club. Breau was Bachman's guitar mentor during the latter's teen years in Winnipeg, Manitoba. The two-disc set has been well received by critics. Once the word got out about Guitarchives, Breau zealots began appearing from everywhere with material in hand. Various sources have donated tapes of the jazz guitarist that amount to more than 100 hours of music.

Bachman has made a deal with Breau's children, creating a royalty trust fund for them.

Now, other string players are calling to get involved with Guitarchives, including modern instrumentalists the Hellecasters. "They said it was because our records are pure guitar, no singing," says Bachman with a laugh. "I'm also looking at licensing a few old Howard Roberts discs that influenced me."

But the label's main concern right now is Lenny Breau. The next title by the guitarist is "Boy Wonder," due in May. "I have a picture of him at 15 for the cover," Bachman says proudly. "That's how old he was when he recorded it. The sound is a mix of Merle Travis and Jimmie Bryant and Barney Kessel—he was getting into all of them. A large part is this incredible finger style of playing, with stand-up bass and slap rhythm. It shows his roots, the beginning of the legend. Chet Atkins has told me, 'He plays my stuff better than me.' To think that he was 15... whew."

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			*** NO. 1 ***	
1	1	16	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	ENYA 12 weeks at No. 1
2	2	226	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
3	3	106	LIVE AT THE ACROPOLIS ▲ ³ PRIVATE MUSIC 82116	YANNI
4	4	48	BY HEART WINDHAM HILL 11164	JIM BRICKMAN
5	5	56	LIVE AT RED ROCKS ● GTS 528754	JOHN TESH
6	6	2	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
7	7	4	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
8	8	5	A THOUSAND PICTURES HIGHER OCTAVE 7084	CRAIG CHAQUICO
9	9	154	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
10	11	304	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
11	10	74	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
12	12	37	AN ENCHANTED EVENING DOMO 71005	KITARO
13	13	10	VOICES ATLANTIC 82853/AG	VANGELIS
14	14	24	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
15	15	100	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
16	16	24	TEMPEST NARADA 63035	JESSE COOK
17	17	30	BELOVED NARADA 64009	DAVID LANZ
18	19	40	I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI
19	18	42	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
20	21	115	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
21	20	5	HINTERLAND DISCOVERY 77033	STRANGE CARGO
22	22	74	ACOUSTIC PLANET HIGHER OCTAVE 7070	CRAIG CHAQUICO
23	24	6	HIDDEN BEAUTY: THE EVOLUTION OF SOUND NARADA 63922	VARIOUS ARTISTS
24	25	93	MONTEREY NIGHTS GTS 528748	JOHN TESH
25	RE-ENTRY		THE BEST NEW AGE PRIORITY 53056	VARIOUS ARTISTS

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NEW WAGE



NEW AGE

Navigating The Shifting Terrain Of New Age Music The Evolution Of A Genre, From World To Folk, Classical To Space

By John Diliberto

Like the fractal patterns of nature, new age music isn't a smooth, definable entity, but a shifting maze of intricate relationships that are constantly similar, yet constantly different. Finding ground zero in the New Age is like finding the original pattern of a fractal form, the deeper you go, the deeper you get.

The genre was originally inspired by equal doses of world music, space electronics and classical, and those sounds are returning to the forefront, albeit in hybrid combinations, for many modern instrumental players. In fact, David Toop, in his new book *Ocean Of Sound*, dates the transcultural elements of new age back to

1889, when Debussy heard Asian and Indonesian music at the Parisian Exposition. In many ways, Debussy pointed the way toward the deep assimilation of other music styles, in which an artist creates his own paradigm rather than a replication.

Brian Keane has produced Joanic Madden's "Song Of The Irish Whistle" (Hearts Of Space), Native flutist Douglas Spotted Eagle's "Closer To Far Away" (Windham Hill) and several Middle Eastern fusions with Omar Faruk Tekbilek on *Celestial Harmonies*. He's made a specialty of taking music that's rooted in tradition but, with lush production and electronics, becomes something new. "Take those ele-

ments away, and it may sound more authentic, but it doesn't *feel* authentic," Keane claims. "It has more to do with emotional authenticity."

WORLD FUSION

Steve Roach built his reputation as a space-music synthesist but, over the last decade, he's honed an organic sound mixing technology with clay pots, hand drums and the Australian didgeridoo on such albums as "Origins" (Fortuna). He feels a synergy between the microchips of his computer and the termite-hollowed tree-branch of a didgeridoo. "That was their technology," he reflects, "and that was a perfect technology at that time—as it is now, 40,000 years



Kitaro of Japan

or whatever later."

His words are echoed by world-fusion pioneers like Jon Hassell and his musical progeny, including Robert Rich, Jai Uttal and Stephen Kent from *Trance Mission* and the *Beasts Of Paradise*. "If you are a musician and you've got big ears, then you're going to hear that stuff, and it's going to start channeling through you in some way," says Kent, who collaborated with Roach and Kenneth Newby on "Halcyon Days," due this fall on *Hearts Of Space*. "When I play the didgeridoo, I'm not particularly conscious that I'm going to plug into an archetypal image in sound. It is the sound that I live. And it lives through me."

But now the trend is coming from the opposite direction as well. On his latest albums, "Mandala" and "An Enchanted Evening" (Domo) Japanese synthesist Kitaro has linked the spirit of Japan to Tibetan horns, Australian didgeridoos and Native American flutes. He's been joined by many more Asian composers, including Hiroki Okano, Dadawa, Nawang Khechog, Joji Hirota and the Guo Brothers.

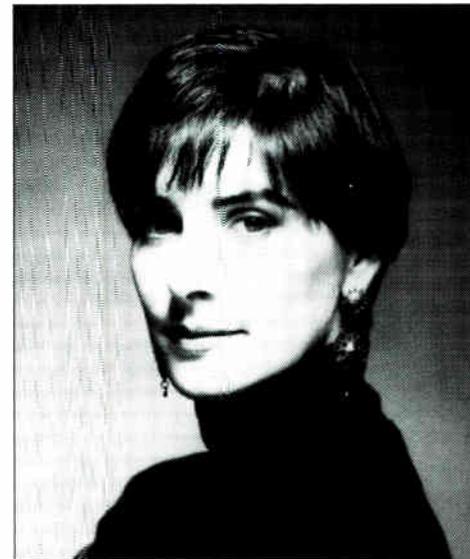
At Peter Gabriel's Realworld studios, cross-culturalism has been meeting in the ether ever since his influential release "Passion" (Realworld). In the last year, guitarist/producer Michael Brook has collaborated with Pakistani singer Nusrat Fateh Ali Khan on "Night Songs" and with Indian mandolinist U. Srinivas on "Dream" (Realworld/Caroline). The New Earth label recently signed on with Indian-based fusions from L. Subramaniam and Hariprasad Chaurasia. None of these recordings would be mistaken for traditional music. Instead, they use tradition and technology to make something new.

NATIVE SPIRIT

Native American crossovers are among the many world-fusion hybrids that have exploded in the last year. Besides the "Sacred Spirits" project on Virgin, there was the Native-influenced score by Brian Keane with Douglas Spotted Eagle for PBS' "The Way West" (Shanachie), Little Wolf Band's "Dream Song" (Triloka) and David & Steve Gordon's "Sacred Earth Drums" (Sequoia). Talking Taco Records has

recordings by The Native Flute Ensemble and Mesa Music Consort, and there are scores of albums on Canyon and SOAR Records, the two preeminent Native labels. While their catalogs contain much traditional and pow-wow music, it's the crossover efforts that are finding the wider audience, especially if they have Native American flute.

"Flute music does fit in with what



Enya of Ireland

new age fans are looking for," says Robert Doyle of Canyon Records, who has seen R. Carlos Nakai sell more than 2 million recordings. "They hear them as impressionistic soundscapes with the overtones of spiritual and cultural issues."

"I tend to look at it as more of a contemporary traditional expression," explains Nakai, whose latest release, "Feather Stone & Light" (Canyon) sends his flutes through electronic processes along with the hybrid guitars of William Eaton and the world percussion of Will Clipman. "We're building on a history of music culture, and we're being inclusive of how the world is from our perspective in our time."

That view is echoed by Mitchell Markus, president of Triloka Records, which has found a world-fusion niche with such artists as Indian sarod master Ali Akbar Khan, his student Jai Uttal and two *Trance Planet* collections that have included the ethno-techno of Loop Guru and the Latin sounds of Mercedes Sosa. Markus' hybrids include a techno album by Tulku featuring Native American Jim Wilson of Little Wolf Band, Jai Uttal

Continued on page 52

World Report

Chanting In France, Italian Tradition, Going Dutch, And Australia's Brave New World

FRANCE

While France has never been a strong market for new age music, it is the source of notable projects with links to the genre. "Songs Of Awakening," by Jean-Philippe Rykiel & Lama Gyurme, is a unique mix of ethereal keyboards and mantras chanted by the Lama. It was released in France in early 1995. Jean-Michel Reusser, who produced the album, says it resulted from an encounter in the early 1990s between keyboard player Rykiel—who has worked with the likes of Youssou N'Dour and Salif Keita—and the Lama Gyurme, who comes from Butan and teaches Buddhism in France. "They went into Jean-Philippe's studio, and they spontaneously recorded a prayer," says Reusser. "When I heard it, I knew it had to become an album."

The recording took about three

years. Reusser sent a copy to Patrick Mathe, then chief of the rock-oriented New Rose label. "I was stunned by what I heard," says Mathe, who signed the project and licensed it to Columbia Records France.

To date, "Songs Of Awakening" has sold some 15,000 units in France and 25,000 in Spain, where it is handled by Sony Classical. It is due to be released this spring by Sony Classical in the U.S. and other territories.

"Call it what you want," says Reusser. "This music is moving. It defies normal rules."

—Emmanuel Legrand

ITALY

New age music with a Mediterranean flavor is offered by Italy's Freeland label, a year-old division of the New Sounds Group, the country's largest distributor of

new age music. Mediterranean new age is spiced with many of the region's traditional musical elements, giving the style here a vibrancy and a warmer texture, says Freeland founder, Sergio Pisano. The flamenco-style *arpeggio* playing of the classical Spanish acoustic guitar is heard on Freeland's best-seller of 1995, "Rebetes," by Mauro Di Domenico, the son of one of Italy's best-known operatic tenors. New Sounds director Marco Fullone says he will be licensing Di Domenico to the U.S. soon.

Fullone also expects international recognition for pianist and composer Mauro Rosini, whose jazz-and-classical-influenced album will be released later this year. New Sounds has done much to popularize the new age genre and its associated lifestyle in Italy. Besides

Continued on page 46

THE CHARTS SPEAK VOLUMES

Live at Red Rocks on the charts for 56 weeks

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New Age

WORLD REPORT

Continued from page 44

distributing more than 50 labels, which gives the company a 70% market share in the new age genre, it also publishes specialist magazines and CD-ROMs and sponsors a daily three-hour evening show, "The Wave," on the national private radio station 101 Network.

—Mark Dezzani

HOLLAND

In Europe, new age music is not as big as in the U.S., but David Grabijn, president and A&R manager at the Dutch Oreade label—among the top three new-age labels on the Continent—reports a steady expansion of the genre during the company's 10-year existence. "It's a widespread phenomenon, but not really visible to the general public," Grabijn says. "The outlets to market your music are simply too diverse and scattered. Radio hardly means a thing, although [Holland's] national Radio 1 has a new-age slot



Hans Visser

with the 'Ararat' program. Regional radio has a far bigger impact, certainly in Holland, Belgium and Switzerland."

For Oreade, the most important marketing channels are alternative bookstores. "Through these new-age specialists, we make half of our yearly turnover," says Grabijn. "In Italy, the best way to reach your target group is through two magazines: *New Sounds* and *Novel Age*. The first contains a CD each month, including tracks from our artists."

The best-selling title in the 1995 Oreade catalog was "Silver Wings" by Mike Rowland. The priority for 1996 will be Hans Visser's "The Classical Difference," featuring new interpretations of classical music. "Themes always work well—nature, dolphins, mythology, you name it—especially if you make a series out of it," says Grabijn. "For instance, our 'Zodiac' series is a big hit. These 12 CDs related to the astrological signs make perfect birthday gifts."

—Robert Tilli

AUSTRALIA

When Brisbane-based New World Productions set up on the Internet in January, it offered 120 music samples of CD quality, using a new software program called Winplay 3 developed

in Germany. The Internet site was acclaimed as superior to those set up by the multinational record companies and more conducive to export sales. New World managing director Andrew Watson says the company's 40% annual growth and its 10-year rise to become Australia's largest new-age company are the result of maintaining a constant profile at international trade fairs, an aggressive sales team in five states, and niche marketing through health and lifestyle publications. The label's biggest release, "Medicine Woman" by U.K.-based artist Medwyn Goodall, has annual sales of 50,000, and has been released through one of its 47 international licensees.

With a domestic roster of 22 acts, Watson says international interest in Australian new age music is growing. "At this year's MIDEM, I took [samples from] 32 acts and licensed every one of them there through Europe, Asia and Canada, with interest from the U.S.," he says.

He expects one of this year's biggest sellers will be a CD of didgeridoo music featuring 12 Aborigine singers. Another is a compilation from Sydney-based Riley Lee, whose eight releases each sell 1,000 units a month.

—Christie Eliezer

'As in music, so in life'

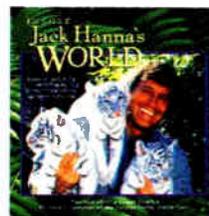
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to the emerald isle

Altan :: Blackwater :: Available June 11

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NEW AGE

Portraits Of The Artists

By John Diliberto

If the FBI were compiling a profile of the typical new age artist, it could start by analyzing this list of the 10 Most Wanted. Several have cracked the upper reaches of The Billboard 200, some have hijacked the top of the Billboard New Age chart, and others have absconded with Grammy Awards. The modus operandi, personalities and music are different, but they've all seen successful results.

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CHIP DAVIS & MANNHEIM STEAMROLLER

Background:

Scored a major hit in 1975 with "Convoy," released under the name C.W. McCall.

First album: "Fresh Aire" (American Gramophone), 1974

Breakthrough album: "A Fresh Aire Christmas" (American Gramophone), 1988

Distinguishing features: Mixes classical motifs, progressive rock and synthesizers in an easy-listening formula.

Breakthrough event: Forming the American Gramophone label in 1974

Current release: "Christmas In The Air" (American Gramophone)



TANGERINE DREAM

Background: German free-form psychedelic trio founded by Edgar Froese in 1967.

First album: "Electronic Meditation" (Ohm), 1970

Breakthrough album: "Phaedra" (Virgin), 1974. Topped the British LP charts and hot-wired the space-music power supply.

Distinguishing features: Synthesizers

Breakthrough event: Synthesizers

Current release: "The Dream Mixes" (Miramar)

JOHN TESH

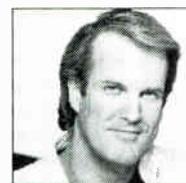
Background: Musician turned sportscaster turned talking head for "Entertainment Tonight."

First release: "Tour De France" (Private Music), 1988. Based around his soundtrack to TV coverage of the French bicycle race.

Breakthrough album: "Live At Red Rocks" (GTSP), 1995

Distinguishing features: Grandiose, sentimental orchestral pop

Current release: "Discovery" (GTSP)



ANDREAS VOLLENWEIDER

Background: Swiss harpist began playing background music for poetry albums.

First album: "Behind the Gardens..." (CBS), 1982

Breakthrough album: "Down To The Moon" (CBS), 1986

Breakthrough event: Appearing on "The Tonight Show"

Distinguishing features: Electric harp mixed with lush instrumentation and world-music touches

Current release: "Eolian Minstrel" (SBK)



KITARO

Background: Born in Japan as Masamori Takahashi. Played in the progressive-rock group The Far East Family Band.

Solo debut: "Ten Kai-Astral Trip" (Zen), 1978 (reissued as "Astral Voyage" on Geffen)

Breakthrough: "The Light Of The Spirit" (Geffen) 1987. Produced by Mickey Hart

Distinguishing features: Lush, rhythmic, synthesizer-based world space music

Current release: "An Enchanted Evening" (Domo)

OTTMAR LIEBERT

Background: German-born musician came to the U.S. in his teens.

First album & breakthrough: "Nouveau Flamenco" (Higher Octave)

Breakthrough event: Los Angeles radio station WAVE discovered "Nouveau Flamenco" when it was a Liebert-produced cassette.

Distinguishing features: Flamenco-based fusion and ambient atmospheres

Current release: "Opium" (Epic)

GEORGE WINSTON

Background: folk music pianist.

First album: "Ballads & Blues" (Takoma), 1972 (re-released on Windham Hill)

Breakthrough album: "Autumn" (Windham Hill), 1980

Distinguishing features: Open-ended, melodic piano that made Winston



Continued on page 54

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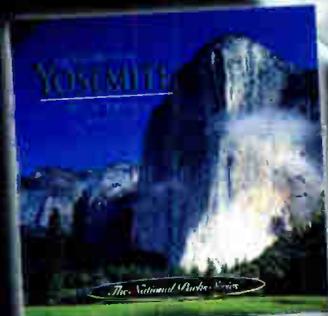
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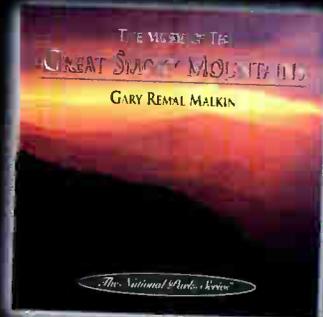
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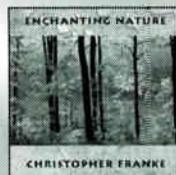
CLOUDWALKER:
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New Age

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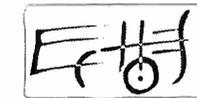
By Douglas Reece

With the expanding number of artists and sounds evolving within the new age genre, it is no wonder that programmers continue to find a diverse and enthusiastic listenership. Programs featuring new and old examples of the format are broadcasting everywhere from college radio to internationally syndicated programs.

The following is a brief yet diverse overview of the format and its various players.

place in music history."

"Echoes": Eagle, Pa. Syndicated nationally, hosted by John Diliberto.



"Echoes" is one of the nation's most successful new age programs, broadcasting in 130 markets on public stations including WFUV New York, WDUQ Pittsburgh and WSIE St. Louis. Kimberly Haas, executive producer of the two-hour, daily satellite-delivered show, attributes part of the show's popularity to its unique world-fusion sound. "We have a laid-back sound that's not background music," she says. "It's designed as an evening program for listeners who want to hear something new and interesting after they have heard the day's news."

"The Great Awakening": WXCJ Danbury, Conn., 6-10 a.m., Sunday, hosted by Andrea White.

After WQCD's "New Age, New York" went off the air, White enlisted in Western Connecticut State University's radio program, becoming

host and producer of "The Great Awakening." Now in her fifth year, White echoes her colleagues, saying the format has breached the confined view of it held by mainstream. "People who say they don't like new age have not heard new age," says White. "They hear what they think is new age. It really has become a culturally and musically vast, very contemporary form of expression."

KNOM, Nome, Alaska, music dispersed throughout programming, MD Andy DiGiovanni.

Mixed with the educational features and inspirational talks found on this non-commercial, Catholic station, new age music has found a home. DiGiovanni, who points out that Nome sometimes gets as little as three hours of sunlight a day, hopes the station's programming helps brighten listeners' days. "[New age music] helps bring you to a more positive mental and spiritual realm," says DiGiovanni.

"Nightscapes": WFBE Flint, Mich., 6:30-7:00 p.m., Mon.-Fri., hosted by Michael Absher.

Sometimes accused of hosting "The Brian Eno Show," Absher is a fan of ambient house, often playing such artists as The Orb. Still, he says categories are thrown out the window once he's on-air. In fact, Absher frequently dips into dub reggae, which he says may not be as separate from the genre as many think. "Somehow, the influence of dub reggae hasn't been given its due credit, especially in the ambient-house-techno stuff," he says. "That's my little history lesson for listeners. I'll play some Mad Professor and say, 'Look, it's not really that different from this other stuff.'"

"Soundscapes," Santa Barbara, Calif. Syndicated internationally, hosted by Kendra.

Producer/creator Paul Hunter says that "the No. 1 program in Dubai, Saudi Arabia" is "Soundscapes," which began on local UCSB station KCSB in 1983 before it eventually ventured into the commercial realm. Veteran Hunter says it's sometimes a challenge to keep up with the music's evolution: "As NAC moves toward an urban, soul sound, we're moving to a folk, Celtic sound and losing our synthesizer base. The music keeps evolving. For a while, the didgeridoo [aboriginal wind instrument] was big. Though it was a really fascinating sound, it sounded awful on radio." ■

Research assistance was provided by *New Age Voice* magazine.

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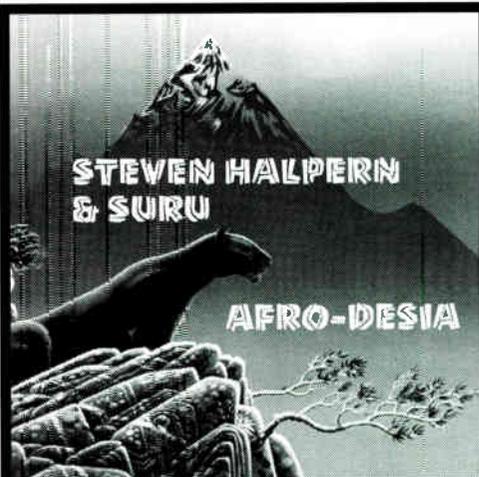
"De Taal Van Muziek" (The Language Of Music): Radio Apeldoorn, Apeldoorn, the Netherlands, hosted by Hank Warkhoven.

In addition to his program, Warkhoven lectures on new age music at local bookstores and is releasing *The New Age Music Encyclopedia* this year. Having spent the last five years in the format, Warkhoven anticipates a greater acceptance of the music in his country. "I'm hoping that it will get as big as it is in the U.S.," he says. "The music is growing up and has begun to stand on its own and create its own

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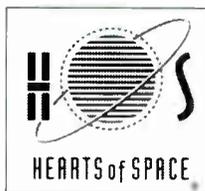
Look For These New Age Labels

By Maria Armoudian

With numerous appearances on Billboard's New Age chart, these are 10 companies that don't mind being labeled "new age."

HEARTS OF SPACE

Since its 1984 founding, Hearts Of Space records has released more than 70 albums, including electronic, acoustic, new age instrumental, Celtic and world-ambient music. The company developed from the popular new age radio show, "Music From The Hearts Of Space," and recently topped the Billboard Indie New Age Album chart with "Celtic Twilight." Some of its artists include Constance Demby, Raphael, Bill Douglas, John Boswell and Steve Roach.



TRILOKA

Santa Fe-based label, Triloka Records/Worldly Music, seeks to promote the world's music and spiritual cultures with its records. In addition to new age music, the label also produces world, jazz and instrumental music and features artists such as classical Indian artist Ali Akbar Khan, who was recently nominated for a Grammy Award, Jai Uttal and Jim Wilson and his Little Wolf Band.



GTSP

In 1992, "Entertainment Tonight" host John Tesh grasped full control of his music career when he founded GTSP Records and released his fourth album, "The Games," featuring music used for NBC's telecast of the 1992 Summer Olympic Games from Barcelona. Now GTSP, the full-fledged label has merged with PolyGram.

HIGHER OCTAVE

Higher Octave is celebrating its 10th year of independent music. The founders, former teacher Dan Selene and talent agent Matt Marshall, say they created the company to provide music that "spoke on a personal and spiritual level, a little deeper" than what they were hearing. The company has launched the contemporary instrumental careers of former Jefferson Starship guitarist Craig Chaquico and flamenco guitarist Ottmar Liebert.



MIRAMAR

In 1986, the Seattle-based Miramar record and video label released its first video album, "Natural States," which was certified platinum, followed by its companion CD, which landed on Billboard's Top Pop Album chart. Now, the label is celebrating its 10-year anniversary with a full roster that includes Tangerine Dream and Paul Speer.

NARADA

Narada Records was launched with "Pianoscapes," by Michael Jones. The label is one of the largest in the new age category and features artists such as David Lanz and Grammy-winner David Arkenstone, both of whom have landed No. 1 albums on Billboard's New Age chart.

PRIVATE MUSIC

Although Private Music was founded to release contemporary instrumental music, it now only has one such artist, Yanni, who has sold over 5 million units of his "Live At The Acropolis" album. Yanni also has earned three platinum and four gold records.



AMERICAN GRAMAPHONE

Composer/producer Chip Davis, of Mannheim Steamroller fame, formed American Gramophone in 1974 to release original music with a "classical base and a pure view of production," he says. Mannheim Steamroller has sold millions of records and won a Grammy Award for Best New Age Recording.

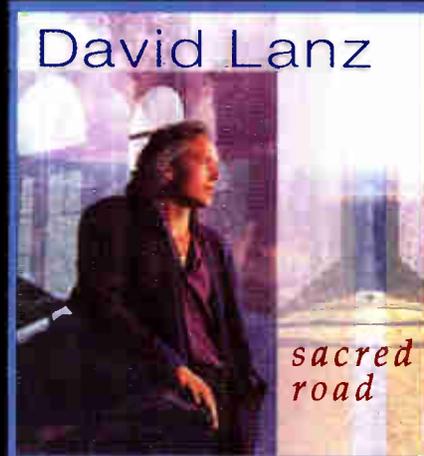
WINDHAM HILL

Windham Hill began when its CEO Anne Robinson and partner Will Ackerman tapped 60 friends for five dollars each to finance their first recording. Now 20 years later, the label is home for George Winston, Alex de Grassi, Liz Story, Shadowfax and the Tibetan Gyuto Monks. Recently, the label has branched into jazz and new singer/songwriter music with its two new labels, Windham Hill Jazz and High Street.

CELESTIAL HARMONIES

Celestial Harmonies, founded by Eckhart Rahn, seeks to present intercultural music with its 200 CDs. The label often records music in unusual, international settings, such as flutist Paul Horn's "Inside The Taj Mahal" and "Inside The Great Pyramid." It also presents special anthologies, such as "The Hugo Masters/Anthology Of Chinese Classical Music." ■

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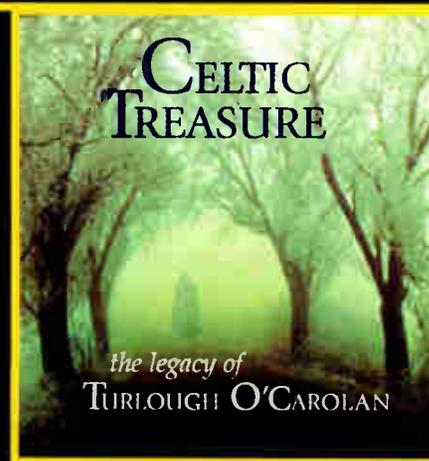
World VIEW



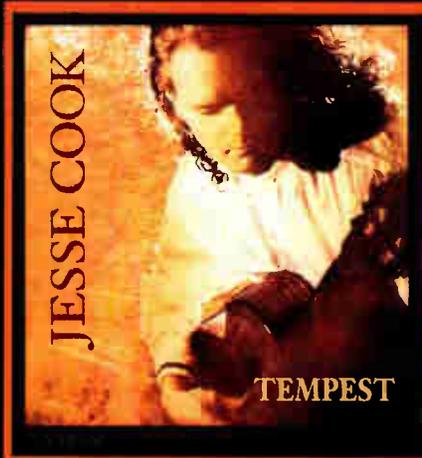
FLAMENCO: FIRE AND GRACE

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CELTYC TREASURE:
The Legacy of Turlough O'Carolan
A masterful Celtic collection. Featuring Turlough O'Carolan's immortal melodies performed by the world's finest contemporary Celtic musicians.

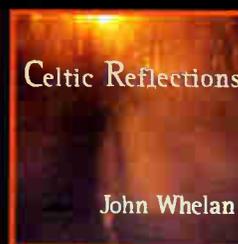


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NEW AGE

NEW AGE MUSIC

Continued from page 44

and world percussionist Geoffrey Gordon. "I think it's difficult for people to appreciate pow-wow and medicine music," says Markus. "But doing what Jim has done with sampling and technology is a really powerful tool."

CELTIC INVASION

Celtic music has always been a force in new age, with veteran harpists like Patrick Ball and Kim Robertson and early crossover groups such as Nightnoise, but it has exploded in the last few years with the massive popularity of Irish singer Enya and her siblings in Clannad. Putting the word "Celtic" on an

album title seems a guarantee of sales. "Celtic Odyssey," "Celtic Legacy," "Celtic Reflections," "Celtic Voices," "Celtic Classics," "Celtic Minstrel," "Celtic Christmas" and "Celtic Horizon" are just a few of the titles dominating the releases of many labels best-known for new age music. Among these are Narada, Windham Hill and, surprisingly, Hearts Of Space, whose "Celtic Twilight" has topped the 300,000 mark.

None of these recordings would be

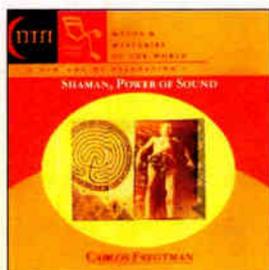
The genre was originally inspired by equal doses of world music, space electronics and classical, and those sounds are returning to the forefront, albeit in hybrid combinations.

Oreade Music best selling series

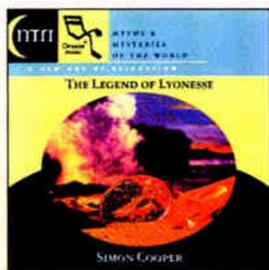
Myths and Mysteries



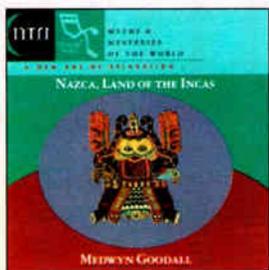
The Grail Quest
Medwyn Goodall
CD OMM 54322 / MC OMM 54324



Shaman, Power of Sound
Carlos Fregtman
CD OMM 52552 / MC OMM 52554

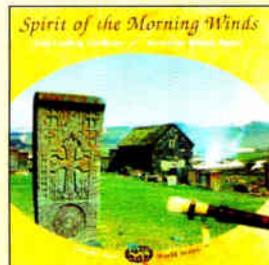


The Legend of Lyonesse
Simon Cooper
CD OMM 52082 / MC OMM 52084

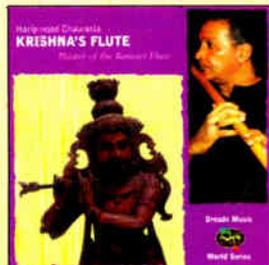


Nazca, Land of the Incas
Medwyn Goodall
CD OMM 52062 / MC OMM 52064

Spiritual World Music



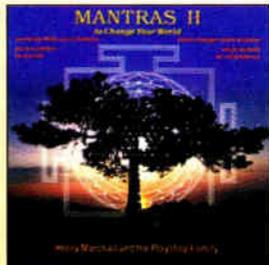
Spirit of the Morning Winds
Trio Ludvig Garibian
CD ORW 52072 / MC ORW 52074



Krishna's Flute
Hariprasad Chaurasia
CD ORW 52642 / MC ORW 52644



Slava Tebe
Gospodi Quartet
CD ORS 29795 / MC ORS 29792

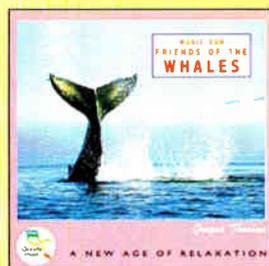


Mantras II
Henry Marshall
CD ORS 52012 / MC ORS 52014

Relaxation/Inspiration



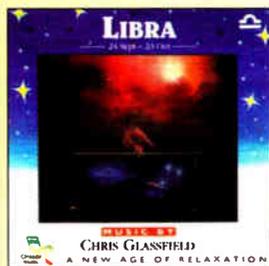
Silver Wings Suite
Mike Rowland
CD ORE 52052 / MC ORE 52054



Friends of the Whales
Gregor Theelen
CD OR 52392 / MC OR 52394

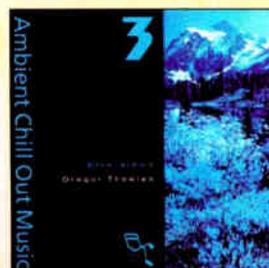


Capricorn
Chris Michell
CD ORA 2907 / MC ORA 2907

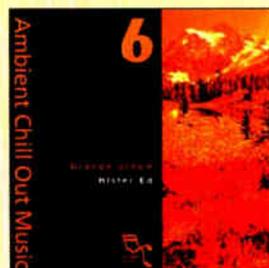


Libra
Chris Glassfield
CD ORA 2904 / MC ORA 2904

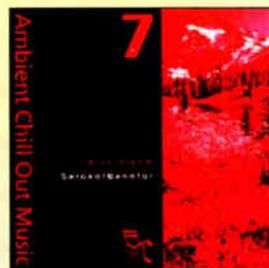
Ambient Chill Out Music



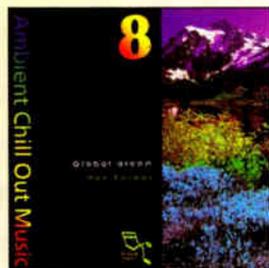
Blue Dream
Gregor Theelen
CD AMB 52502



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AMBIENT CLASSICAL

While many are tuning their music into the sounds of the world, another subset of classical music has

emerged, drawing once again on the spirit of Debussy with a dollop of Pachelbel. Celestial Harmonies has been releasing classical compilations geared toward the new age market for years, and established classical giant Deutsche Grammophon joined the fray with the "Shadows & Light" collection of classical originals subtitled, "Ambient Music From Another Time." Windham Hill went to its own artist roster for new versions of the classics with "The Impressionists," "Bach Variations" and "The Romantics."

Many artists, however, are creating new classical music that sits well outside the established mainstream and even beyond the classical minimalist renegades of Philip Glass, Steve Reich and Michael Nyman. The field was already plowed by the success of Yanni and John Tesh, whose current appeal lies in pumping up pop melodies with steroid orchestrations.

Unlike their 20th-century classical brethren, these new composers eschew modernism, embracing conventional classical form, structure and tonality. Paul Sanvaret created digitally orchestrated adagios on "Tristesse" (Hearts Of Space). The Angels Of Venice make modern chamber music for Celtic harp, flute and cello on their eponymous debut (Epiphany), and Suzanne Cianci traded synthesizers for symphonies on "Dream Suite" and her latest, "Pianissimo II" (Seventh Wave).

David Darling has been working at the classical crossroad for years with his solo recordings like "Darkwood" on ECM and his ambient-chamber album, "Eight-String Religion" (Hearts Of Space). "I think of it as attached to the adagio quality of classical music and all the adagio movements that I've heard that move me so much in music," Darling remarks.

The chant-mania of the last two years has also had its impact, with the Benedictine Monks Of Santo Domingo De Silos mixing serene meditations and soothing atmospheres with the savvy marketing of Angel Records. Concurrent with the breakthrough album "Chant," many artists were already working out chant fusions. New age composer Richard Souther adapted the hymns of Abbess Hildegard Von Bingen for "Vision" (Angel), as did producer/composer Vladimir Ivanoff with Vox. Ivanoff takes Hildegard's hymns into electronic abstractions on

Continued on page 54

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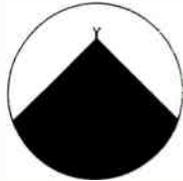
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Contact: Johnnie Walker or David Tuffnell

New Age

NEW AGE MUSIC

Continued from page 53

Vox's "Diadema" (Real Music) and creates almost hyper-real vocal choirs on Sarband's "Libre Vermell" (Mesa). Ivanoff makes no apologies for his artistic liberties. "You can reconstruct the instruments, you can reconstruct the hall, the church where a particular kind of music has

been performed," he explains. "There is one thing you can't reconstruct—the ears of listeners. They changed in time. And so, for me, the question was how to do medieval music for a modern audience."

SPACE IS DEEP

Some musicians are adapting classical forms, but others are still setting the controls for the heart of the sun.

The crossover from ambient to space to new age is a seamless one, as younger musicians like The Orb, Banco de Gaia and Aphex Twin borrow, sample and pay homage to the '70s sounds of Tangerine Dream and Klaus Schulze.

Another strand of musicians are creating a sound called "dark ambient," a psychologically powerful music that harkens back to what Peter Michael Hamel once called "tone color music." A litany of dark ambience can be heard on the "Throne Of Drones" and "Swarm Of Drones" compilations from Asphodel records, compiled and sequenced by Naut Humon.



Tangerine Dream inspires new agers.

appropriately named Rhythm & Noise. Humon has drawn from a diverse crew of musicians, including

avant-garde composer Marianne Amacher, as well as Robert Fripp, Jeff Greinke and Biosphere.

Completing the circle, Steve Roach and Robert Rich, synthesists who have been making an increasingly organic global fusion, have both released their most purely electronic albums to date. Rich has recorded with composer Brian Lustmord on "Stalker," and Roach has released "The Magnificent Void," both on Hearts Of Space imprint Fathom.

This is rootless, rhythmless music that truly journeys to the center of your mind, although you may not be happy when you get there. "For some people, it has a womblike warmth," says Roach. "Then other people say they felt very unsettled when they heard it."

PARADIGM SHIFT

As soon as a trend is delineated, it dissolves like ink soaked in the rain, blurring the lines of distinction. New age music has been around long enough to have its own cycles of convergence and dispersal, but never has it been so diverse. Benoit Mandelbrot, the father of fractal geometry observed, "Clouds are not spheres, mountains are not cones, coastlines are not circles and bark is not smooth." He might have added that new age music is not constant. ■

ARTISTS

Continued from page 48

and Windham Hill synonymous with new age music

Current release: "Forest" (Windham Hill)

Current Passion: Producing Hawaiian Slack Key guitarists for his Dancing Cat label.

PAUL WINTER

Background: Jazz saxophonist turned hybrid acoustic fusionist.

First album: "Jazz Premiere"

Washington" (Columbia), 1961

Breakthrough album: "Icarus" (CBS)

Breakthrough event: The environmental movement

Distinguishing features: Gorgeous melodies framed by impeccable musicianship and world-music overtones.

Current Release: "The Man Who Planted Trees" (Living Music).



YANNI

Background: Born in Greece as Yanni Chryssomallis. Came to America in 1973

to get a psychology degree.

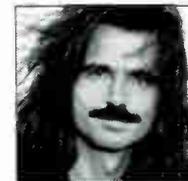
First album: "Optimystique" (Varese Sarabande), 1984 (re-released on Private Music)

Breakthrough album: "Reflections Of Passion" (Private Music)

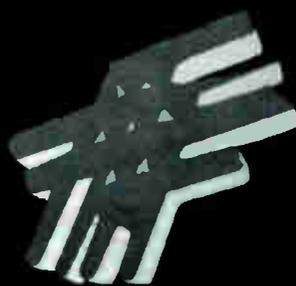
Breakthrough event: Appearing on the "Oprah Winfrey Show" with paramour Linda Evans

Distinguishing features: Over-the-top orchestral music and great hair

Current release: "Live At The Acropolis" (Private Music) ■



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Songwriters & Publishers

ARTISTS & MUSIC

Lionel Bart Resurfaces At EMI Music Vet Songwriter Back With Revivals, New Deal

BY NIGEL HUNTER

LONDON—"Fings Ain't Wot They Used To Be" was the title of Lionel Bart's 1959 hit stage musical. In recent times, some say that phrase is an accurate assessment of his fortunes.

"There was a lot of neglect of my stuff during the '70s and '80s," says Bart, "but I've kept busy, and I've just signed a deal with EMI Music publishing. It's for three years and requires me to deliver eight songs per year. These can be stand-alones or parts of shows."

Bart's original publishing outlet was Apollo Music. He readily acknowledges that his business affairs once lapsed into chaos.

"It was madness, but I enjoyed those times," he says. "It's good to be with EMI now, because they had acquired some of my work some time ago. I decided to do an overall deal that covers everything."

Bart's scattered copyrights have been rounded up to some extent, and he has retrieved the mechanical rights to "Oliver!", his most successful show, with the help of theater impresario Sir Cameron Mackintosh. Mackintosh's London Palladium revival of the show that debuted in December 1994 is still running at full capacity.

Two Bart shows are due for revival this year. "Lock Up Your Daughters," for which he wrote lyrics to Laurie Johnson's music, will be produced in Chichester, England, and then on London's West End. "Fings Ain't Wot They Used To Be" will get a new run in 1996.

Bart, whose film credits include the title song of "From Russia With Love," has been invited to write an end theme



BART

Elliott Murphy Returns To U.S. Via Warner/Chappell France

BY JIM BESSMAN

NEW YORK—When Elliott Murphy signed with Warner/Chappell Music's domestic office March 8, his move was a reflection of "the old-fashioned way of the music business," as Murphy describes it—at least in terms of a tight relationship between a songwriter and music publishing company.



MURPHY

But the deal—which encompasses the veteran folk/rock songwriter's catalog and involves Australia, New Zealand, and Brazil, in addition to

North America—also exemplifies Warner/Chappell's continued exploitation here of its foreign artists. Murphy, who had been self-published in the U.S. through his LJ Music or Eljamusic, has been a Warner/Chappell France affiliate for more than a decade.

Indeed, the native New Yorker, whose albums have always sold best in Europe, has resided in Paris for the last seven years and credits Warner/Chappell's French office with essentially saving his career.

"Jean Davoust, managing director of Warner/Chappell France, has been my major supporter for the last 10 years," says Murphy. "He put me in touch with [Warner/Chappell's director of creative services, international] Patrick Conseil in New York, and even though his position is in international, I wanted a direct relationship with Warner/Chappell in America. These days, people in publishing companies are more song- and artist-oriented than record companies: They're into music for the same reason I am, which is that it all starts with the song, and if you don't have that, you don't have anything to build on."

Murphy also fit in well with Conseil's

efforts to advance the careers of foreign Warner/Chappell artists in the U.S., principally by placing them with domestic labels. To this end, Conseil has recently helped secure U.S. releases by such varied international artists as Yulara, La Bouche, and Bananarama. Murphy's latest album, "Selling The Gold," was released here in February on Texas-based indie Dejadisc.

"Elliott's signing was kind of odd, because he's an American artist who does well overseas," says Conseil. "Warner/Chappell France co-produced the album and helped find releases in

(Continued on page 94)

for a cinematic production of "The Wind In The Willows." He's "in dialog" with Walt Disney and Warner Bros. for movie work, including a possible "blind animation" deal.

Like other show-music writers, Bart has a trunk of songs and ideas to which he can return. In the late '60s, he put together a musical version of "Gulliver's Travels," and producer Kermit Bloomgarden, with an eye toward a Broadway production, started raising funds for it. Bloomgarden died before plans were finalized. The concept is being worked on again for a possible debut in 1998-2000.

Bart's musical treatment of "Quasimodo" (aka "The Hunchback Of Notre Dame"), begun in 1965, is a project on which he's collaborating with Chris Bond (book) and John Cameron (musical director). Bond worked with Stephen Sondheim on his "Sweeney Todd" production.

"I wake up each day now at the time I used to go to sleep," says Bart, "and I write something every morning. I've been working a lot on my own, which I don't enjoy, and I need constant incentive and deadlines to be at my best. But now I've got another team together with Chris and John, and I'm hoping for a Broadway and Canadian production for 'Quasimodo' in about 18 months."

Bart says he naturally takes a close interest in the world of stage and screen musicals. "Stephen Sondheim is the most adventurous, but his work is probably the least commercial. Andrew [Lloyd Webber] and Tim [Rice] have set the modern standard. Andrew is a showman, and he's given a lot of people a lot of work and a lot more people a lot of pleasure. My heroes are still George Gershwin, Frank Loesser, Yip Harburg, Lenny Bernstein, and Lorenz Hart."



Nice Going. The annual Abe Olman Scholarship Awards were presented during a recent reception held at New York's Friar's Club by the National Academy of Popular Music. The awards, in the form of \$1,200 checks, are given each year by the academy, the parent body of the Songwriters' Hall of Fame, to writers who have been active in writing workshops conducted by ASCAP, BMI, SESAC, the Songwriters Guild of America, and NAPM. The five winners and their sponsor reps, from left, are George Wurzbach, representing SGA; Cara Beckenstein, SGA winner; Irwin Z. Robinson, chairman/CEO of Famous Music, representing ASCAP; Pillely, ASCAP winner; Del Bryant, BMI VP, representing BMI; Nicole Johnson, BMI winner; Bobby Weinstein, NAPM president; Liz Queler, NAPM winner; Bob Leone, NAPM projects director; Tamara Feinman, SESAC winner; and Linda Lorence, SESAC VP.

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HOT COUNTRY SINGLES & TRACKS		
TO BE LOVED BY YOU	Gary Burr, Mike Reid	MCA/ASCAP, Gary Burr/ASCAP, Almo/ASCAP, Brio Blues/ASCAP
HOT R&B SINGLES		
DOWN LOW (NOBODY HAS TO KNOW)	R. Kelly	Zomba/BMI, R. Kelly/BMI
HOT RAP SINGLES		
WOO-HAH!! GOT YOU ALL IN CHECK	T. Smith, R. Smith	T'Ziah's/BMI, Sadiyabs/BMI
HOT LATIN TRACKS		
AMOR	Cristian Castro	Fonomusic/SESAC

Book + CD Go Behind The Music; Remembering Lyricist Ted Fetter

LOOK, HEAR & LEARN: The CD, small and flat, has lent itself admirably to inclusion in books about music. Music Sales is now distributing a particularly effective mating of audio and visual elements—in high style, one might add.

In "A Young Person's Guide To Music" (Dorling Kindersley, \$24.95), the basics of music are explained in terms of a new work, Danish composer Poul Ruders' "Concerto In Pieces." The beautifully illustrated book is loaded with all sorts of information on music, its history, and its great creators. According to the publisher, the performance by Andrew Davis and the BBC Symphony Orchestra on the CD was recorded especially for the book.

The reader who wants to become familiar with the sounds of different instruments can play specific tracks when reading about the instruments in the text by Neil Ardley. Also, the CD has conductor Davis explaining different parts of the music. As for the Ruders work, it takes its theme from Purcell's "Dido And Aeneas."

Words & Music also received from Music Sales a book that doesn't have a CD but contains plenty of colorful instructions on how children make and play simple musical instruments. It's called "My First Music Book" and is published by Dorling Kindersley with a suggested list price of \$12.95.

NEW ASCAP SERVICE: ASCAP says it is offering members of the performing right society the option of participating in a credit union with various banking services, including direct deposit of performing royalties and loans based on catalog valuation.

ASCAP has made an agreement with the IAG Federal Credit Union, which will provide ASCAP members with low-cost, interest-bearing checking accounts, worldwide ATM availability, a 24-hour customer-service discount brokerage, and self-employed retirement plans, among other services.

ONE FOR THE MONEY: Ted Fetter, a lyricist who died March 13 in New York at the age of 89, could claim

authorship of one song that has easily weathered the decades since it was written in 1940. That song is the joyous "Taking A Chance On Love," which was introduced by Ethel Waters in the hit 1940 musical "Cabin In The Sky" (and later reprised by Waters in the 1943 film version).

Fetter and composer Vernon Duke, who wrote the score for the stage musical, had written a song called "Fooling Around With Love," writes Bob Lissauer in his authoritative tome, "Lissauer's Encyclopedia Of Popular Music In America." John LaTouche, the show's lyricist, "altered [it] to fit the character and the scene." Lissauer also notes that the song was added to the score three days before the Broadway opening.

As for Fetter, he never matched his success with "Taking A Chance On Love." He and Duke contributed a number of songs to a 1946 revue, "The Show Is On," and he also wrote material

with Hoagy Carmichael and Richard Lewine. Take it from Words & Music: A song he wrote with Duke, called "I Cling To You," is a beaut. Fetter held a number of important jobs in broadcasting, including a stint as TV producer for "Your Hit Parade" in the early '50s.

THREE PRODUCTION CDs: Chestnut Ridge, N.Y.-based TRF Production Music Libraries has released three new CDs for its Image Production Music Library. "Anthems & Ceremonials" features a 46-piece military orchestra performing the national anthems of 27 countries, along with ceremonial selections and band marches. "Australia" offers authentic Australian folk/bush music and 17 selections of "Waltzing Matilda" in various styles. "Sports Rock #2" provides music for use in connection with sporting events.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.:

1. "Seal."
2. Natalie Merchant, "Tigerlily."
3. Tori Amos, "The Bee Sides."
4. AC/DC, "Ballbreaker" (guitar tablature).
5. Bob Dylan, "Anthology, Vol. 2."

Analog Lives At Sunset Sound L.A. Studio Lands A Vintage Neve 8088

BY ALAN DI PERNA

LOS ANGELES—Even an analog enthusiast like Sunset Sound owner Paul Camarata was surprised by the interest in vintage equipment from the music community here.

"The demand was overwhelming," says Camarata. "For a period of time, it seemed like every other phone call was asking if we had a vintage Neve console."

It was a natural enough inquiry, considering that the L.A. studio had built a reputation as one of the area's leading "analog houses," particularly for its discrete—as opposed to integrated circuit—consoles.

In recent years, demand for studios with vintage recording equipment has skyrocketed. Whereas artists once clamored to make their albums on the latest audio gear, lately they've come to value the warmth and character of classic analog equipment. It's a phenomenon that parallels the rise in popularity of vintage guitars, amplifiers, and keyboards. A common sentiment among musicians and recordists is that rock and other styles of music sound better on gear that was around when those genres were born.

As it turned out, an old Neve is one piece of vintage analog equipment that Sunset never had. The facility had tended to custom-build its own consoles, using mainly API components. So when Camarata decided Sunset's historic Studio 2 was due for an upgrade, one conclusion seemed inevitable. He began hunting for a suit-

able Neve console.

"People find the warmth and clarity of these boards to be really appealing," he says. "I think there's a resurgence of them among the new breed of engineer. It's not just engineers from the '70s and '80s who want to use them. It's the engineers of the '90s as well. This is the sound they want for their cutting-edge groups."

Finding the right old console involved some detective work. It's always harder to buy an antique than brand-new goods fresh from the factory showroom. Camarata was assisted in his search by engineer Ed Wong at Jackson Browne's Groove Masters studio, personnel at Bearsville Studio in upstate New York (both Neve facilities), and vintage equipment broker David Moyles of Coast to Coast Audio.

The trail led to a one-of-a-kind item: a 96-input Neve 8088 that had been custom-built in 1979 for L.A.'s Rumbo Recorders. Rumbo owner Daryl Dragoon—one half of the pop group Captain & Tennille—had special-ordered the board with an unprecedented number of inputs for the time. It is one of the last all-discrete Neves manufactured. The board was at Rumbo until 1986. It was then sold to the Columbia Broadcasting Academy in Canada, where it had been in use until its sale to Sunset last year.

Even the most lovingly maintained mixing console will require some attention after 16 years of use. "We'd already planned to add state-of-the-art Flying Faders automation to the board," says Sunset manager Craig

Hubler. "But we also wanted to have our new 8088 thoroughly checked out from stem to stern and have some new switching and logic functions added. One person whose name kept on being mentioned to us was Fred Hill, who runs FC Hill and Associates in Nashville. For many years, Fred worked for Neve as a factory-trained technician."

With the demand for vintage Neves at an all-time high, Hill has established a niche as the man to call to have old Neves restored to prime condition.

"Sunset is the first West Coast facility to have a console renovated by Fred," says Camarata. "He has had several options that he offers: cleanup, renovation, and then a modification package. We took the kitchen sink—everything. He added a lot of features and functions to the board while also improving the signal-to-noise ratio, cross talk, and noise floor."

"But at the same time, he retained the warmth and beauty of the console's original sound. We didn't want our 8088 destroyed in the process of refurbishing it. So all the modifications were done internally, without changing any silk screening or adding switches or knobs."

While installing the Neve 8088, Sunset added to the inventory of vintage signal-processing equipment in Studio 2's control room. Out in the recording area, the studio added a new 10-by-15-foot isolation booth, designed by noted acoustician George Augspurger. He has been doing audio work for Sunset Sound for some 25 years and designed Studio 2's monitor system. Construction began in July 1995.

Dale Peterson's DP Construction—a company that has also worked on A&M Recording Studios, the Record Plant, and other L.A. studios—was in charge of the job, which was completed in November 1995.

The Studio 2 upgrade—the overall cost of which Camarata places at nearly \$500,000—also included some resurfacing in the main recording area. But there, Sunset's management asked Augspurger to tread very carefully.

"We wanted to keep the room consistent with the way it was before," says Camarata. "We had done improvements on it during the '60s to make it a really great room. We had a manager, Bill Robinson, who was something of a legend in the L.A. recording industry, and he worked the bugs out of that room. We had George Augspurger make acoustic measurements in the room before and after the upgrade. If anything, we've tightened it a little. So it's now closer to the way it was in the '60s than it was before the upgrade."

One of L.A.'s oldest recording studios, Sunset Sound was founded by Paul Camarata's father, Salvador "Tutti" Camarata, in 1958. Originally a personal-use studio for Camarata senior—a musician who did a lot of contract work for Disney in the late '50s and early '60s—Sunset had grown by the mid '60s to the point where it required the addition of a second room: Studio 2.

(Continued on page 58)



Camel-lot. Swiss financial tycoon Paolo Gallone, left, leads World Studio Group chairman Chris Stone, second from left, and industry pioneer Tom Hidley to the Marrakech, Morocco, site where they plan to build a multimillion-dollar recording and media complex. The man at right was not identified.

Canadian Software Firm AirWorks Acquires NED/Synclavier Assets

BY DAN DALEY

The key remaining assets of S.O.C. Associates—which, for the last four years, has been the main operating entity of workstation innovator New England Digital—have been sold to Canadian software developer AirWorks, according to executives involved in the transaction.

The sale, which is pending *pro forma* approval by NED lender Bay Bank of Boston, assigns the software assets and intellectual properties of S.O.C. to Edmonton, Alberta-based AirWorks for approximately \$400,000, according to AirWorks chairman/CEO Darryl Goede.

In a separate but related transaction, the rights to service remaining New England Digital products and to develop and sell software upgrades for them was purchased for an undisclosed amount by Erfield, N.H.-based Demas Inc., which is headed by former NED technical employee and director of operations for S.O.C. Brian George.

S.O.C. Associates was the limited partnership (also comprising the Synclavier Owners Consortium Inc.) formed in 1992 to manage the remaining resources of New England Digital in the wake of the Lebanon, N.H.-based company's foreclosure.

Founded in 1976, New England Digital rapidly became a leading developer, manufacturer, and marketer in the then-nascent digital audio workstation and sequencer/synthesizer market. Its sophisticated but expensive Synclavier keyboard-based sampler and storage system became the Mercedes-Benz of the music industry, followed by the Post Pro, one of the first digital audio workstations, which many cite as the product that spurred the film and video post-production industry's transition from analog and linear formats to all-digital, nonlinear post-production.

AirWorks, a relatively new, publicly traded Canadian company that has a capitalized market value of approximately \$35 million Canadian (approximately \$25.7 million), produces and markets integrated music-library edit-

ing and related programs, including TuneBuilder and TuneFinder. It intends to incorporate several Synclavier software designs in forthcoming products, including S/Link 2.1, a sound-file format conversion and transfer program with sample rate/width conversion capability, and AutoConform 3.0, an automated sound-to-picture editing program.

"The lack of capitalization at S.O.C. led to a situation where opportunity to capture potential had vanished," says Griff McRee, S.O.C.'s president/CEO, former VP of administration at NED, and current VP of AirWorks.

"The idea now is to incorporate many of the developments that were done for the former NED products into a suite of original audio products that will be cross-platform compatible," adds McRee. "They will be aimed at the professional audio market. But we don't intend to stop there; they will also be targeted to the multimedia and end-user markets and will ultimately include the [musical instrument] market."

AirWorks' Goede says the company plans to acquire the trademarks "Synclavier" and "Post Pro" as part of the purchase. However, he says there are no immediate plans to apply those names on any new products. The trademarks will, however, be available to Demas for use in servicing existing NED products.

"The fit between what AirWorks is attempting to do with broad-ranged professional audio software and the unique software designs at Synclavier is perfect," Goede says. "What they had in their pipeline short-circuited a year off our own R&D."

At its height, New England Digital employed more than 160 people and sold more than 1,000 Synclaviers and Post Pro units, which were priced in the low six figures. In 1989, NED had its best year ever, with revenues exceeding \$24 million, according to a former NED executive.

Sources estimate that 400-500 NED systems are in use today. But New England Digital's larger contribution (Continued on next page)

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

SOUNDTRACS launched its Virtua digital console at the Frankfurt Musik Messe exhibition. The board will ship in the summer at a list price of approximately 15,000 pounds. Aimed at postproduction and music recording, the Virtua boasts total dynamic automation of all parameters plus snapshots and a channel strip that features 8 auxiliary sends; four-band, fully parametric equalization; and two dynamic effects sections. On-board transport control functions run MIDI machine control and Sony 9-pin. It employs an assignable desk-controller surface containing the processing connected optically to a computer monitor to help visualization of desk and parameter status. Soundtracs technical director John Stadius says that Virtua is "a very good steppingstone to the future" for the company.

U.K./AUSTRIA

AMS NEVE managing director Mark Crabtree has bought the company from Austrian telecommunica-

tions/electronics giant Siemens. "As a 'product man' and having led a manufacturing audio company for 20 years now in various corporate structures, I am pleased to be back in the private sector, which I believe is in the best interests of our customers, staff, and products alike," says Crabtree, who founded AMS in 1976 and rose to the managing director position when Siemens merged AMS and Neve a few years ago. Crabtree has taken over the AMS Neve, AMS Neve Inc. (in the U.S.), and Rupert Neve Canada divisions. All products will remain fully supported, and development will continue on each current type.

GERMANY

STUDIO FUNK has opened a post-production complex in Dusseldorf to add to its established operations in Berlin and Hamburg. The company now offers 11 regional studios, all of which will be linked by ISDN for project transfer and real-time work. The new two-suite facility is equipped with a DAR SoundStation Gold and a Sabre Plus. "It is an established and highly reliable system and, above all, offers totally intuitive operation for very fast editing," says Studio Funk Dusseldorf head Markus Weber.

NED ASSETS

(Continued from preceding page)

to the audio industry was its incorporation of computer interfaces into its products. Beyond the implications that this relationship has had for music and entertainment production and post-production, it has contributed significantly to raising the profile of the professional audio industry in general, an awareness that has ultimately enabled a series of recent entries into public markets by digital audio manufacturers.

Ted Pine, former VP of marketing and development at NED and now chairman of multimedia market research company InfoTech, credits NED with pioneering digital editing.

"They combined the computer-assisted paradigm . . . that had been developed in video and, for the first time, integrated those into an audio post-production system," says Pine. "A lot of the nondestructive editing concepts that we take for granted now were originally developed there."

But it was NED's reliance on leading-edge technology that was ultimately its undoing. In the mid-'80s, when the professional audio industry witnessed the massive proliferation of less costly workstations based on off-the-shelf computer software and hardware, NED continued to fund development of expensive, high-end platforms.

Starting in 1990, NED's market share slipped rapidly, and the company found it increasingly difficult to meet financial obligations to its lenders. The 1992 foreclosure saw termination of most of NED's employees, with many of its R&D staff moving to Fostex and helping to develop that company's Foundation workstation product.

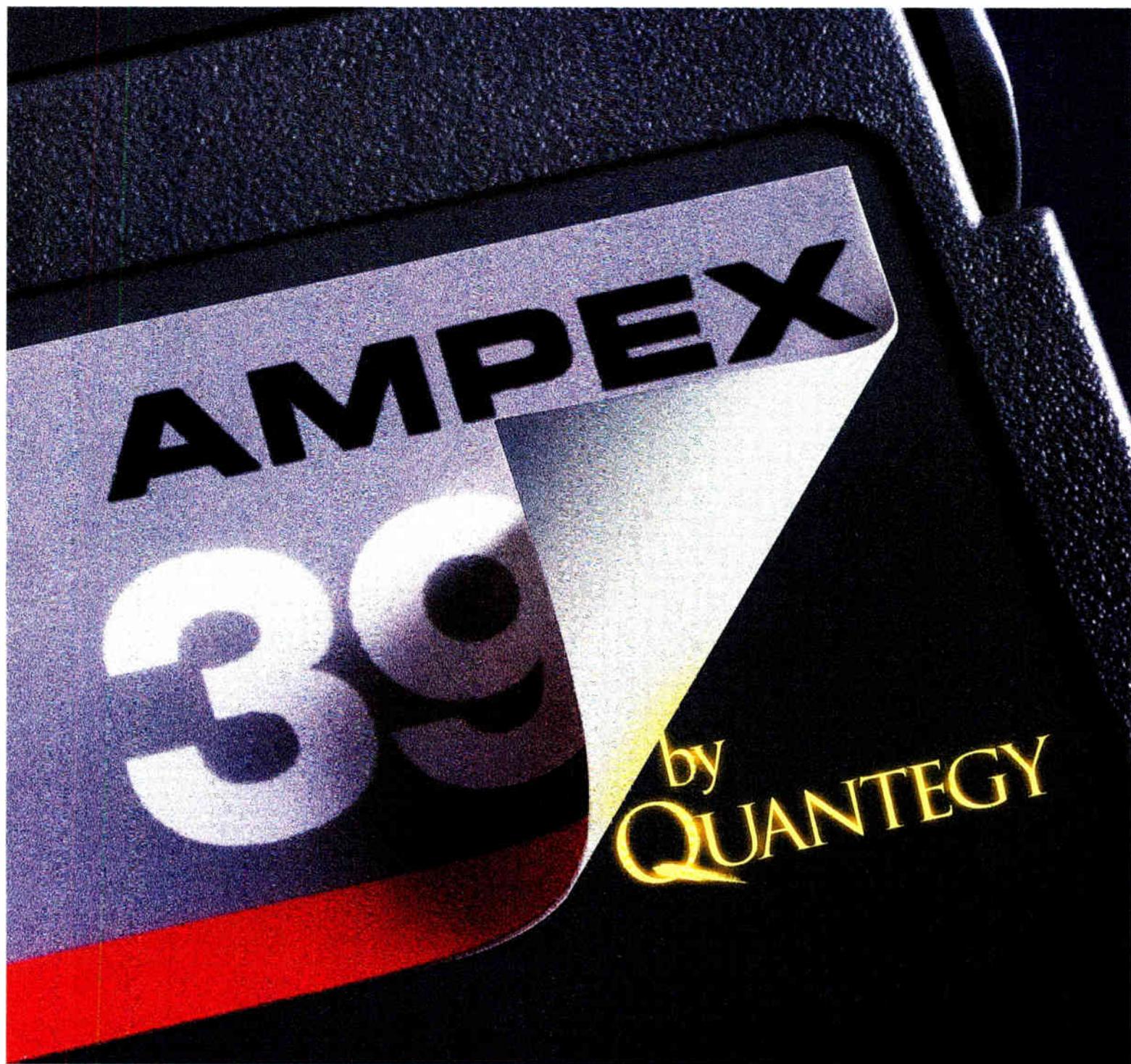
"These products, as powerful as they were, were also very costly to manufacture and to fund their associated development," McRee says. "It became obvious that they were going to sell only to the high end of the market. Once that market was saturated and the low-end competition came in strength, that effectively killed it."

Demas will develop and market software enhancements for NED products now in use and may also develop new Synclavier products in the future, according to George, who would not disclose the price his company paid for the NED service rights.

While Post Pro users have mostly migrated to other post-production workstation platforms, many music-oriented Synclavier owners remain loyal to that product. Mike Thorne, successful as a producer on both sides of the Atlantic through the early '90s and now director of new-music media development for Warner Music International, has used a Synclavier since 1979 and says he will continue to do so.

"It was very much a part of many records I produced, including [Soft Cell's 1981 No. 1 hit] 'Tainted Love,'" says Thorne, who was one of the founding members of the Synclavier Owners Consortium in 1992. Thorne adds that he remains confident about future support for existing systems.

As for the passing of the company itself, however, Thorne says, "It will be a missed opportunity for the music business. It offered us a combination of integration and quality that has not been equaled since and may never be. It was only 16 bits, but it used those bits very effectively. It was the best music recording system ever, bar none."



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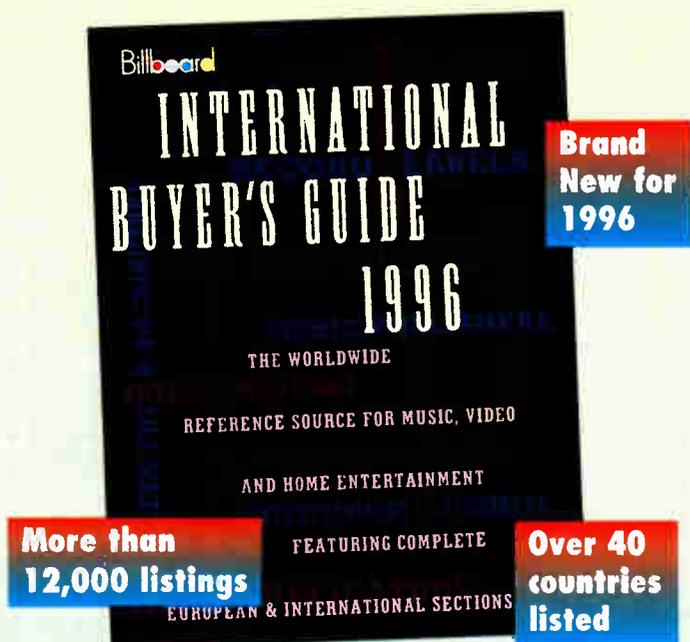
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1/96

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Studio Action

ARTISTS & MUSIC

ANALOG LIVES AT SUNSET SOUND

(Continued from page 56)

The new room opened just in time for the L.A. psychedelic boom, which brought such bands as the Doors, the Byrds, and the Seeds to worldwide prominence. Sunset Sound's Studio 2 has been the site of numerous historic sessions, including dates for the Rolling Stones' "Beggars Banquet" and "Exile On Main Street," "Led Zepelin IV," and albums by Ringo Starr, Van Halen, Hall & Oates, Kenny Rogers, and others.

Since then, Sunset has continued to grow. In 1982, Paul Camarata bought

a second studio: an equally historic, two-room facility on the adjacent lot that today goes by the name Sunset Sound Factory.

Perceptiveness and timely responsiveness to a changing market have helped keep Sunset Sound afloat during troubled times for the L.A. studio business. Today, Sunset is the oldest privately owned recording studio in town, and it has remained under the same management for its entire lifetime, passing from father to son.

Paul Camarata considers the stu-

dio's new vintage Neve one of the smartest investments he has ever made. "This is one of the few studio equipment investments you can make where the object will actually increase in value over time," he says.

"Old Neves have doubled in value over the past year. Boards that cost [\$60,000-\$80,000] when I was shopping last year are now [\$150,000-\$175,000]. Like vintage cars, they've gone through the roof. In the audio business, in this economy, that's a real rarity."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 23, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	BECAUSE YOU LOVED ME Celine Dion/ D. Foster (550 Music)	DOWN LOW (NOBODY HAS TO KNOW) R. Kelly Feat. Ronald Isley/ R. Kelly (Jive)	YOU CAN FEEL BAD Patty Loveless/ E. Gordy Jr. (Epic)	SANTA MONICA (WATCH THE WORLD DIE) Everclear/ A.P. Alexakis (Capitol)	IRONIC Alanis Morissette/ G. Ballard (Maverick)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER/ RECORD PLANT (Los Angeles) Felipe Elgueta	BATTERY/ SOUTH BEACH (Chicago/Miami) Stephen George/ Peter Mokran	WOODLAND DIGITAL (Nashville) Russ Martin	SMART STUDIOS (Madison, WI) Michael Douglas	WESTLAKE (Los Angeles) Ted Blaisdell Christopher Fogel
RECORDING CONSOLE(S)	SSL 4000B/SSL 8096	SSL 4040E with G Plus comp./ SSL 4072	Neve 8068	Trident Series 80C	Trident 80C
RECORDER(S)	Sony 3348	Otari MTR 90 II/ Studer A820	Mitsubishi X-850	Sony APR 24	Sony APR 24
MASTER TAPE	Ampex 456	3M 996, Ampex 499	Ampex 467	3M 996	Ampex 467
MIX DOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Humberto Gatica	CHICAGO RECORDING COMPANY/BATTERY (Chicago) Peter Mokran/ Stephen George	MASTERFONICS (Nashville) John Guess	ELECTRIC LADYLAND (New York) Brian Malouf	LYME TREE WORKSHOP (Los Angeles) Christopher Fogel
CONSOLE(S)	SSL 8096	Neve VR 72	SSL 4064E with G computer	SSL 4064G with ultimation	Euphonix CSII
RECORDER(S)	Sony 7010	Studer A827/ Mitsubishi X-850	AT&T Digital Mixer Core	Studer A800	Ampex ATR 100
MASTER TAPE	Sony DAT	3M 996	Ampex 467	Ampex 499	Ampex 499
MASTERING Engineer	SONY MUSIC Vlado Meller	BERNIE GRUNDMAN Bernie Grundman	MASTERFONICS Glenn Meadows	GATEWAY Bob Ludwig	GRUNDMAN MASTERING Chris Bellman
CD/CASSETTE MANUFACTURER	Sony	BMG	Sony	Capitol-EMI	WEA

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SOUTH AFRICA



AS SOUTH AFRICA LEAVES BEHIND MORE THAN FOUR DECADES OF APARTHEID FOR A NEW ERA OF FREEDOM AND DEMOCRACY, ITS RECORDING INDUSTRY IS REAPING A DRAMATIC PEACE DIVIDEND. IN THE WAKE OF ALL-TIME-HIGH ALBUM SALES, AND WITH UNPRECEDENTED INTERNATIONAL INTEREST IN THE COUNTRY'S ARTISTS, BILLBOARD PRESENTS ITS FIRST SPOTLIGHT ON SOUTH AFRICA, WRITTEN BY CORRESPONDENT ARTHUR GOLDSTICK, EXAMINING THE OPPORTUNITIES AND OBSTACLES IN A MUSIC INDUSTRY REBORN. MANY SERIOUS ISSUES, FROM PIRACY TO APATHY, STILL DOG THE INDUSTRY. BUT THESE ARE OUTWEIGHED BY THE ENTHUSIASM OF MULTINATIONAL MUSIC COMPANIES, THE LONG-AWAITED SUPPORT OF RADIO STATIONS AND THE EMERGENCE OF A NEW GENERATION OF MUSICIANS WHO ARE NO LONGER WEIGHED DOWN BY THE PAST.

» **THE BILLBOARD SPOTLIGHT**

SOUTH AFRICA

They Can See Clearly Now

With age-old obstacles removed, all sectors of SA's music industry are reaping the peace dividend.

By ARTHUR GOLDSTUCK

A buoyant mood has gripped the South African recording industry as the final pieces of a frustrating musical, political and economic puzzle finally fall into place.

Almost without exception, major labels reflect on a year that saw sales recover dramatically, and look forward to even better times as the economy maintains its strongest growth in more than a decade.

Numerous obstacles in the industry's path have been removed, signalled by the return of almost every multinational



Sony MD Guy Henderson

record company, the eagerness of the world's most popular artists to tour here and the introduction of a local music quota for broadcasters.

Artists themselves are benefiting significantly, as they find the multinationals eager to establish local music rosters, international labels receptive to their work, and formerly aloof radio stations hungry for their music.

In 1995, more than 18 million albums and singles were sold in South Africa, up from 14.3 million the previous year and passing the 500 million rand (\$137 million) mark in sales to retail for the first time, despite prices of all formats falling.

It is nothing less than a peace dividend, finally filtering down to the record industry two years after the first democratic elections in this country.

According to Mike Oldfield, managing director of major label Tusk and chairman of the industry body ASAMI (Association Of The South African Music Industry), the prospects for the industry are better than ever.

WHOLE INDUSTRY PROSPERING

Tusk is the local licensee for Warner Music, the last multinational operating here through a licensee. However, Tusk is confident that Warner is happy with the bottom line its licensee is showing in South Africa.

"We have benefited enormously since the elections in April 1994," says Oldfield. "The resulting strength in the economy has definitely filtered through into the music industry. It was most encouraging to see that the entire recording industry did considerably better in 1995 than in the previous year. It isn't any good if just one company does well, because that simply means they had good product; if the whole industry does well, there is real growth, and that bodes very well for the future."

A key factor, Oldfield says, is the increasing economic empowerment of the black majority, which has traditionally been responsible for a minority of record purchases. The growing consumer buying-power of the black population, however, opens up entirely new markets for the record industry.

Guy Henderson, MD of returned multinational Sony Music Entertainment, believes that the market will grow dramatically in the coming year.

"There is one central issue: with every passing year, a previously disadvantaged group will have more and more money to spend, says Henderson. "Although crime is still very high, we don't have the widespread violence in the townships that caused the market to shrink in the late '80s."

INTEGRATED MARKET

Oldfield points out that the sales ratio between CDs and cassettes is a clear indicator of the direction in which the market

is developing. A year ago, the market was largely segregated between white consumers buying their music on CD, and black consumers buying cassettes. In 1995, international music sales in South Africa showed a 75% share for CDs and a 25% share for cassettes. Local music sales were made up of only 30% CDs and 70% cassettes—reflecting the low level at which black consumers were buying on



Trumpeter Hugh Masekela

CD.

"From a Tusk point of view, however, I would say we're now up to 40% of international records sold to the black market on CD. It's coming up fast," says Oldfield. "In 1996, there will definitely be an increase in the ratio of CDs to cassettes. The hardware has come down so much in price, I imagine we could be nudging towards 60% in 1996. It does depend on the type of releases. If you release a lot of product into the youth market, then you are selling more cassettes, and that can distort the figures."

PRESSING ISSUE

The demand at South Africa's only CD plant, Compact Disk Technologies, jointly owned by Tusk, Gallo and EMI, has been increasing steadily.

"When we started in 1991, we were supplying about 10% of the local CD market. Now more than 85% of all music CDs sold in South Africa come from CDT," says marketing manager Beverly Smolderen. "In our first year, we sold 1.7

Continued on page 66

SA VITAL STATISTICS

Population: 39.7 million
Exchange rate: 3.65 rand = \$1 U.S.

SALES AWARD LEVELS

Platinum album: 50,000
Gold album: 25,000

Africa's Artists To Watch

A Dozen A&R Picks To Click

JULUKA

New album about to be released (Look South Records)

In the musical sensation of the year, Johnny Clegg and Sipho Mchunu have reunited to revive Juluka, a South African phenomenon of the early 1980s. Although



Clegg has achieved international success with Savuka in the 10 years since splitting from Juluka, he never regained the same aura of cross-cultural idealism. The new album will retain the African folk-pop style of the duo's early work, but enhanced by modern influences. Publisher: EMI Music Publishing Management: Run Run Artist Management

Labelmates: Clegg intends to nurture new talent on his label.

SOWETO STRING QUARTET

"Zebra Crossing" (BMG Africa)

Classical, jazz fusion, pop



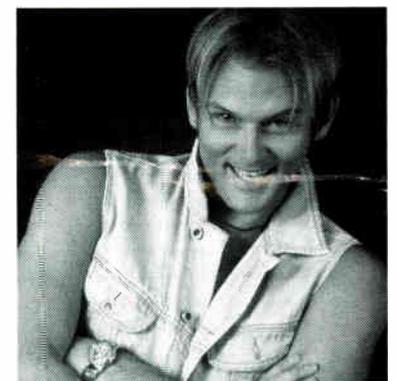
and African rhythms brought together by the three brothers Kemese and Makhosini Mnguni. "Discovered" by BMG after play-

ing together for 15 years, the group long ago watched its debut album pass the gold mark, making this the first South African classical album to go mainstream—despite refusal by pop stations to play it. RCA/Victor to release in USA and BMG in other territories in April. Publisher: Warner/Chappell Management: Graham Beggs, the group's producer Labelmates to watch: Vusi Mahlasela, "poet with the voice of an angel"; Vusi Ximba, multi-platinum star of Zulu rap style called Maskanda; Esther M. Tsonga, ethnic-pop queen whose debut album has sold 40,000 units.

STEVE HOFMEYER

"Decade" (EMI South Africa)

A firm middle-class fan base has brought the Afrikaans pop hero 300,000 sales of seven



albums. Hofmeyer's biggest seller is the album "Tribute," variations on his favorite pop songs. Along with a greatest-hits album released in 1994, it accounts for a third of his career sales. "Decade" is the first all-new material he has produced in four years, with both English and Afrikaans ballads and rockers set to test his longevity.

Publisher: EMI SA Management: concert promoter Louis van Wyk

Labelmates to watch: Bles Bridges, the Liberace of Afrikaner culture, who's sold a

Continued on page 72

THIS SPOTLIGHT HAS FALLEN ON...

JULIO IGLESIAS, JOE COCKER, ROD STEWART,

JEAN MICHEL JARRE, RICHARD MARX,

ELTON JOHN, BRYAN ADAMS,

STING, WET WET WET,

TINA TURNER, CHRIS ISAAK,

DAME KIRI TE KANAWA,

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SOUTH AFRICA

40% Local By The Year 2000 Radio Content Quotas Lead To An Explosion Of Local-Music Programming

By ARTHUR GOLDSTUCK

The introduction of a quota system of local music for South African broadcasters has given the pop industry an unprecedented boost.

Dozens of new acts have emerged, numerous artists have been signed up by record companies, and airplay of South African music has rocketed in the months since the quota was announced.

The most astonishing element of this reawakening is the fact that the quota system is not yet officially in force. The Independent Broadcasting Authority, charged by the government with restructuring the largely state-controlled broadcasting industry and opening it to private enterprise, has already made several far-reaching decisions.

Licenses have been granted to more than 50 community radio stations, many of the state's commercial stations are to be sold off, and additional licenses will be granted to new commercial broadcasters.

The promise of broadcast attention for the artists on one hand, and the impera-

tive for broadcasters to change their mix on the other hand, have already led to a dramatic rearrangement of the music landscape.

These changes are in part a consequence of the arrival of several multinationals who have a stated priority of developing local artists. However, the prime excuse among record companies for lack of such support in the past has been the unwillingness of radio and TV to provide lesser-known artists with airplay.

40% LOCAL MUSIC BY 2000

The impending quota requires existing radio stations to play 20% local music within six months of the quota being formally imposed, new stations to play 20% local music immediately, and private broadcasters and music-format stations to reach 40% local music by the year 2000.

South African music made up 17% of all music played in South Africa in 1993. African and Afrikaans-language stations had achieved a 26% level of local music,

while pop-oriented English-language stations played a mere 3.17% South African music—probably an all-time low.

The promise of broadcast attention for the artists on one hand, and the imperative for broadcasters to change their mix on the other hand, have already led to a dramatic rearrangement of the music landscape.

The impending quota changes everything, as station managers actively go in search of local music that will stand up to the international sounds in their program mix.

FUTURE CULTURAL INVESTMENTS

The key station in the pop and rock

market, the state-owned Radio Five, protested vehemently against the quota when it was first announced. However, with the appointment of respected broadcasting veteran Anthony Duke as station manager on Dec. 1, Radio Five broke an old South African tradition of "listenership at all costs and local music be damned."

One of the first station managers to give his active support to the quota, Duke says, "I think the quota system is essential. It's absolutely vital that we do it—but as a cultural and financial investment for the future, rather than something that will change the industry today."

Already, says Duke, Radio Five has achieved a 21%-to-24% proportion of South African music. He warns, however, that the IBA is overly idealistic in its intentions. The target quota for community stations is 50% after five years. However, it will be impossible for a station targeted at the Greek community, for instance, to find enough local music within its format to meet the quota.

However, Duke rejects such arguments by mainstream broadcasters. "I get upset when people say there is not enough local music. There is enough, and it is up to the industry to produce it."

yet, but people have to work up to that 20% in the next six months—a band like Urban Creep spent a few weeks on top of the Radio Five charts. It's unprecedented for a band like that.

"They're the hardest-working band in the country; they've been touring non-stop for 18 months and just hitting their head against a ceiling. Now they have a chance."

EXEMPTED FROM QUOTAS

Six stations that are to be sold off between March and June have a predominantly white, middle-class audience and focus on easy-listening music. It is not expected that they will be required to change their character, although they will have to comply with the quota.

The only stations that remain relatively unaffected are nine state-owned single-language stations targeted at ethnic black audiences. Due to strict language policies of past years, they easily achieve their quotas and will have little difficulty reaching 40% even now.

However, a question mark hangs over several of these stations due to unresolved allegations of payola. Several record-company executives admit off the record that they are forced to make bud-

CREEPS ATOP CHARTS

"South African music is not sounding too bad on radio," says Lloyd Ross who, as founder of independent South African music label Shifty, has been one of the worst affected by radio's indifference to local artists. "Thanks to the quota system—which is not really being enforced

getary provision for DJs who expect "compensation" for playing certain artists. The IBA is unlikely to tackle this issue for at least another year while it turns its attention to commercial radio and television licenses and the even more complex question of satellite broadcasting. ■





Vicky Simpson "Zai"
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Laurika Rauch "Hot Gates"
Multi-lingual, multi-cultural, South Africa's premier singer/songwriter. On "Hot Gates", Laurika Rauch combines elements of the many styles of South African music exemplified in the singles "Flying Dutchman" and "Hot Gates".



Jonas Gwangwa "Flowers of the Nation"
Winner of the Novello Award, The Black Emmy Award. Nominated for the Oscars, the Bafta Award and the Golden Globe - all for the soundtrack of Attenborough's "Cry Freedom". "Flowers of the Nation" includes yet more of the unique sensual jazz of which Jonas Gwangwa is a master.



Free at Last "Free at Last"
In 1994, The Slaves (formerly reggae star Lucky Dube's backing band) entered the studio to record their third album and emerged in 1995 as Free at Last. Their debut album "Kneel Down" was followed almost immediately by releases in France and New Caledonia. Includes an exciting new version of Sam Cook's "Another Saturday Night".



Sharon Dee "Local is Lekker"
Sharon Dee burst onto the South African scene in 1989 and was soon working with Rebecca Malope and Pure Magic. She performed with rising star Lebo M of "Lion King" fame at Montreux in 1995. "Local is Lekker" charted on all the major local radio stations. 1995 FNB South African Music Awards nominee in several categories.

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SOUTH AFRICA

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Continued from page 60

million units. This financial year, we're looking at 10.5 million."

Last year, CD1 was awarded an ISO 9002 quality listing, an international standard of quality that is measured by accredited auditors and has only been awarded to a handful of CD plants worldwide.

This year, expansion has included a new dual molding line and six-color printer—which together have increased capacity from 15 million to 22 million—as well as CDT's own mastering plant, which will reduce lead time in pressing of CDs by half.

Most significantly, the cost of production has remained unchanged since 1991, due to increased volumes keeping rising costs at bay.

South Africa has not yet had to deal with CD piracy, but cassette piracy remains what PolyGram MD Harry Voerman calls "the viper in the music industry's nest."

"The future is extremely bright, provided we can contain piracy," he says. "And we are going a long way towards contain-



Superstar-producer Arthur

ing it."

ASAMI has waged a vigorous campaign against piracy, with the active cooperation of the police, but remains hamstrung by the legacy of apartheid.

Says Oldfield, "Large sections of the population don't have the means to spend money on music. Pirates are offering illegal copies at extra-low prices, which means record companies have to compete with that. It is not as open as it

used to be, but in certain areas—such as squatter settlements and migrant workers' hostels—it is just not possible to go in and try and stamp out piracy.

"The piracy situation is particularly damaging to the local music market, far more so than to international music, because a lot of local music is bought by people who don't have high incomes, so there is more attraction to buying pirate cassettes. The more affluent black market would prefer to buy CDs."

Nevertheless, Voerman sees the growing CD market as the secret weapon in PolyGram's marketing arsenal.

"I see tremendous growth ahead, particularly in the local division," he explains, "but we are enjoying especially powerful growth in CD sales. We are extremely positive. As an indication of our expansion, we're moving into a new building, because we've run out of office space and we need to plan for the future."

RETURN OF THE MULTI'S

PolyGram is a perfect example of the benefits that returning multinationals have brought to their former licensees. They were formerly represented by Gallo subsidiary Teal Tru-tone, which has now

Continued on page 68

SALES GROWTH 1994 - 1995



Percentage change in unit sales: 25.8%

SALES GROWTH 1994 - 1995



Percentage change in value of sales: 21.4%

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THE STARS

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DE VICTOR

BLACK BY NATURE

INKUNZI EMDAKA

BOB MAVENA

WILLIAM MTHEINWA

КАГАМО

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PolyGram SOUTH AFRICA

SOUTH AFRICA

THEY CAN SEE CLEARLY NOW

Continued from page 66

been renamed PolyGram, with Gallo now holding a one-third stake.

"Ever since becoming an operating company as opposed to a licensee, we're not second cousins anymore, but brothers and sisters," says Voerman. "They're very keen to see our local division develop, and the key to economic growth for

the local division is to get international hits. On the other hand, South Africa is going to be a new source of repertoire for multinationals."

A battle royal is looming between PolyGram, which claims to be the market leader with 21% of the market in 1995, and EMI, which also claims to be the leader, with around 20% of the market.

SUPERSTAR-PRODUCERS

EMI, through its black-music sub-

idiary CCP and its Afrikaans division Decibel, boasts a stable of the biggest-selling South African acts across several markets. It is also pursuing a production strategy that is fast becoming a model for operating in the township music market. It has signed partnership deals with several black artists who have established themselves both as major artists and as producers of new crops of stars.

These superstar-producers, such as Arthur, who has pioneered a controversial township dance genre called kwaito, and Peta Teanet, the king of disco in the Shangaan ethnic niche, themselves release multi-platinum albums, while their proteges—sometimes up to a dozen separate acts—are all capable of at least going gold.

"We're looking for growth this year in the order of at least 28% to 30%," enthuses EMI MD Irving Schlosberg.

Sony lags behind, with a total market share of about 11%, but as with the other majors, it is hoping that a powerful thrust



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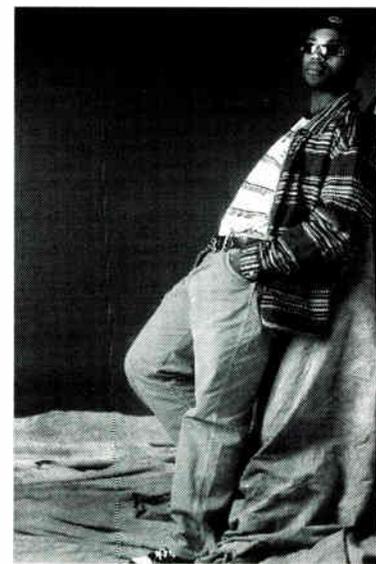
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 * Valentine Music * XL Records * and more....



M'Du's "Y U 4 Me" was a 1995 best-seller.

into the local market will boost its fortunes. It also boasts a superstar-producer, M'Du, whose "Y U 4 Me" was a best-seller last year, and who has brought in a stable of young acts to complement the Sony lineup of the likes of Hugh Masekela and Sibongile Khumalo.

The most serious impact of the return of the multinationals has been on Gallo, which has lost its Sony and PolyGram licenses, hard on the heels of its subsidiary RPM losing the Virgin license to EMI.

However, according to Gallo Group MD Alan Chery, the upheavals have had a very positive spin-off for Gallo. Besides a one-third interest in PolyGram, Gallo has also retained the manufacturing and distribution rights for Sony, PolyGram and BMG Africa, which returned to South Africa in 1992.

The Gallo group's focus, as a result, rests firmly on two areas: manufacturing and distribution—which it dominates—and South African music, in which it used to be all-consuming but now faces huge challenges.

BMG Africa has developed a very powerful local roster very quickly, especially considering that many of its major artists were not signed to major labels before. This, coupled with yet another superstar-producer partnership—Black Moses, one half of the Soul Brothers, whose career sales have passed 6 million units—sees BMG, too, poised to become a household name in South African music.

NEEDED: NEW REVENUE SOURCES

BMG MD Keith Lister warns, however, that one key issue is being overlooked:

Continued on page 70

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Continued from page 68

the economics of quality recording.

"It's a matter of economics—not talent. Talent is prolific and diverse," says Lister. "But we have to fight to earn revenue from sources other than record sales in a domestic market that has been devastated by piracy. If we don't, we'll never get our domestic industry to where it should be."

"We need income from radio play, from public performance and from a



BMG MD Keith Lister

blank-tape levy in order to recoup the cost of making quality recordings. We need government to drop ad-valorem tax on the factory transfer of cost of cassettes. As if we didn't have enough problems already, we're competing against pirates who don't pay artist royalties, recording costs or mechanical copyrights! As things stand, we are giving our industry away on a plate to pirates and radio stations."

Meanwhile, commitment to local music, a priority taken up by all the majors, has always been the mainstay of small, independent outfits. According to Tic Tic Bang marketing manager Mel

Puljic, the company "started out with the view to fill the cracks in the pavement."

Unlike previous attempts at filling the gap, however, Tic Tic Bang sees its role as picking up neglected acts both in South Africa and around the world. Consequently, they have acquired licenses and distribution deals with similar companies in territories across the globe, from 4AD in the U.K. to Cleopatra in the U.S. and Rough Trade in Germany.

Locally, they are reissuing music recorded by other companies in the 1980s and which they regard as significant, as well as looking for new talent both in the clubs and in the recesses of the major labels, such as a jazz release they licensed from Gallo Music Publishers.

STAYING INDEPENDENT

One of South Africa's most respected industry figures, David Gresham, whose David Gresham Records has maintained

Africa."

DEMAND FOR LOCAL TUNESMITHS

Publishers are also gearing up for a rapidly changing market as demand for local songwriters grows. Mallory Lambert, MD of peermusic SA, sees publishers' priority as more than merely signing writers or looking after royalties for international songwriters—traditionally the prime roles of the large publishers here.

"Our major task is proving to both the recording industry and radio stations that our South African artists and composers can definitely fill the local music quota, and that we are not going to be filling it with kids starting out, but with established and very professional acts," says Lambert. "It's a realization that a lot of South Africans have to come to terms with—local is not inferior by any means, whether in music or songwriting. We're slowly getting the message across."

"The record companies also need to

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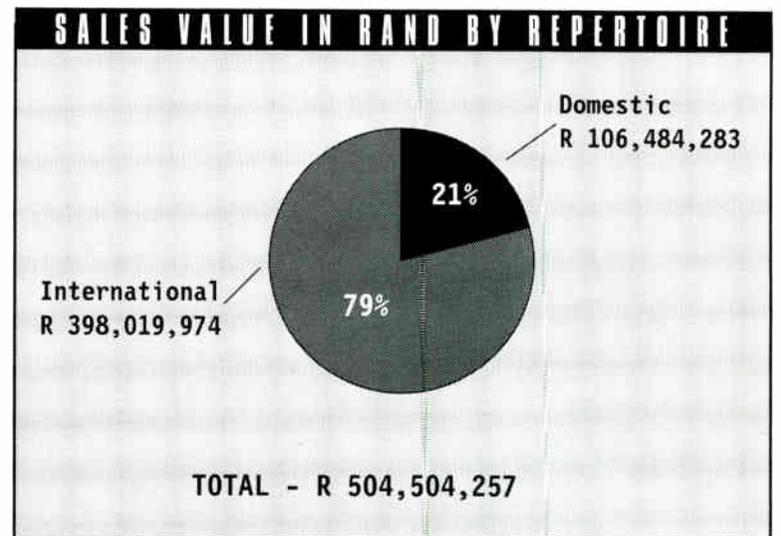
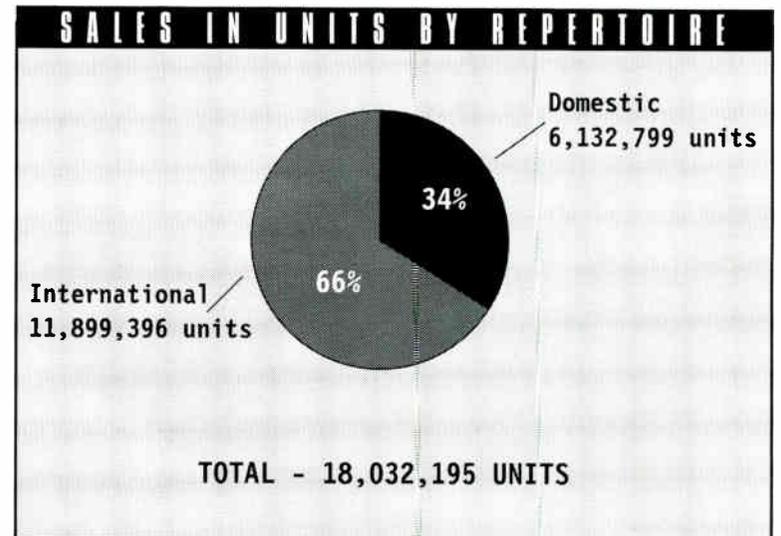
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its independent status for a quarter of a century, also maintains extensive international connections, a factor that will become ever more relevant as the multinationals attempt to dominate the local market.

"The little guys are always looking out for something different, much the way the independents operate worldwide, and they're the ones who discover the new styles and trends," Gresham says. "The most important function of independents is to give other independents the chance to get their product heard and not be lost in the maze of superstars—and from that process, new superstars emerge. When we represented Mega Records from Denmark, they had a new act who we regarded as a good act with potential. That was Ace Of Base, who have since sold 20 million records worldwide. Both their albums went platinum in South

remember that we are not the enemy; there used to be an attitude that if they did not hold full publishing rights, they would not record our artists. We're finding this is changing. They're realizing that it's not necessary to control both publishing and recording, and that we can work closely with them."

Through its LA-based parent and 24 branches worldwide, peermusic is now presenting local songwriters' work internationally, opening yet another new avenue for South African artists.

The recording companies are also recognizing the significance of songwriting. Most majors also have publishing representation in South Africa, through subsidiaries like Tusk Music Publishing, BMG Africa Music Publishing, EMI Music Publishing and Gallo Music Publishers, along with independents like Reamusic Publishers and Gold Record Music.

CCP, EMI's powerhouse in the township market, is eager to take advantage of its international connections to shore up skills at home.



Respected figure: David Gresham

"We're planning to develop international projects not only on the level of artist to artist, but also in terms of developing songwriting and production tal-

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CASSETTES

1994:

Domestic - R 16.72; International - R 23.71; Average - R 20.10

1995:

Domestic - R 15.46; International - R 22.68; Average - R 18.48

CDs

1994:

Domestic - R 26.84; International - R 40.17; Average - R 38.97

1995:

Domestic - R 26.33; International - R 39.30; Average - R 37.73

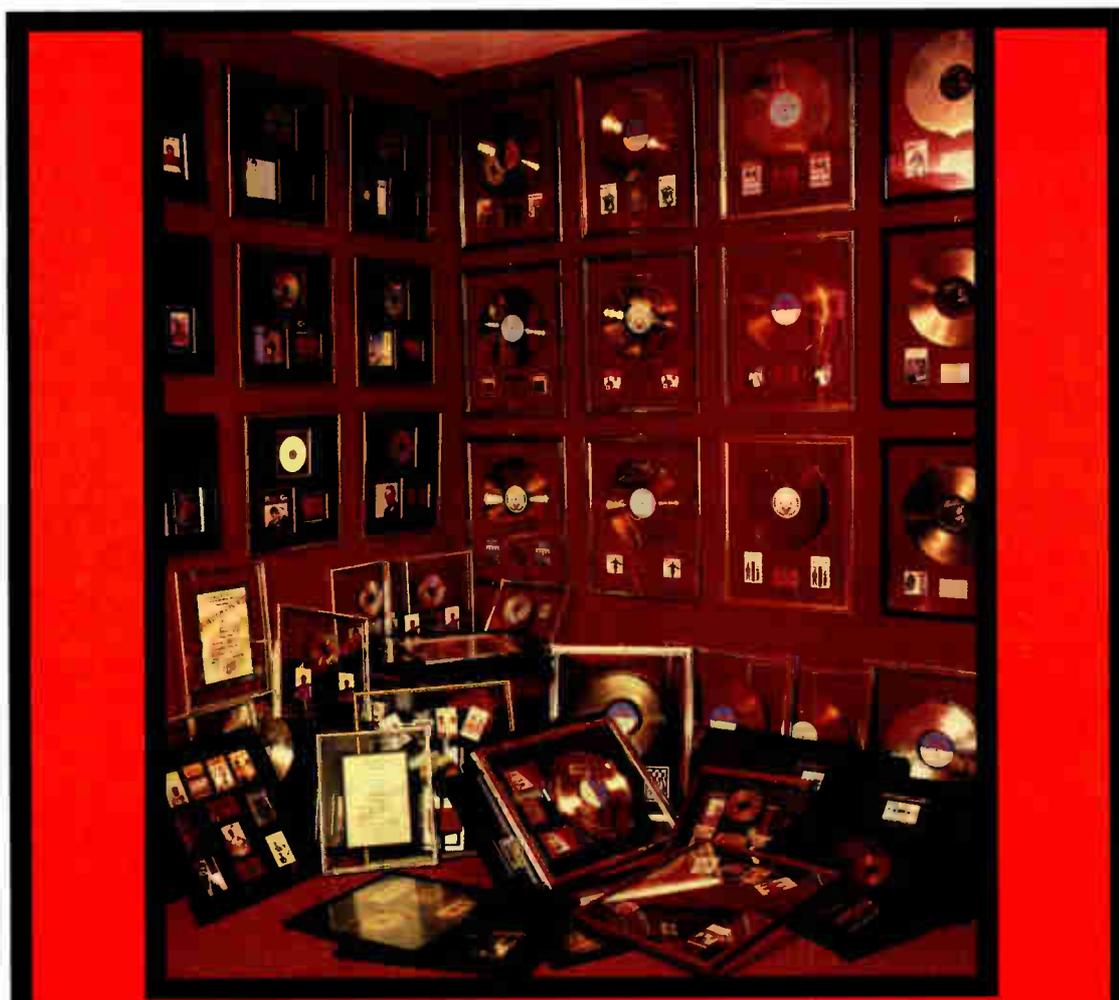
Source: ASAMI

ents," says CCP marketing director Harvey Roberts. "We're looking at workshopping with international producers and songwriters to further develop ideas and expand the creativity which exists here."

Roberts believes that the kind of partnerships EMI and CCP has established with superstar-producers will be one of

the strongest bases of future success. "That is what the new South Africa is all about: partnership, rather than just a big label to which artists are signed," he says.

It is fitting that, in a society that is being held up as a model for racial reconciliation and national unity, the recording industry is becoming a microcosm of the resulting harmony. ■



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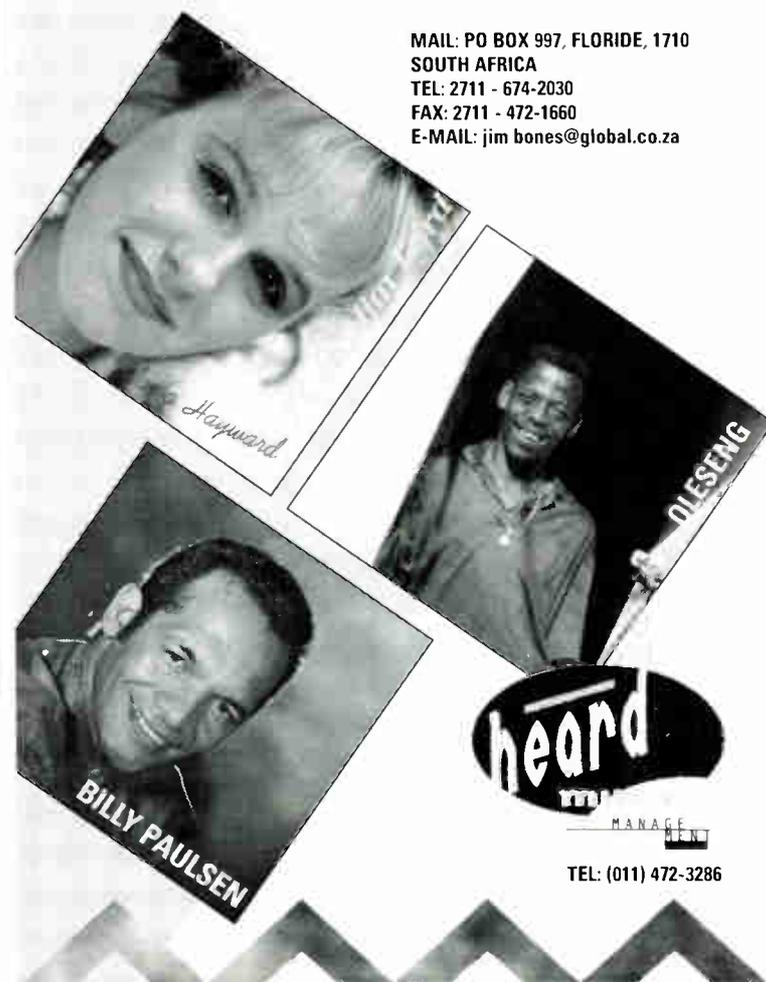
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ARTISTS TO WATCH

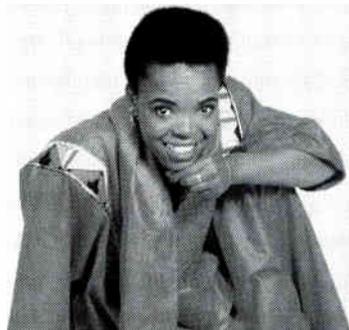
Continued from page 60

million units to date; Leon Schuster, singing comedian; rock act Lithium, who supported Iron Maiden on a recent tour.

REBECCA

"Shwele Baba"
(CCP [EMI])

One-time township songbird wannabee, Rebecca has matured into the leading figure in South African gospel music. "Shwele



Baba" has hit the 200,000-unit mark, bringing her career total close to 750,000 units—largely thanks to skillful blending of township-pop rhythms with soulful gospel songs from various writers and publishers. Every album is bigger than the one before, requiring a heavyweight

management and production team consisting of Clive Hardwick, Peter Tladi and Sizwe Zacko, and a joint-venture arrangement between CCP and Zacko music. **Labelmates to watch:** Brenda Fassie, queen of township disco; Arthur, an overnight township dance sensation; Mzwakhe Mbuli, the people's poet; Peta Teanet, ethnic Shangaan disco giant; Thomas Chauke, king of Shangaan traditional.

LADYSMITH BLACK MAMBAZO
"Liph'Iqinisa"
(Gallo Music Productions)

No less than 35 albums to its



name, a Grammy Award and two further nominations have marked the career of Ladysmith Black Mambazo. LBM's mastery of *isichatamiya* music, the Zulu equivalent of a capella harmonizing, has earned it 5 million sales in South Africa and another 2 million worldwide. Its music is ubiquitous through its use in numerous international TV commercials and films. The group is currently licensed to Shanachie Records in the U.S. **Publisher:** Gallo Music **Publishers:** Windswept Pacific Music in the U.S.

Management: Marc Silag, Right

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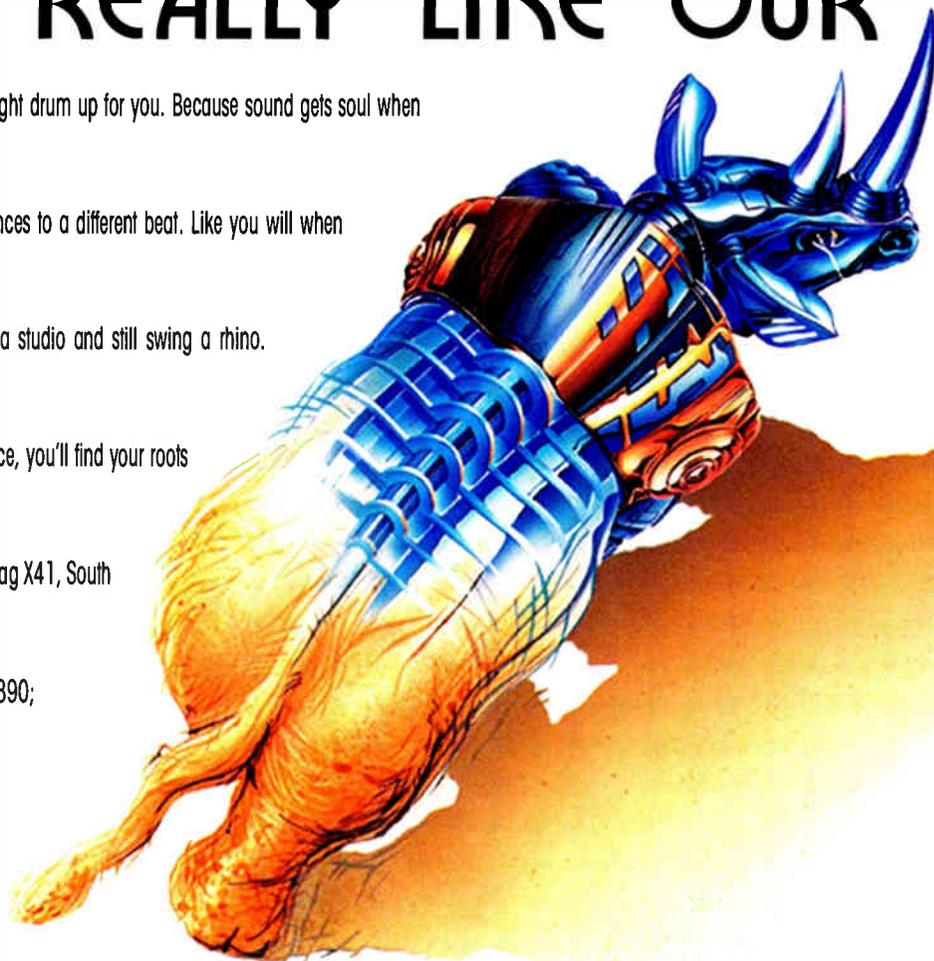
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96/275 SARAH HAINES ADVERTISING

Side Management in New York. Labelmates to watch: township reggae emperor Lucky Dube, working with Motown; reggae rivals O'Yaba, penetrating international markets; Mahalathini and Mahotella Queens, touring the world non-stop after 30 years.

BAYETE
"Umkhaya-Lo"
(PolyGram)

Bayete is South Africa's hottest world-music prospect. Leader Jabu Khanyile was about to quit playing when his music was personally selected by Chris Blackwell during an artist-shopping trip in early 1995. His debut album, "Malewe," went gold here, and the new album—



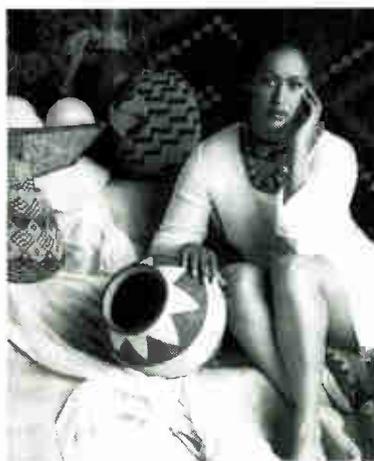
released worldwide by Island this year—is expected to do even better. He joined Island's Africa Fete world-music tour, which includes Baba Mal and Salif Keita.

Publisher: Tala Music (PolyGram) and Tapkho (Gallo)
Management: Chris Gelakhis (G Management)

Labelmates to watch: Chicco, producer with the midas touch; Joe Nina, big in township dance market and U.K. TV documentaries; Arapaho, grungy pop, toured with Bon Jovi; all-girl band Pressure Cookies.

VICKY SAMPSON
"Zai"
(Tusk)

Vicky Sampson debuted quietly with soul/pop of "Shine" three years ago, but tracks from the album were included in dance



compilations around the world. Her second album, "Zai" (her middle name), was released in November and racked up 10,000 sales in three weeks—a huge number in South Africa's small pop market. Worldwide interest will see several licensing deals in

1996.
Publisher: Tusk Music Publishing
Management: Tusk
Labelmates to watch: Squeal, rock group with attitude; Afrikaans rocker Johannes Kerkorrel; Laurika Rauch, wowing the critics with multilingual sixth album; Mango Groove's white-pop-meets-township rhythm propelling them beyond the 500,000-unit mark.

AMAMPONDO
"An Image Of Africa"
(Mountain Records)

Probably the only truly traditional ethnic act recording in



South Africa, Amampondo plays unplugged marimba and drum music that has made it a hit on the international festival circuit. A new album in production will highlight more indigenous elements of the members' Xhosa roots, such as mouth harps and bows. Their music has been featured in numerous soundtracks and as TV themes.

Publisher: Songwrights
Publishers:
Management: Band leader Dizu Plaatjies.

Labelmates to watch: Robin Auld, self-confessed beach bum and exponent of African Zen pop; musical stylist Zayn Adam, soon unleashing his soul recordings on Europe.

URBAN CREEP
"Sea Level"
(Shifty/Tic Tac Bang)

Front-runners of post-democracy wave of South African rock, Urban Creep is distinguished not



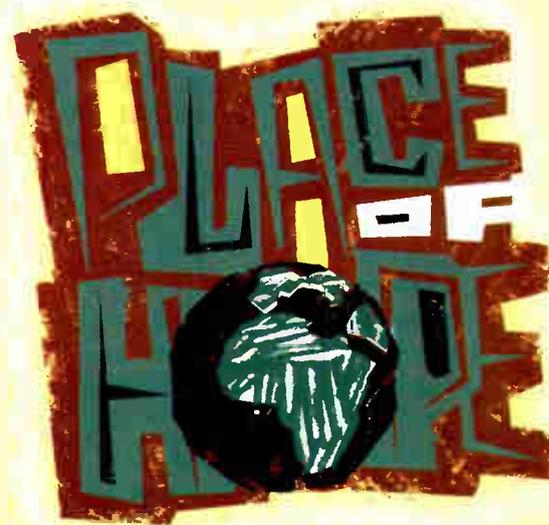
only by a skinhead named Brendan Jury playing a viola, but also by incorporating South African roots like the "ghoema" music of the Western Cape and maskanda from Zululand. Critics rave about the songwriting skills.

Publisher: Shifty Music (ZA)
Management: Belgian music-industry expatriate Yanneke Strijdonke

Labelmates to watch: Matthew van der Want and his grunge-folk-rock; the sweet pop melodies of The Sun Shines; the avant-garde rhythmic poetry of Lesego and

Continued on page 74

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AMAZING GRACE

Executive Producers: Gail Hamilton for Choice Productions & Malcolm du Plessis for Maranatha Music

Producer: Sibusiso Victor Masondo

Co-Producers: George Duke, Tony Shepperd, Gail Hamilton

Gerald Albright appears courtesy of Atlantic Jazz. Dianne Reeves appears courtesy of Capital Records.

Claude McKnight, David Thomas, Alvin Chea, Mark Kibble & Joel Kibble appear courtesy of Reprise Records.

George Duke, Bela Fleck, Future Man & Victor Wooten appear courtesy of Warner Bros. Records.

Phil Perry appears courtesy of GRP Records. Chanté Moore appears courtesy of Silas Records.

Tesepo Tshola appears courtesy of EMI South Africa. Nana Mntshane & Ladysmith Black Mambazo appear courtesy of Gallo South Africa.

Wendy Mseleku & Sibongile Khumalo appear courtesy of Sony South Africa.

U.S. RELEASE DATE: MAY 14, 1996



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Distributed in South Africa by TUSK

SOUTH AFRICA

ARTISTS TO WATCH

Continued from page 73

the Kalahari Surfers.

SIBONGILE KHUMALO

Debut album still untitled
(Sony Music Entertainment SA)

Sibongile Khumalo was the name every record company wanted on its roster as she wowed audiences from Soweto to Europe with her classical and African-pop repertoire and a mezzo-soprano



voice. Sony finally earned her signature and is unleashing her on the world with a pop album speckled with traditional African influences. The cream of South Africa's songwriters have been recruited to provide the songs, while Sony is providing management. Huge expectation has already built up locally in black and white markets. **Labelmates to watch: international jazz legend Hugh Masekela; dance act M'Du making township waves; pop singers**

Wendy Mseleku and Jennifer Jones with debut albums.

CUMBA ZOO

"The Child" (CD single)
(David Gresham Records)

Their debut single was South

WHITE SA'S NATIONAL INFERIORITY COMPLEX

Continued from page 64

A dramatic example of this gulf in attitudes came even as P] Powers was coming down from the climactic events of the

World Cup. The subject was one of South Africa's most popular singers, Brenda Fassie, whose township disco music has sold more than a million records, but whose controversial lifestyle had resulted in a love-hate relationship with the media.

She was found in a cheap inner-city hotel room suffering from a drug overdose, lying next to her lesbian lover, who had died from an overdose during the night. Fassie was rushed to the hospital and soon recovered. The response of the media and of public figures was exem-



play: the headlines spoke words of sympathy rather than rebuke; the premier of the Guateng province, Tokyo Sexwale, offered Fassie a place to stay while she recuperated.

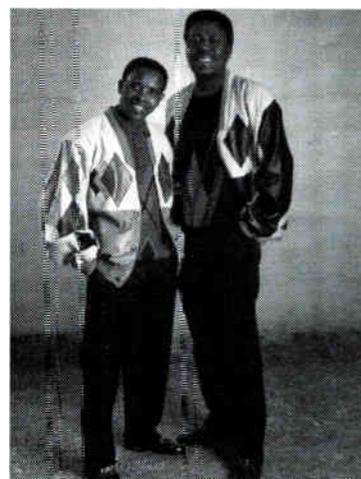
Africa's top-selling CD single and No. 1 track on key pop station Radio Five's playlist in October 1995. Its potential has prompted David Gresham to concentrate all local recording efforts on this one act. Their debut album is expected to cost around 750,000 rand (\$205,000) to produce, which is unprecedented for a local recording by a white pop act. Their African dance music is being directed at the international market, however, and a worldwide deal with a major label is in the works. **Publisher: Little Monster Music Management; Mark Friedman**

SOUL BROTHERS

"Indaba"
(Soul Brothers Music/Tusk)

Soul Brothers have become not only a household name in South Africa, but also a powerful record company in their own

Numerous highly talented artists and groups aiming their wares at the white pop market eventually went back to their day jobs, partly because they could not sell enough records, and partly because they could not sell their music outside the country. But at its core, the problem was that the media—and especially the white broadcast media—was simply not interested in pop music made in South Africa.



right. She recovered quickly and, almost as quickly, recorded a new album—which was seen by some as taking advantage of the public sympathy. Nevertheless, while critics lambasted the new music, she herself was hardly written off as a has-been. She had long been embraced by her public, they refused to let her go when she was down, and the black media bolstered this attitude with a stirring display of support.

It is an attitude almost entirely alien to white media and the white public, which only grudgingly acknowledge artists on their way up and delight in kicking them when they're down.

It is only now, as fresh, new bands start working the clubs and small towns around the country, that a new pride is emerging among younger audiences. And they have a more positive future ahead of them too: the world is open to them, just as it was firmly shut to the previous generation of artists. That may mean that a national inferiority complex need no longer spell the end to musical ambitions. And that, in turn, may finally bring home the absurdity of South Africans' lack of faith in themselves. ■

right. Their current album reached 75,000 sales within two months of release and is still moving rapidly, fitting into the same mold as the previous 25 albums. The mbaqanga duo of David Masondo and Moses Ngwenya, prime exponents of South Africa's most popular township rhythm, have sold more than 5 million records since joining forces in 1972. Ngwenya, under the name Black Moses, is also developing new talent with BMG. **Publisher: Soul Brothers Publishers Management; Dumisane Zonde** ■

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Bulgaria Pledges Piracy Cleanup *Illegal Exports Now '10 Million A Year'*

■ BY JEFF CLARK-MEADS

LONDON—The international record industry is putting new pressure on the Bulgarian government to stem the export of pirate CDs from the country, estimated to be substantially more than 10 million units a year.

A high-powered delegation of European record industry executives has visited the country and has been assured that effective anti-piracy action will be taken within six months. However, Western representatives working in Bulgaria say that, despite having passed commendable copyright laws, authorities there are doing nothing to enforce them.

The delegation, under the auspices of international labels body IFPI and the Bulgarian Assn. of Music Producers, included senior executives from all the major labels. They met with government officials and the press and appeared on a mid-evening TV show March 15 to explain to a mass audience the need for copyright protection.

One member of the delegation, Sony Music Entertainment Europe president Paul Russell, says he is comfortable with the assurances given him by government officials. He acknowledges, though, that there is significant ground to be covered. "The Bulgarians have a very good copyright law. But, unfortunately, at the moment they're not really enforcing it, and the sanctions leave a lot to be desired. There is concern among the authorities that they don't want to just shut down these plants as they believe they'll put an awful lot of people out of work.

"However, they say to us that if we

come back in six months, we'll see a noticeable change."

Russell adds that he believes the situation is "generally moving in the right direction," a view shared by another delegation member, EMI Music Europe president Rupert Perry.

Perry says, "I think things are going to improve; there are lots of things the authorities want to do." He notes, though, that in emerging capitalist and newly democratic markets, such as Bulgaria, there are often many urgent issues distracting the

government from protecting intellectual property.

Perry says that he will be monitoring the situation in the country during the six-month period, and that while he, too, is comfortable with the government's assurances, he adds, "actions speak louder than words."

Russell sees two distinct problems in Bulgaria: the pirate product produced for home consumption and that produced for export.

Bianka Kortlan, IFPI's regional director for central and eastern

(Continued on page 80)



'Gold' Goes Platinum. Sting receives a platinum disc from Polydor Netherlands managing director Niel van Hoff for Dutch sales of 100,000 units for his "Fields Of Gold" album. The presentation was backstage at the Paradiso in Amsterdam after the singer's show there.

Japan's Sales Awards Go To trf, B'z

■ BY STEVE McCLURE

TOKYO—Dance/pop group trf showed it has staying power by once again winning the domestic artist of the year award at this year's Japan Gold Disk Awards ceremony.

The five-member Avex Trax act sold a staggering 5.23 million albums and 3.78 million singles in the period from Jan. 21, 1995, to Jan. 20, 1996. Last year, trf won top domestic act honors for selling 3.89 million albums and 3.56 million singles.

Since the group's debut in 1993—when it won the best new domestic artist prize—it has sold a total of 21.9 million singles and albums.

The Gold Disk Awards are sponsored by the Recording Industry Assn. of Japan and are based on sales. The RIAJ's data for 1995 show a continuing trend in the Japanese market toward blockbuster hits, as 23 singles sold a million or more copies, compared with 1994's 18, and 24 albums surpassed the 1 million mark, compared with 14 in 1994.

The grand prize for best-selling domestic album went to BMG Victor group B'z for "Loose," which sold

2.89 million units.

The prize for best new domestic artist went to My Little Lover, a group signed to independent label Vap. The band sold 2.76 million singles and 2.71 million albums in 1994.

In the overseas category, Mariah Carey (Sony) may have been shut out of the Grammys, but in Japan she was again the RIAJ's artist of the year. Her Japanese sales for 1995 totaled 197,599 singles and 1.6 million albums.

Not surprisingly, Carey also copped top honors in the foreign album of the year category for "Daydream," which sold 1.65 million

units in Japan last year. The top-selling foreign single was Celine Dion's "To Love You More," which sold 1.1 million copies. That Epic/Sony single, a unique collaboration between Dion, fellow Canadian David Foster, and Japanese rock/classical fusion trio Kryzler & Kompany, has so far been released only in Japan.

The surprise winner in the best new foreign artist category was Berlin-based American artist Scatman (BMG Victor), whose sales in Japan in 1995 were 295,416 singles and 1.1 million albums.

German Music On The Rise

HAMBURG—Music from Germany is having an increasing global impact.

German publishers recorded a 3% increase in total revenues in 1995, according to music publishers association DMV, with much of the rise coming from foreign markets.

According to DMV managing director Hans-Henning Wittgen, the organization's 480 members pro-

duced revenues of \$410 million.

Wittgen says, "German music publishers have been particularly popular in the international music market with dance and techno. The international chart successes of German productions continued last year as well."

WOLFGANG SPAHR

French Industry Lobbies For Stricter Price Regulation

■ BY EMMANUEL LEGRAND

PARIS—The French record industry is lobbying the government and parliament here to out-

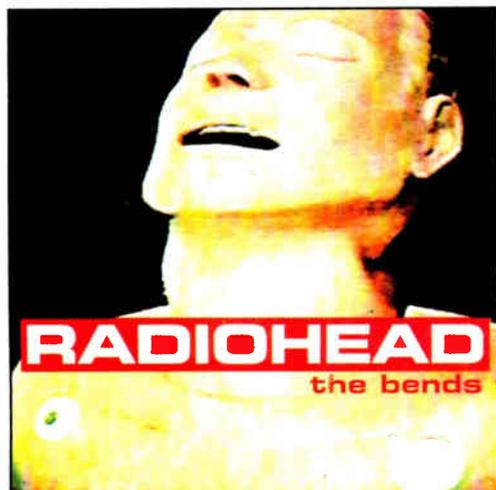


law records sold at loss-leading prices.

The move by industry body SNEP coincides with government plans to better regulate the hypermarket sector, which is often accused of unnatural competition through its practice of selling records and other goods at less than wholesale prices.

The government's proposed regulation of the hypermarkets covers only fresh food, but SNEP GM Herve Rony says, "It is a

(Continued on page 80)



RADIOHEAD

"Since March, no record has measured up to the heart stopping truth and beauty of RADIOHEAD's The Bends. Twelve tracks, 48 minutes, and you're a boggly-eyed loon, clutching people's lapels and screaming "Did you hear that?" The album by which, in years to come, 1995 will be known..." (The Times)

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BMG Fortifies Asia Division By Acquiring Indie Labels

This story was prepared by Geoff Burpee in Hong Kong and Steve McClure in Tokyo.

BMG Entertainment International has strengthened its competitive stance on local repertoire in Asia. The multinational's Asia-Pacific division is acquiring control of prominent independent labels in Japan, Hong Kong, and Taiwan.

In Hong Kong, the firm's majority stake in Music Impact Entertainment brings Cantonese crooner Andy Lau—one of Cantopop's four "heavenly kings," and the second-biggest seller of the four, after PolyGram artist Jacky Cheung—under the BMG aegis.



GASSNER

BMG Entertainment International president/CEO Rudi Gassner says that the deals mean that Asia, including Japan, will soon be contributing about one-third of BMG's music revenues worldwide. This puts the region on a par with the multinational's home European market.

"[Asia] is now a very significant part of what we are doing," Gassner says. "And this market still has the growth potential of 20% each year."

Michael Smellie, senior VP of BMG Entertainment International's Asia Pacific division, says of the three acquisitions, "We've tried to pick the cream."

Andy Lau's presence alone significantly increases BMG's Mandarin and Cantonese repertoire, an area that has been developing slowly since the major entered the market in 1989. To date, its domestic repertoire situation has been stronger in such markets as the Philippines and Malaysia.

Specifically, BMG is betting that singer/actor Lau, who learned Mandarin and then Japanese in order to broaden his appeal by recording in

those languages, will almost single-handedly help BMG to a near 20% share of the trendsetting Hong Kong market, and, in the process, anchor its Chinese repertoire throughout the region.

BMG also takes a majority stake in Taiwanese instrumental and pop independent Elite Music, which fields a roster of Hong Kong, European, and mainland Chinese artists. The reconfigured label will focus on acts to be distributed regionally. Elite has 25 artists on its roster, including Hong Kong actresses Guan Tze Lin and Lio Jah Ling.

The Hong Kong and Taiwan deals are believed to be as expensive as they are aggressive. BMG estimates put Music Impact's annual sales figures at \$30 million and Elite's annual revenues at \$15 million.

Meanwhile, in Japan, BMG Victor has bought financially troubled independent record company Fun House at a price that financial newspaper Nihon Keizai Shimbun estimates at 4 billion-6 billion yen (\$37 million-\$56 million). BMG Victor president Osamu Sato will say only that the Fun House price was several billion yen.

"Basically, we bought Fun House because of its experience in finding and developing new domestic artists," says Sato. Domestic repertoire accounts for about 60% of BMG Victor's sales and nearly all of Fun House revenues.

Fun House will operate as an affiliate of BMG Victor, which will hold 100% of its stock. Kazunaga Nitta, who founded Fun House after achieving success as a musician in the band Spectrum, will continue as its president, while Sato will serve as chairman.

Nitta will also be president of a new company, Fun House Land, which will manage property formerly owned by the record company, such as its corporate headquarters in Tokyo's Ebisu district and a recording studio in the

northern Japanese city of Sapporo. Those real-estate investments, made at the height of the speculative bubble economy of the late '80s and early '90s, and the related debt burden, plus Fun House's lackluster sales performance in recent years, have created severe financial difficulties for the label.

The deal includes Fun House's music-publishing operation, which will continue to exist as a separate entity.

In fiscal 1991 ending March 1992, Fun House posted more than 17 billion yen (\$158 million) in sales, as acts such as Kazumasa Oda and Takako Okamura sold well. However, by fiscal 1994 ending March 1995, revenues had fallen to less than 10 billion yen (\$93.5 million).

BMG Victor's purchase of Fun House may thus seem ill-advised, but industry insiders suggest that the move makes sense. Fun House has a strong vintage domestic catalog, according to one industry source, and, in terms of the coming multimedia era, the rights to that catalog are seen as an asset.

Another reason for the purchase, say sources, is that BMG Victor, which has a 5.2% share of the Japanese market, wants to make more effective use of the sales unit formed two years ago after it ended its sales contract with Victor Musical Industries.

Sato says that about 50 of Fun House's 140 employees were laid off as a result of the purchase but claims that the move was amicable, as the laid-off personnel have joined together to start their own engineering/production company.

BMG Victor's net sales for the year ending June 1995 were 30 billion yen (\$280.4 million), with Fun House's revenues set to help boost the company revenues for the year ending June 1996 to a projected 46.5 billion yen (\$434.6 million). BMG holds 90% of BMG Victor's stock; the rest is owned by Victor

Co. of Japan (JVC).

In tandem, the three deals are seen as part of BMG's aggressive efforts to strengthen commitment to local Chinese and Japanese repertoire and the larger Asian market and as a sign that confidence in the burgeoning Asian music market is very much alive.

In Hong Kong, Taiwan, and other Chinese markets, BMG's outlay ups the ante in the hunt for the next Lau or Cheung, multimedia superstars in a market still driven by idol status, whose alternating releases of Mandarin and Cantonese albums sell millions.

In Japan, the purchase of Fun House is seen as part of the growing trend toward consolidation in a mature market in which domestic-repertoire-oriented independents, such as Fun House, are finding it increasingly difficult to go it alone.

Gassner acknowledges that another asset from the Music Impact deal is the label's co-founder, Landow Lee. "In any partnership, we look at the entrepreneur, as well as the company," says Gassner. "We look for people with whom we share ideas in common."

Like Lau, Lee remains a shareholder in the new company. He also joins BMG as VP of pan-China operations, where his duties will include exploitation of all Chinese repertoire. Lee's 16 years of experience in the Chinese music business bring a wealth of Chinese contacts to BMG International, which plans to open a regional office in Beijing this spring.

The label is hoping that the veteran can work the same magic that brought Lau to Music Impact from Warner last year, developing and attracting high-caliber Chinese pop talent to the company's future roster.



Set Marks Nino Bravo's 50th Birthday Album By Late Spanish Singer Is Label's Top Seller

BY HOWELL LLEWELLYN

MADRID—Spanish ballad singer Nino Bravo died 23 years ago at the age of 27 in a highway accident at the height of his short career. Last month a double CD marking what would have been his 50th birthday became the best-selling album in the 35-year history of PolyGram Spain.

"50 Aniversario" had been in the top 10 of the album chart for 21 weeks when it edged toward the 600,000-unit sales mark, says PolyGram president/CEO Paco Bestard, who arrived at his post in October just as the album was released.

"I could not have had a better start here, although the idea for the anniversary special came mainly from Polydor director Adrian Vogel and PolyGram's international projects director Simone Bose," says Bestard.

In just three years, Bravo recorded some 50 songs on five albums. Many reached No. 1 in the early '70s heyday of Spanish light orchestral and vocal music. Also, the vocalist is credited by many as having changed

the way in which Spanish pop was sung.

"He created a new Mediterranean style of interpretation, less histrionic and more lyrical," says Vogel. "He invented a new pop aesthetic in Spain and had hit singles in many Latin American countries."

PolyGram

"50 Aniversario" is also the first Spanish album to mix old and new in the style Natalie Cole did with her father, Nat "King" Cole, on her album "Unforgettable." Los Angeles-based producer/arranger Juan Carlos Calderon had the difficult task of recording six duets among the double CD's 30 songs between Bravo and Spanish singers Lolita Flores, Sergio Dalma, Paloma San Basilio, Javier Andrau of pop/rock group La Frontera, Francisco, and vocal quartet El Consorcio.

"It was difficult because the original tracks were in a bad state, there were no separate vocal tracks except

on four songs, and for the rest I had to superimpose new orchestral arrangements and eliminate the original orchestral and vocal recordings so that the new digital recordings could be squeezed in," says Calderon. "But it all worked out fine in the end, and the sales have stunned everybody."

"50 Aniversario" has also received a gold disc in Venezuela (for sales of 35,000 units) and has reached the Argentine charts, and "Te Quiero, Te Quiero," the duet with San Basilio, has been receiving Latin radio play in the U.S. PolyGram is planning a spring campaign in other Latin American territories where Bravo sold well, such as Uruguay, Colombia, Chile, and Mexico.

Bravo appeared twice at Brazil's Rio de Janeiro Song Festival in 1970 and 1972, but after a jury "irregularity" at the latter event robbed him of the top prize with "Mi Tierra" (not the Gloria Estefan song), he vowed never to participate in another festival.

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HITS OF THE



WORLD

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JAPAN		(Dempa Publications Inc.)	
THIS WEEK	LAST WEEK	SINGLES	
1	1	DON'T WANNA CRY NAMIE AMURO AVEV TRAX	
2	2	I'M PROUD TOMOMI KAHARA PIONEER LDC	
3	NEW	LOVE & PEACE FOREVER TRF AVEV TRAX	
4	3	MIENAI CHIKARA B'Z ROOMS	
5	4	SOBAKASU JUDY & MARY EPIC	
6	6	MIDNIGHT SHUFFLE MASAHIKO KONDOH SONY	
7	7	NAMONAKI UTA MR. CHILDREN TOY'S FACTORY	
8	5	DAN DAN KOKORO HIKARETEKU FIELD OF VIEW ZAIN	
9	NEW	BABY BABY BABY DOS PIONEER LDC	
10	8	SORAMO TOBERUHAZU SPITZ POLYDOR	
ALBUMS			
1	NEW	MIYUKI NAKAJIMA DAIGINJYOU PONY CANYON	
2	2	WANDS SINGLES COLLECTION B-GRAM	
3	1	CARPENTERS I NEED TO BE IN LOVE—THE BEST OF THE CARPENTERS POLYDOR	
4	NEW	BEATLES ANTHOLOGY 2 TOSHIBA EMI	
5	NEW	KOME KOME CLUB H2O SONY	
6	NEW	ALFEE LOVE PONY CANYON	
7	5	ULFULS BANZAI TOSHIBA EMI	
8	NEW	X B.O.X.—BEST OF X KOON SONY	
9	9	CELINE DION FALLING INTO YOU EPIC SONY	
10	8	MAYO OKAMOTO PURENESS TOKUMA JAPAN	

CANADA		(The Record)	
THIS WEEK	LAST WEEK	SINGLES	
1	1	STAYIN' ALIVE N-TRANCE QUALITY	
2	2	DANGER BLAZHAY BLAZHAY POLYDOR	
3	3	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON ARISTA	
4	4	BEAUTIFUL LIFE ACE OF BASE ARISTA	
5	5	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA	
6	6	FANTASY MARIAH CAREY COLUMBIA	
7	8	JESUS TO A CHILD GEORGE MICHAEL DREAMWORKS	
8	9	1979 SMASHING PUMPKINS VIRGIN	
9	7	SET U FREE PLANET SOUL QUALITY	
10	10	MISSING EVERYTHING BUT THE GIRL WEA	
11	13	EVERYBODY BE SOMEBODY RUFFNECK QUALITY	
12	14	MERKINBALL PEARL JAM EPIC	
13	11	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
14	12	TELL ME GROOVE THEORY EPIC	
15	15	IRONIC ALANIS MORISSETTE MAVERICK	
16	17	ALWAYS BE MY BABY MARIAH CAREY COLUMBIA	
17	18	SPACEMAN BABYLON ZOO EMI	
18	19	REAL LOVE BEATLES APPLE	
19	20	DO WHAT'S GOOD FOR ME 2 UNLIMITED POPULAR	
20	16	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
ALBUMS			
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	
2	NEW	CELINE DION FALLING INTO YOU COLUMBIA	
3	2	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC	
4	3	VARIOUS ARTISTS OH WHAT A FEELING MCA	
5	4	VARIOUS ARTISTS 1996 GRAMMY NOMINEES COLUMBIA	
6	9	ASHLEY MACISAAC HIT™ HOW ARE YOU A&M	
7	8	SHANIA TWAIN THE WOMAN IN ME MERCURY	
8	5	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA	
9	6	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	
10	NEW	STING MERCURY FALLING A&M	
11	7	JOAN OSBORNE RELISH MERCURY	
12	11	BUSH SIXTEEN STONE INTERSCOPE	
13	10	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC	
14	12	MARIAH CAREY DAYDREAM COLUMBIA	
15	NEW	KISS MTV UNPLUGGED MERCURY	
16	18	COWBOY JUNKIES LAY IT DOWN GEFEN	
17	NEW	FUGEES THE SCORE COLUMBIA	
18	17	SEAL II ZIT	
19	REN	ACE OF BASE THE BRIDGE ARISTA	
20	REN	MELISSA ETHERIDGE YOUR LITTLE SECRET ISLAND	

GERMANY		(Media Control)	
THIS WEEK	LAST WEEK	SINGLES	
1	1	CHILDREN ROBERT MILES MOM	
2	2	LEMON TREE FOOL'S GARDEN INTERCORD	
3	10	HIER KOMMT DIE MAUS STEFAN RAAB ARIOLA	
4	5	LOVE MESSAGE LOVE MESSAGE POLYGRAM	
5	9	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE	
6	4	ICH FIND DICH SCHEISSE TIC TAC TOE RCA	
7	3	SPACEMAN BABYLON ZOO EMI	
8	6	KNOCKIN' DOUBLE VISION ZYX	
9	13	CRYING IN THE RAIN CULTURE BEAT SONY	
10	7	HOW DEEP IS YOUR LOVE TAKE THAT RCA	
11	11	STAND BY YOUR MAN HEIKE MAKATSCH METRONOME	
12	8	HERZ AN HERZ BLUMCHEN EDEL	
13	12	ANYTHING 3T EPIC	
14	NEW	LET ME BE YOUR VALENTINE SCOOTER EDEL	
15	NEW	DRILL INSTRUCTOR CAPTAIN JACK EMI	
16	15	MAGIC CARPET RIDE MIGHTY DUB KATS WEA	
17	20	MUTTER, DER MANN MIT DEM KOKS TMA ARIOLA	
18	18	HANDS IN THE AIR MUSIC INSTRUCTOR EMI	
19	14	MISSING EVERYTHING BUT THE GIRL WEA	
20	NEW	LET'S GET READY TO RUMBLE K.O.'S FEATURING MICHAEL BUFF MERCURY	
ALBUMS			
1	1	PETER MAFFAY MAFFAY 96 ARIOLA	
2	2	FOOL'S GARDEN DISH OF THE DAY INTERCORD	
3	3	STING MERCURY FALLING POLYGRAM	
4	NEW	BEATLES ANTHOLOGY 2 EMI	
5	4	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST	
6	NEW	MIKE & THE MECHANICS HITS VIRGIN	
7	17	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS 3 POLYGRAM	
8	6	SCHURZENJAGER TRAUMA SIND STARKER ARIOLA	
9	5	RODELHEIM HARTREIM PROJEKT ZURUCK NACH RODELHEIM MCA	
10	8	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY	
11	7	PUR ABENTEUERLAND INTERCORD	
12	12	QUEEN MADE IN HEAVEN EMI	
13	10	ENYA THE MEMORY OF TREES WEA	
14	14	SCHLUMPF MEGAPARTY VOL.2 EMI	
15	18	JOAN OSBORNE RELISH MERCURY	
16	13	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	
17	16	2PAC ALL EYEZ ON ME MERCURY	
18	NEW	CELINE DION FALLING INTO YOU SONY	
19	11	BAD RELIGION THE GRAY RACE SONY	
20	9	SEPULTURA ROOTS INTERCORD	

FRANCE		(SNEP/IFCP/Tite-Live)	
THIS WEEK	LAST WEEK	SINGLES	
1	5	CHILDREN ROBERT MILES SONY	
2	1	SOIREE DISCO BORIS VERSAILLES	
3	2	SPACEMAN BABYLON ZOO EMI	
4	4	CARUSO FLORENT PAGNY MERCURY	
5	3	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
6	6	DIEU M'A DONNE LA FOI OPHELIE WINTER EASTWEST	
7	NEW	BABY COME BACK WORLDS APART EMI	
8	7	I GOT 5 ON IT LUNIZ VIRGIN	
9	9	BALANCE TOI RECIPROK SONY	
10	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	
11	15	ONE OF US JOAN OSBORNE MERCURY	
12	16	VOYAGE EN ITALIE LILICUB REMARK	
13	8	MISSING EVERYTHING BUT THE GIRL WEA	
14	13	LE BRIO BIG SOUL SONY	
15	10	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA	
16	NEW	MEGAMIX E-TYPE POLYDOR	
17	14	JESUS TO A CHILD GEORGE MICHAEL VIRGIN	
18	NEW	YOU DON'T FOOL ME QUEEN EMI	
19	NEW	ANYTHING 3T MJJ/EPIC	
20	NEW	I DON'T WANNA BE A STAR CORONA AIRPLAY	
ALBUMS			
1	1	CELINE DION FALLING INTO YOU COLUMBIA	
2	2	BEATLES ANTHOLOGY 2 EMI	
3	8	CELINE DION D'EUX COLUMBIA	
4	3	STING MERCURY FALLING POLYDOR	
5	NEW	MARK KNOPFLER GOLDEN HEART MERCURY	
6	7	BORIS 18 EVES, 18 VISIONS VERSAILLES	
7	10	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	
8	5	BIG SOUL BIG SOUL SONY	
9	6	MYLENE FARMER ANAMORPHOSEE POLYDOR	
10	NEW	E-TYPE MADE IN SWEDEN POLYDOR	
11	4	ACE OF BASE THE BRIDGE BARCLAY	
12	NEW	PIERRE PERRET CHANSONS EROTICOQUINES UNE MUSIQUE	
13	13	QUEEN MADE IN HEAVEN EMI	
14	NEW	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS 3 DECCA	
15	9	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY	
16	17	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA	
17	14	JANE BIRKIN VERSIONS JANE MERCURY	
18	12	MARIAH CAREY DAYDREAM COLUMBIA	
19	15	2PAC ALL EYEZ ON ME ISLAND	
20	11	CRANBERRIES NO NEED TO ARGUE ISLAND	

NETHERLANDS		(Stichting Mega Top 50)	
THIS WEEK	LAST WEEK	SINGLES	
1	1	PER SPOOR GUUS MEEUWIS & VAGANT XPLO/CNR	
2	3	CAPTAIN JACK CAPTAIN JACK EMI	
3	4	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE	
4	8	ANYTHING 3T EPIC	
5	2	15 MILJOEN MENSEN FLUITSMA & VAN TIJN DINO	
6	6	CHILDREN ROBERT MILES BMG	
7	7	HOW DEEP IS YOUR LOVE TAKE THAT BMG	
8	5	FAIRYTALES 2 BROTHERS ON THE 4TH FLOOR CNR	
9	9	IK LEEF NIET MEER VOOR JOU MARCO BORSATO POLYDOR	
10	NEW	NIGHTTRAIN KADOC MERCURY	
ALBUMS			
1	1	MARCO BORSATO ALS GEEN ANDER POLYDOR	
2	2	HELMUT LOTTI GOES CLASSIC BMG	
3	NEW	STING MERCURY FALLING POLYDOR	
4	6	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	
5	3	AD VISSER AD VISSER'S BRAINSESSIONS ARCADE	
6	4	CHICAGO THE VERY BEST OF CHICAGO ARCADE	
7	10	SEPULTURA ROOTS ROADRUNNER	
8	NEW	NORMAAL TOP OF THE BULT MERCURY	
9	9	MARIAH CAREY DAYDREAM COLUMBIA	
10	8	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC	

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6	6	CHILDREN ROBERT MILES BMG	
7	7	HOW DEEP IS YOUR LOVE TAKE THAT BMG	
8	5	FAIRYTALES 2 BROTHERS ON THE 4TH FLOOR CNR	
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ALBUMS			
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9	9	MARIAH CAREY DAYDREAM COLUMBIA	
10	8	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC	

AUSTRALIA		(Australian Record Industry Assn.)	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ONE OF US JOAN OSBORNE MERCURY	
2	2	MISSING EVERYTHING BUT THE GIRL WEA	
3	4	SPACEMAN BABYLON ZOO EMI	
4	7	HOW BIZARRE O.M.C. HUHF/POLYGRAM	
5	5	GET DOWN ON IT PETER ANDRE FESTIVAL	
6	3	HAVE A LITTLE FAITH IN US JOHN FARNHAM BMG	
7	NEW	FATHER AND SON BOYZONE POLYDOR	
8	6	BOOMBASTIC SHAGGY VIRGIN	
9	17	POWER OF A WOMAN ETERNAL EMI	
10	15	ANYTHING 3T EPIC	
11	10	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING EASTWEST	
12	8	DIGGIN' ON YOU TLC BMG	
13	9	WONDERWALL OASIS EPIC	
14	NEW	HOW DEEP IS YOUR LOVE TAKE THAT BMG	
15	NEW	GIVE ME ONE REASON TRACY CHAPMAN WEA	
16	12	FALLING INTO YOU CELINE DION EPIC	
17	NEW	WRAP ME UP ALEX PARTY MDS	
18	16	1979 SMASHING PUMPKINS VIRGIN	
19	18	PEACHES PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA	
20	NEW	BEAUTIFUL LIFE ACE OF BASE POLYDOR	
ALBUMS			
1	2	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	
2	NEW	BEATLES ANTHOLOGY 2 EMI	
3	1	CELINE DION FALLING INTO YOU EPIC	
4	3	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC	
5	6	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA	
6	13	ENYA THE MEMORY OF TREES WEA	
7	5	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	
8	7	TLC CRAZYSEXCOOL BMG	
9	11	TRACY CHAPMAN NEW BEGINNING WEA	
10	9	LIVE THROWING COPPER RADIOACTIVE/MCA	
11	NEW	PETER ANDRE NATURAL LIBERATION FESTIVAL	
12	8	BJORK POST POLYDOR	
13	10	NEIL DIAMOND TENNESSEE MOON COLUMBIA	
14	4	KISS MTV UNPLUGGED MERCURY	
15	15	MARIAH CAREY DAYDREAM COLUMBIA	
16	14	STING MERCURY FALLING A&M	
17	17	JOAN OSBORNE RELISH MERCURY	
18	16	GARBAGE GARBAGE MUSHROOM/FESTIVAL	
19	12	SEPULTURA ROOTS SHOCK	
20	NEW	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST	

AUSTRALIA		(Australian Record Industry Assn.)	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	FIRESTARTER PRODIGY XL RECORDINGS	
2	NEW	THE X FILES MARK SNOW WARNER BROS	
3	2	CHILDREN ROBERT MILES DECONSTRUCTION	
4	1	HOW DEEP IS YOUR LOVE TAKE THAT RCA	
5	5	GIVE ME A LITTLE MORE TIME GABRIELLE GO BEAT	
6	6	RETURN OF THE MACK MARK MORRISON WEA	
7	NEW	NAKASAKI EP (I NEED A LOVER TONIGHT) KEN DOH FFR/LONDON	
8	3	DON'T LOOK BACK IN ANGER OASIS CREATION	
9	NEW	WALKAWAY CAST POLYDOR	
10	4	STUPID GIRL GARBAGE MUSHROOM	
11	NEW	STEPPING STONE PJ & DUNCAN TELSTAR	
12	7	COMING HOME NOW BOYZONE POLYDOR	
13	12	I WANNA BE A HIPPIY TECHNOHEAD MOKUM	
14	14	I GOT 5 ON IT LUNIZ NOO TRYBE/VIRGIN	
15	NEW	STARS DUBSTAR FOOD/EMI	
16	NEW	MORNING WET WET WET PRECIOUS	

HITS OF THE WORLD

C O N T I N U E D

EUROCHART HOT 100			MUSIC & MEDIA			NEW ZEALAND (RIANZ)		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES DBX	1	1	MYSTERIOUS GIRL PETER ANDRE FESTIVAL	1	1	MYSTERIOUS GIRL PETER ANDRE FESTIVAL
2	2	SPACEMAN BABYLON ZOO EMI	2	2	LET'S GROOVE C.D.B. TRISTAR	2	2	LET'S GROOVE C.D.B. TRISTAR
3	4	HOW DEEP IS YOUR LOVE TAKE THAT RCA	3	5	WHO DO U LOVE DEBORAH COX BMG	3	5	WHO DO U LOVE DEBORAH COX BMG
4	3	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	4	4	ANYTHING 3T SONY	4	4	ANYTHING 3T SONY
5	8	REAL LOVE BEATLES APPLE	5	3	WONDERWALL OASIS SONY	5	3	WONDERWALL OASIS SONY
6	5	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO	6	NEW	SITTIN' UP IN MY ROOM BRANDY BMG	6	NEW	SITTIN' UP IN MY ROOM BRANDY BMG
7	6	LEMON TREE FOOL'S GARDEN TOWN MUSIC/INTERCORD	7	7	LIKE MARVIN SAID (WHAT'S GOING...) SPEECH EMI	7	7	LIKE MARVIN SAID (WHAT'S GOING...) SPEECH EMI
8	7	I GOT 5 ON IT LUNIZ VIRGIN	8	6	THROW YOUR HANDS UP L.V. FESTIVAL	8	6	THROW YOUR HANDS UP L.V. FESTIVAL
9	NEW	ONE OF US JOAN OSBORNE BLUE GORILLA/MERCURY	9	NEW	ROUGH N SMOOTH CJ LEWIS MCA	9	NEW	ROUGH N SMOOTH CJ LEWIS MCA
10	NEW	ANYTHING 3T MJJ/EPIC	10	8	HOW BIZARRE O.M.C. HUH/POLYGRAM	10	8	HOW BIZARRE O.M.C. HUH/POLYGRAM
ALBUMS			ALBUMS			ALBUMS		
1	2	STING MERCURY FALLING A&M	1	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	1	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
2	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	2	2	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY	2	2	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
3	NEW	CELINE DION FALLING INTO YOU EPIC/COLUMBIA	3	NEW	ENYA THE MEMORY OF TREES WARNER	3	NEW	ENYA THE MEMORY OF TREES WARNER
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/SIRE	4	6	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA SONY	4	6	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA SONY
5	3	SEPULTURA ROOTS ROADRUNNER	5	3	SOUNDTRACK FRIENDS WARNER	5	3	SOUNDTRACK FRIENDS WARNER
6	5	ENYA THE MEMORY OF TREES WEA	6	4	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	6	4	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
7	7	QUEEN MADE IN HEAVEN PARLOPHONE	7	NEW	PAUL SIMON THE PAUL SIMON ANTHOLOGY WARNER	7	NEW	PAUL SIMON THE PAUL SIMON ANTHOLOGY WARNER
8	8	CELINE DION D'EUX EPIC/COLUMBIA	8	NEW	OASIS DEFINITELY MAYBE SONY	8	NEW	OASIS DEFINITELY MAYBE SONY
9	NEW	FOOL'S GARDEN DISH OF THE DAY INTERCORD	9	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND	9	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND
10	10	MIKE & THE MECHANICS HITS VIRGIN	10	10	TRACY CHAPMAN NEW BEGINNING WARNER	10	10	TRACY CHAPMAN NEW BEGINNING WARNER

BELGIUM (Promuvi)			SWITZERLAND (Media Control Switzerland)		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES BMG/ARIOLA	1	1	CHILDREN ROBERT MILES POLYGRAM
2	3	CON TE PARTIRO ANDREA BOCELLI POLYDOR	2	2	LEMON TREE FOOL'S GARDEN INTERCORD
3	2	SPACEMAN BABYLON ZOO EMI	3	5	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS BMG
4	6	HET ALLERMOOLSTE GARRY HAGGER PARADISO	4	4	SPACEMAN BABYLON ZOO EMI
5	4	HOW DEEP IS YOUR LOVE TAKE THAT RCA	5	10	HOW DEEP IS YOUR LOVE TAKE THAT BMG
6	5	I GOT 5 ON IT LUNIZ VIRGIN	6	3	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
7	8	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE	7	6	MISSING EVERYTHING BUT THE GIRL WARNER
8	9	DIEP GET READY! PLAY THAT BEAT	8	8	ICH FIND DICH SCHEISSE TIC TAC TOE BMG
9	NEW	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE	9	7	HERZ AN HERZ BLUMCHEN PHONAG
10	7	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	10	NEW	MAGIC CARPET RIDE MIGHTY DUB KATS WARNER
ALBUMS			ALBUMS		
1	1	ANDREA BOCELLI BOCELLI POLYDOR	1	NEW	CELINE DION FALLING INTO YOU SONY
2	NEW	CELINE DION FALLING INTO YOU COLUMBIA	2	1	STING MERCURY FALLING POLYDOR
3	2	ANDREA BOCELLI IL MARE CALMO DELLA SERA POLYDOR	3	2	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
4	3	HELMUT LOTTI GOES CLASSIC RCA	4	4	FOOL'S GARDEN DISH OF THE DAY EMI
5	10	STING MERCURY FALLING A&M	5	3	GOTTHARD GOTTHARD BMG
6	5	LEVENSLIJN LEVENSLIJN 96 POLYDOR	6	10	CELINE DION D'EUX SONY
7	6	FLORENT PAGNY BIENVENUE CHEZ MOI MERCURY	7	5	COOLIO GANGSTA'S PARADISE WARNER
8	4	SEPULTURA ROOTS ROADRUNNER	8	7	ELTON JOHN LOVE SONGS POLYGRAM
9	8	CELINE DION D'EUX COLUMBIA	9	NEW	QUEEN MADE IN HEAVEN EMI
10	9	JOAN OSBORNE RELISH MERCURY	10	9	DIE TOTEN HOSEN OPIUM FURS VOLK WARNER

SWEDEN (GLF)			FINLAND (Seura/IFPI Finland)		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	3	ONE OF US JOAN OSBORNE MERCURY	1	NEW	KAUNIS PETO XL5 ZOO
2	4	ANYTHING 3T EPIC	2	2	HOW DEEP IS YOUR LOVE TAKE THAT RCA
3	1	SPACEMAN BABYLON ZOO EMI	3	3	DON'T LOOK BACK IN ANGER OASIS HELTER SKELTER
4	7	JUST D MED THORLEIF'S GRINGOS TELEGRAM	4	5	ELECTRIC LEILA K MEGA/REEL ART
5	6	KRAM (SA NARA FAR INGEN GA) KENT RCA	5	1	BORN IN AFRICA DR. ALBAN DR. RECORDS/BMG
6	5	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA	6	NEW	REAL LOVE BEATLES APPLE/EMI
7	8	HOW DEEP IS YOUR LOVE TAKE THAT RCA	7	4	SPACEMAN BABYLON ZOO EMI
8	2	REAL LOVE BEATLES PARLOPHONE	8	6	CHILDREN ROBERT MILES DECONSTRUCTION/BMG
9	NEW	MOVE YOUR CAR MILLENCOLIN BURNING HEART	9	10	NARKKARIRAKKAUTTA KLAMYDIA KRAKLUND
10	9	DIANE THERAPY? A&M	10	NEW	SHAME BASIC ELEMENT EMI
ALBUMS			ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	1	1	STING MERCURY FALLING A&M
2	4	ENYA THE MEMORY OF TREES WARNER	2	2	4R MOOD PARLOPHONE
3	2	STING MERCURY FALLING A&M	3	4	JARI SILLANPAA JARI SILLANPAA MTV-MUSIKKI
4	NEW	CELINE DION FALLING INTO YOU COLUMBIA	4	6	BAD RELIGION THE GRAY RACE DRAGNET/SONY
5	NEW	KISS MTV UNPLUGGED MERCURY	5	3	ADIEMUS SONGS OF SANCTUARY VIRGIN
6	3	CAJSA STINA AKERSTROM KLADD FOR ATT GA METRONOME	6	5	SEPULTURA ROOTS ROADRUNNER/POKO
7	5	2PAC ALL EYEZ ON ME ISLAND	7	NEW	MIKKO KUUSTONEN SIKSAK COLUMBIA/SONY
8	6	ULF LUNDELL BOSNIA ROCKHEAD	8	10	OASIS (WHAT'S THE STORY) MORNING GLORY? HELTER SKELTER
9	7	SKUNK ANANSIE PARANOID & SUNBURNT VIRGIN	9	NEW	CELINE DION FALLING INTO YOU COLUMBIA
10	8	NORDMAN INGENMANSLAND SONET	10	NEW	SAULI LEHTONEN NUN AIKA MENNA ON MTV-MUSIKKI

PORTUGAL (Portugal/AFIP)			CHILE (APF Chile)		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMI	1	6	LOS TRES LA ESPADA Y LA PARED SONY
2	2	DELFINES O CAMINHO DA FELICIDADE ARIOLA	2	NEW	LUIS MIGUEL EL CONCIERTO WARNER
3	7	MIKE & THE MECHANICS HITS VIRGIN	3	9	VARIOUS ARTISTS TODOS A BAILAR SONY
4	3	CELINE DION FALLING INTO YOU COLUMBIA	4	2	JUAN GABRIEL EN EL PALACIO DE BELLAS ARTES BMG
5	5	ENRIQUE IGLESIAS ENRIQUE IGLESIAS HOME/BAT	5	NEW	CARLOS VIVES CLASICOS DE LA PROVINCIA POLYGRAM
6	NEW	BEATLES ANTHOLOGY 2 APPLE	6	3	COLORADA TODOS A BAILAR SONY
7	9	YANNI LIVE AT THE ACROPOLIS PRIVATE	7	5	CARLOS VIVES LA TIERRA DEL OLVIDO POLYGRAM
8	4	QUEEN MADE IN HEAVEN PARLOPHONE	8	10	RICKY MARTIN A MEDIO VIVIR SONY
9	6	VANGELIS PORTRAITS POLYDOR	9	NEW	MIGUEL BOSE LABERINTO WARNER
10	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	10	NEW	NICOLE ESPERANDO NADA BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

BALKAN REGION: During the long period of U.N. sanctions, many citizens of the former Yugoslavia have learned to manufacture products that were previously available only as imported goods. It was in this spirit that Rastko Cirić, a professor at the University of Arts in Belgrade and a long-standing Beatles fan, launched an extraordinary project in 1993. Having endured the prolonged absence of foreign records and licensed music, he selected 15 titles of unreleased or rejected Beatles songs from a book called "The Beatles Album File And Complete Discography" by Jeff Russell (Blandford Press, 1982) and composed them himself! Armed only with the names of the songs and, in some cases, their date of origin and the albums for which they were originally intended, he wrote the music and enlisted the help of fellow Beatles fan and horror fiction writer Goran Skrobonja, who wrote the lyrics. The pair then recruited professional musicians and, using old instruments and recording equipment from the '60s, they created "The Rubber Soul Project," an album of imaginary Beatles songs. Besides the title track, other numbers are "All Together On The Wireless Machine," "Little Eddie," "Four Nights In Moscow," "Home," "I Should Like To Live Up A Tree," "Shirley's Wild Accordion," "Colliding Circles," "What's The New Mary Jane," "Heather," "When I Come To Town," "Bound By Love," "Indian Rope Trick," "Thinking Of Linking," and "Watching Rainbows." Skrobonja also wrote a science fiction novella titled "Rubber Soul" that is included in the CD package, which was recently issued by Belgrade record company PGP RTS. The appearance of the album coincided with the release of genuine archival/unreleased Beatles tracks in the "Anthology" series and has created some confusion among people who have wondered whether these are genuine Beatles recordings or just a skillful forgery. Record companies in London have shown interest in the material (the rights to which belong to London-based company AD & Sons Ltd.), and there is a possibility that "The Rubber Soul Project" will be released in the U.K. and other European countries. Although it is definitely not a Beatles record, the album is a must for all Beatles fans.

PETAR JANJATOVIC

RUSSIA: Alla Pugacheva, the undisputed queen of Russian pop, has released her first new album in five years, "Don't Hurt Me, Gentlemen" (Soyuz Records), and there are rumors it could be her last. The album contains 18 songs, some of which ("Insomnia," "Real Colonel," "Strong Woman") have already been hits here and have been featured in her live set for several years. The album is produced by her husband, Phillip Kirkorov, a star in his own right; his recent album "Say Yes To The Sun" has already sold more than 500,000 copies, mostly on cassette. Pugacheva has also just released a 14-CD boxed set anthology on General Records, the label owned by Art Troitsky, Nadezhda Solovieva, and Alexander Morozov. It is the first boxed set to be released in Russia, and, according to Solovieva, the label encountered many problems in compiling it. "There has never been a tradition of keeping master tapes in Russian recording studios," she explains. "Because multitrack tape was always in such short supply, it was used over and over again, so it was difficult to find decent copies of the songs, some of which have virtually become traditional pieces." The dealer price will be dear, more than \$100, but Solovieva has few worries about being able to sell the anthology, so great and enduring is the nation's love of Pugacheva. In the course of a career spanning more than two decades, the singer has released more than 200 songs and sold more than 200 million units in the former Soviet Union and the former Warsaw Pact countries, according to the InterMedia News Agency.



ERKIN TOUZMOHAMEDOV

BELARUS: Hard-rock blues band Rublyovaya Zona (Rouble Zone) won the coveted Rock Crown Award at the second annual "Rock Coronation" show, a televised event that took place at the Alternative Theater in the capital city of Minsk. The band also won the prize for best album of 1995 for "Put Your Money Now," released on the local Kovtcheg label, and the band's singer, Oleg "Jagger" Minakov, was named best showman of the year. Among the other prize winners at the festival, which was organized to give much needed exposure to local rock talent that has emerged here during 1995, were the groups Paradox, Krama, Palatz, Uliss, and Neiro Dyubel. Kasia Komotskaya was named best female artist, and the poet Lyavon Volskii took the prize for best rock lyricist. Although the festival attracted significant attention, many observers here feel that the massive potential of the country's rock acts is still not being exploited sufficiently. Despite the abundance of home-grown talent, most of the CDs sold by retailers in Belarus are supplied by Moscow-based distributors or imported, mainly from Poland and Germany.

VADIM YURCHENKOV

IRELAND: Dublin-born composer, musician, and conductor Derek Gleeson leads the London Philharmonic Orchestra And Chorus in world premier recordings of recently discovered masterworks by Tchaikovsky and Prokofiev for release this month on Carlton Classics' IMP Masters label. The pieces are Prokofiev's "Zdraviste" and Tchaikovsky's "Ode To Joy" and "The Original Romeo And Juliet Fantasy Overture," which was written in 1869 and includes music subsequently dropped from later versions of the work. Born in 1964, Gleeson studied piano, conducting, percussion, and composition in Dublin, London, and Vienna and film scoring at the University of California. After five years as a freelance musician, working with such luminaries as Herbert von Karajan and Sir Georg Solti, he became a full-time orchestral conductor in 1989. As well as the standard repertoire, he specializes in discovering and performing forgotten or lost works by major composers.



KEN STEWART

BULGARIA PLEDGES PIRACY CLEANUP

(Continued from page 75)

Europe, says her organization estimates that 10 million pirate CDs were made for export last year—"and that's a very safe number." She states that Bulgarian-made pirate products are often channeled through Russia to Poland and have been found across western Europe and as far away as South Africa.

Kortlan fears the problem is growing and cites one unlicensed site that, she says, has been increased from two CD production lines to five in the

One delegate says there is much ground to cover

past year. "Those lines are all working at full speed," she states.

Kortlan says she is frustrated by what she perceives as a lack of enforcement activity from the Bulgarian authorities. She acknowledges the progress the government has made in raising copyright law to Western standards, adding, "I was very optimistic last year and I am still grateful for what the government has done. But, what is happening now is a mystery.

"The government has still not signed the so-called verification degree that would have obliged all factories to use the [Source Identification] code, and there's a total lack of enforcement action."

Kortlan says IFPI sought to assist the Bulgarian Culture Ministry's anti-piracy efforts by providing fax and telephone equipment for its oper-

atives. "But we haven't seen anything since. In fact, things are going backwards. We have trouble getting meetings with high officials. They avoid us. We are being stonewalled."

She states that, through IFPI, the Western industry had "a gentlemen's agreement" with the Bulgarian authorities whereby the majors would invest in the country in return for effective anti-piracy action. She argues that this was a great act of faith on the part of the labels in a market where piracy levels run at around 50% in big cities, such as Sofia.

Noting that four of the five majors have licensees in Bulgaria—with the fifth, EMI, due to join them soon, according to Perry—Kortlan says that the record industry has already largely honored its side of the bargain.

She notes, "The authorities did everything we could have asked when it came to legislation, but now we find it extremely disappointing there is no movement and no show of goodwill when it comes to enforcement."

Asked how attractive a market Bulgaria could be for a Western company, Russell describes the country as "interesting rather than attractive."

He adds, "Around 95% of the legitimate market is local productions, so there's not a huge market for international repertoire. It's not like you're going to go there and find international stars from Bulgaria. It's still a very poor country.

"But, it's interesting because it will only improve. There's not much point in having an office there until piracy is sorted out, but it will steadily improve, I'm sure."

STICKER PRICE REGULATIONS

(Continued from page 75)

unique opportunity to voice our concerns.

"This issue has been on our agenda for quite some time. We have had some in-depth discussions with some government departments but without visible results. So we decided to go one step further and lobby directly the members of the parliament."

SNEP has sent an open letter to all MPs asking for a specific regulation on record prices. The organization is not, however, pressing for a fixed retail price. Instead, it aims to retain the flexibility of the current system, in which record labels fix a wholesale price and then negotiate with retailers over terms.

SNEP's proposed legislation would require retailers to sell music at a price that is higher than the wholesale price by a set rate. The rate would be fixed annually by a special committee. SNEP believes this would prevent retailers from selling records with a zero or negative margin.

Unlike fixing a retail price, this system would take into consideration stores' operating costs, as well as their margins, SNEP argues.

Retailers that fail to meet the proposed legislation's requirements could be fined by the courts.

According to SNEP, this mechanism is "compatible with European

regulations."

More than 55% of all records sold in France are bought through the major hypermarket chains, such as Auchan, Carrefour, Intermarche, and Mammouth. Record companies believe that SNEP's proposed system will reduce the difference in retail prices found in the big hypermarket chains—which have a limited number of titles and use records to attract consumers—and those in dedicated music retailers.

SNEP says all the efforts made to increase production of French music and raise its exposure on radio through specified quotas do not make sense if records are given the same treatment as cans of peas in supermarkets. SNEP writes in a statement, "The same way quotas have been a way to put an end to the exposure crisis, setting a minimum margin on records is the appropriate answer to our retail problems."

There is no guarantee that the parliament will agree to regulate this sector, but Rony says he hopes that within the current debate on retail regulations, there will be some room to debate the proposal. Says Rony, "What we are saying is that records are a cultural good, that they must be sold with a margin; otherwise, I don't see how records will get exposure."

Jazz Singer Jeri Brown Off To 'Fresh Start'

Justin Time Set Marked By Spontaneity, Vocal Flexibility

BY LARRY LeBLANC

TORONTO—With her fourth album, "Fresh Start," for Justin Time, Halifax, Nova Scotia-based jazz singer Jeri Brown is seeking to raise her profile, both nationally and internationally.

Last year, Brown reactivated her jazz imprint, Jongleur, which had been dormant since the mid-'80s, by releasing an album by the Nova Scotia Mass Choir; the label will release an album by the Skip Beckwith Trio in June.

Jongleur is distributed in Canada by Distribution Fusion III, which is a sister company to Justin Time.

"I decided to reactivate my record label to help people fulfill their dreams," says Brown. "There's so much natural talent here, a lot of church choirs and ensembles."

While Canadian jazz instrumentalists—such as Oscar Peterson, Moe Koffman, Oliver Jones, Rob McConnell, Paul Bley, and Kenny Wheeler—have achieved sizable followings in Canada and abroad, it has been difficult for jazz vocalists to make their mark domestically. Exceptions include Holly Cole, Diana Krall, Salome Bey, Raneé Lee, and Karen Young.

"Jeri Brown is not well-known in Canada now, but she could be," says Montreal-based retailer Shelley Stein-Sacks, VP of Sam the Record Man, Quebec. "She's certainly good enough, but the problem with jazz vocalists in Canada is that the jazz scene is regional. Someone well-known in Vancouver isn't known past Manitoba. That goes for every region. There's not a jazz network in Canada."

Producer Jim West, president of Montreal-based Justin Time Records, agrees that Brown has had a hard time building a following.

"To be successful, you have to tour, and Jeri hasn't toured much," says West. "Hopefully, that will change."

Brown says she has done very little performing over the past seven years. "I've been teaching, and I put everything else aside," she says. "However, right now, I want to be better known."

Brown now has a touring agent, Christian Pégand of Khat Productions in France.

"Fresh Start" was released Feb. 20 and has sold 4,000 units worldwide, according to West. "It's off to a good start," he says.

According to West, Brown's catalog sales internationally are "a modest success." Her 1991 Justin Time debut, "Mirage," has sold 3,000 units worldwide; "Unfolding—The Peacocks" (1993) has sold 3,800 units; and "A Timeless Place" (1995) has sold 6,000. Justin Time is distributed by Koch International in the U.S., Disques Concorde in France, JVC in Japan, and New Note in the U.K.

Brown has gained substantial attention in France, where "A Timeless Place" received the CHOC de L'anne award from Jazzman magazine for being one of the best jazz albums of 1995.

Justin Time is seeking to capitalize on Brown's French following by recording an album in Paris in April. Additionally, in a one-off deal, Brown will return to France in May or June for album sessions for Sony France.

Brown has a master's degree in



JERI BROWN

counseling and education and a bachelor's in music and English; she teaches jazz history, jazz improvisation, and jazz and traditional vocal technique at Concordia University in Montreal. For the past two years, she has also been an artist-in-residence at St. Francis Xavier University in Antigonish, near Halifax, where she lives.

"Every weekend, I'm trying to find a way to get back home," Brown says. "I've grown to love Halifax, although it hasn't got a jazz scene, except a baker's dozen of other jazz musicians who are really wonderful."

Raised in St. Louis, Brown grew up expecting to become a trained classical singer. She studied piano, percussion, and voice at the St. Louis Institute and also studied voice with Metropolitan Opera singer Rosa Henderson.

"I grew up in a Presbyterian church, and the choir director was classically trained and interested in Handel and Bach," says Brown. "[The director] exposed me very early, when I was 11 or 12, to classical music and how to read music."

While in her 20s, Brown sang with the St. Louis Symphony Orchestra and toured Europe, performing light opera. Her parents hoped that their gifted daughter would follow in the footsteps of American classical singer Grace Bumbry, a family friend. Brown wasn't so sure. "That was my destiny, but I didn't have the desire to be with a [classical] company or to produce one myself," she says. "It was a wonderful world, but it always felt a little foreign to me."

Her uncle, trumpeter Virgil Carter, first sparked Brown's interest in jazz. A St. Louis legend, Carter was acquainted with trumpeters Clark Terry and Miles Davis, both of whom Brown met as a teenager. "They used to practice in our basement. I'd sit at the top of stairs and listen to these crazy players doing wild things," she says. "I sort of put that in my memory bank, and it later emerged."

After her tour of Europe in 1973 as a classical singer, Brown went to Chicago, where she worked with the Young-Holt Unlimited for one year. "Playing with the trio was so much fun," she says. "Whatever training I had in how to read or play music was important, but nothing was more important than awakening my ear to this world of jazz."

Following the stint with the Young-Holt Unlimited, Brown worked around Cleveland with various groups, including those led by saxophonists Joey Lavanno and Ernie Kricda. Her first solo album was "Captain Bad" for the Atlanta-based Antelope label in 1982, followed by "Blue And Green" (1984) for the same label and "Softly" (1984) on Jongleur.

Prior to relocating to Canada in 1989, Brown taught at the Cleveland State University, the Oberlin Conservatory of Music in Oberlin, Ohio, and the University of Massachusetts in Boston. She came to Montreal after spotting an advertisement for a teaching position at Concordia University in down beat magazine.

"I came, and I fell in love with the city," she says.

Performing in Montreal clubs, Brown was quickly noticed by jazz aficionados. "I had phone calls from CBC producers and club owners saying that I should do something with her," says West. "I saw her, and she's spectacular—so versatile."

The recording of "Fresh Start" began last spring after saxophonist Greg Carter, a colleague at St. Francis Xavier, showed Brown a batch of songs he'd written. "I just loved his harmonies and his construction, and I convinced him to let me write lyrics to them," she says. "Then I thought of the instrumentalists I wanted to record with."

Brown performed a concert with pianist Cyrus Chesnut in Montreal in March 1995, and when she learned he was returning to the city the following May, she set out to include him on the session. She had earlier performed with McCoy Tyner bassist Avery Sharpe in Rimouski, Quebec, and wanted him as well.

Brown says that spontaneity is important in planning two-day recording sessions.

"Before these sessions, I performed in Peterborough [Ontario], and the next morning, [drummer] Wali Muhammad and I drove straight to Studio Tempo in Montreal, where we met Cyrus and Avery," Brown says. "Before recording, I didn't give the musicians charts or anything. I love spontaneity. It has become my signature."

Brown says that the sessions, which she co-produced with West, came off quite smoothly. "I'd call this a first take CD," she says. "We took second takes on some tracks but only to clear up some technical problems or to redo my lyrics."

With an astonishingly bell-like vocal quality and a sweeping four-octave range (which she uses effectively to seat in high registers), Brown wanted to be vocally flexible on "Fresh Start."

"I'm very conscious on the album that I'm very gruff, but I love that quality," she says. "At some point, around 'A Timeless Place,' I decided I wanted to be more natural. I then started dropping my register and not refining my tones. It was hard to convince myself that it was something I should do. With [classical] training and discipline, you do things technically correct. I'm really overwhelmed about the results."

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Koch: State-Of-The-Art Distributor

New Labels, Distribution Center Modernize Company

■ BY DON JEFFREY

PORT WASHINGTON, N.Y.—With the recent addition of Imago and Minty Fresh Records to its distribution roster, Long Island-based Koch International L.P. has moved further from its roots as a classical music distributor. Company founder and president Michael Koch says that evolution is part of a strategy that includes having a handful of labels in each musical genre.

Koch International, with a state-of-the-art distribution center and an aggressive recruitment of new labels, has emerged as a forceful presence in independent distribution.

The company, which started in 1987, has been experiencing fast growth in the past few years. It doubled its sales from \$25 million in 1993 to \$50 million last year. Koch projects a 20% rise in revenues this year, to \$60 million. He declines to disclose earnings of the privately held company but says it has been profitable in every year of its operation.

Initially an importer of classical recordings from Europe, Koch now owns or distributes about 60 labels, of which 40 are pop (including the two recent additions) and 20 are classical. "We want to continue to expand in the rock arena but very selectively," says Koch. He maintains that his company is the No. 2 indie distributor, behind Alliance Entertainment's Independent

National Distributors Inc.

One thing Koch International demands from the labels it agrees to distribute is an exclusive national deal. "We've been approached by attractive labels to do distribution regionally," says Koch, "but we don't want to share the cake. Our whole system is geared to national distribution."

He declines to disclose the distribution fee labels pay but readily acknowledges that it is among the highest in the business. (Sources say it exceeds 25% of net revenues.) But Koch says that the level of service provided to indie labels warrants a higher-than-average percentage.

Indie labels would agree. So far, Koch has had only one major defection, Hightone Records, a roots rock label that recently went to Rhino Records for distribution through Warner Music Group's WEA.

Koch says that his company has been able to pick up labels that had been with larger distributors that "were not giving them the focus they deserved."

Like many independent record companies, Koch International makes money from selling relatively small numbers of albums. A release that sells 20,000-100,000 units would be a flop for an overhead-heavy major, but for Koch, it would be a money-maker. The company had its first big hit recently, Edwyn Collins' Bar/None release "Gorgeous George," which has sold

108,000 units, according to SoundScan.

Koch is able to compete efficiently with the majors in getting product to accounts quickly, now that it has a new distribution center—the company's only one—located in Koch headquarters in an industrial park in Port Washington, about 45 minutes from midtown Manhattan. The clean, well-organized, and mostly automated facility comprises 68,000 square feet. VP Liz Jones says the company is awaiting shipment from its affiliate in Austria of a robotic order-picker called "Amadeus," which should be operational by May.

(Continued on page 83)



Shown, from left, are Koch International's Michael Koch, president; Liz Jones, VP; and Michael Rosenberg, VP of sales and marketing.

A Long Way To Go On DVD's Debut

Many Production And Copyright Issues Loom

■ BY MARTIN BROCHSTEIN

PHOENIX—With final system specifications expected to be released in April, disc replicators say they will be prepared for whatever form this fall's anticipated launch of DVD players takes. But they stress that there is still a significant learning curve to travel before volume production changes from theory to reality.

Appearing on a panel at the 26th annual ITA seminar at the Arizona Biltmore here March 13-17, Rusty Capers, VP at Disc Manufacturing Inc., said, "The devil is in the details, and there are lots of details still to be worked out in bringing something from the laboratory—even a large-scale laboratory—to manufacturability and production that's capable of reasonable yields and reasonable costs."

Capers acknowledged that DMI has a DVD pilot line running and, like others on the panel, said, "When our customers are ready, we'll be ready."

Capers expressed reservations that "the expectations of the market [regarding] selling prices are already starting to be established, and no one really knows what it's going to cost to make these

[DVD discs] yet, and that could present a problem." Indeed, on one ITA panel, Tower Video VP John Thrasher said he expects sell-through prices to be \$20-\$30.

Warner Advanced Media senior director of engineering William Mueller, who has been intimately involved with the pilot DVD manufacturing at Warner's Olyphant, Pa., plant, pointed out that most of the manufacturing process parallels CD replication.

"Glass preparation is the same, evaporation equipment is the same, plating is the same, the polycarbonates are the same, the printing equipment is the same," he said. The primary variations he listed include the addition of MPEG2 encoding during premastering, a change in the die height of the disc mold to 0.6 mm from 1.2 mm, and the addition of a bonding stage.

Warner executives at ITA also said that the number of MPEG2 encoders available is growing, which would enable more plants to take on DVD replication. Greg Thagard, Warner Bros. director of advanced technology, said that Warner and MCA have two systems each (with a third being debugged at the former), with

others coming on board quickly.

Sources say a draft of the final system specifications was drawn up following a week of meetings in Los Angeles in March among hardware manufacturers, studios, and computer industry representatives. The draft includes "everything that can be spe'd" right now concerning a copy management system, said Warner's Thagard. The Motion Picture Assn. of America and the Electronic Industry Assn.'s Consumer Electronics Manufacturers Assn. are planning to seek copy-protection legislation similar to the Audio Home Recording Act (Billboard, March 9).

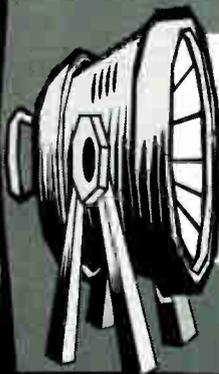
Thagard declined to give any specifics about copy management "until the bill is actually introduced." He said that the drafting of the legislation is being made more complex due to the fact that it must apply not only to DVD, but to other digital video technologies, such as direct-broadcast satellite.

Alluding to some studios' reluctance to announce DVD commitments without copy-protection legislation, John Power, Warner Home Video's director of DVD (Continued on next page)



The new Koch International office and warehouse in Port Washington, N.Y.

In The Vanguard Spotlight



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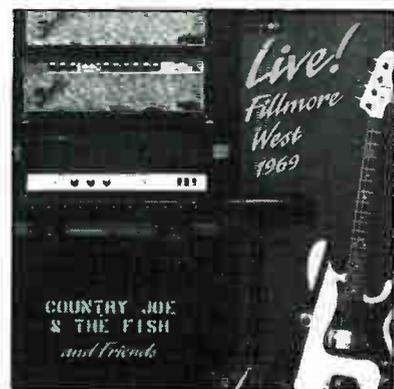
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Christian Is Region's Musical Salvation Retailer Offers Books, Gifts, And A Good Caffe Latte

BY PATRICIA BATES

OLATHE, Kan.—Twenty years ago, Ken Hite left farming and began plowing time and money into the Christian Book & Gift Shoppe here. Now, four expansions later, the 17,000-square-foot complex reaps \$500,000 a year from music alone.

In June 1995, Hite opened a Christian art gallery, the Gathering Place Espresso Patio (a national trademarked chain owned by Bob Streight), with works by painters, including Thomas Kinkade, and a coffeehouse, where fans can have a caffe latte, herbal tea, or Italian soda while listening to the newest CD.

"I was raising corn and soybeans, and I had 260 head of cattle," says Hite, who's assisted by his wife, Carol. "In 1975, I was negotiating to buy more land, and I just decided I didn't want to do this anymore. I think I've been on a tractor once since then."

Today, he's into the spiritual growth of his customers. While Hite has only 1,600 square feet for CDs and audiotapes, that's almost as much as the 2,100 square feet he had for all his departments when he started in 1976. He also has a separate kids' area and one for choral vocal tracks.

"We still think we're tight on space," he says. "We want to keep up more with our front list and back list." He went on SoundScan last September, and he's been closely monitoring his inventory in the past six months.

Last year, in addition to installing a point-of-sale system, Hite brought in 24 Telescan listening posts and 15 video monitors, which also televise the Insight network, which broadcasts Christian-oriented programming. He has two 10-CD players for



sampling the top 20 hit albums each month.

The back wall has a 14-foot listening center, and he has 15 of his Telescan units on endcap displays. That's where he often posts the in-store top 20 charts.

Furthermore, he says, "we have a big-screen TV in the children's area that they love to watch, along with Kid City [an interactive kiosk]," he says. Besides videotapes, moms and

'If you don't have it, you have to know where to order it and [how] to get it soon for the customer'

dads like bargain audiocassettes, including Hite's No. 1 line, Cedar-mont Kids by Benson Music Group. "We sell about 25 to 40 per month, because they are affordable to them, at \$3.98 each," he says.

Those improvements helped the Christian Book & Gift Shoppe win the award for store of the region, for Missouri, Kansas, and Illinois, at the Christian Booksellers Assn. Expo '96, held in January at Nashville's Opryland Hotel. Hite was nominated by his peers for excellence in merchandising. As one

of 11 finalists, he advances to the national CBA convention July 13-18 for the presentation of the store of the year award at the Anaheim (Calif.) Convention Center.

In 1995, Christian Book & Gift Shoppe was listed by Ingram magazine as one of the 100 fastest-growing companies in the metro Kansas City, Kan., area. Hite has 50 employees; in 1976, he had two.

Two decades ago, Hite, with his agricultural background, was, well, green at retailing. He trained himself by going to CBA workshops, and he learned from other owners. Hite became so proficient that the Olathe Area Chamber of Commerce honored him as small business of the year in 1992.

"In 1976, we probably had one 4- to 5-foot rack of gospel albums," says Hite. "And the 8-track tapes came and went quickly. There were groups, like the Second Chapter of Acts, and singers, like Bill Gaither and Larry Norman, but music was a very small percentage of all our receipts."

Today, music accounts for a larger percentage of the store's business and has a more visible location within the store. Also, Hite says, the current market demands that he pay more attention to the music department. "They usually ask about the song itself, and they may not know the title or artist," he says. "If you don't have it, you have to know where to order it and [how] to get it soon for the customer. We've also been seeing a lot of parents come in who want a record that sounds like the mainstream, but the words are Christian."

Hite says his store services a consumer base with broad demographics. "We get everyone from youth to middle-aged adults looking around in our music department, so we do well with practically everything," he explains.

For instance, alternative Christian music has seen an upsurge among Kansas City high school students, says the store's music buyer, Robin Means, including hip-hop bands, such as Sixpence None The Richer and the 77s. "They like our release parties," she says. As for in-store appearances, though, "we still struggle to get artists in here," says Hite. "It seems like they come into Kansas City, and then leave out immediately on tour."

Nonetheless, Hite says, he tries to have a special music event every month. "In November, we held our annual 'Super Saturday' weekend right before Thanksgiving with Chordant Distribution Group," he says. "That's one of our top five retailing days of the year, and we grossed about \$35,000." Also that month, two harpists, Greg Buchanan and Amy Shreve, were scheduled, and the KC Brass came in December.

On Feb. 20, Hite invited customers to the store for a Newsboys concert live via satellite on Insight. He offered \$4 discounts on the act's latest Star Song album, "Take Me To Your Leader," and free popcorn. (Continued on next page)

newsline...

BELL ATLANTIC, the telephone company for the mid-Atlantic region, reports that after the first six months of its video-on-demand trial, buy rates for movies delivered over phone wires were 330%, compared to the pay-per-view average buy rate of 26%. The buy rate is calculated by dividing the number of units sold per month by the number of households in the test. The company says that the results "suggest that video-on-demand technology can challenge video rental as a key revenue source for Hollywood."

SEAGRAM reports that its MCA Music Entertainment unit had revenues of \$1.25 billion in the fiscal year that ended Jan. 31, 1996, compared



with \$1.29 billion the year before. Operating cash flow (earnings before interest, taxes, depreciation, and amortization) for the music company was \$123 million for the year, down from \$192 million. MCA Music's primary businesses are MCA Records, Geffen Records, MCA Music Publishing, Winterland, and MCA Concerts. Seagram reports that the earnings shortfall "reflects investment in new artists and label joint ventures."

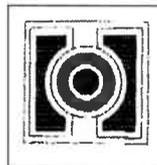
TOUCHWOOD RECORDS, a new independent label that will be self-distributed, has announced its management team and roster. Founders Scott and Lisa Schiff say the roster includes Neotone, Frazee, Brian Howe, and Bill White Acre. The company's After 9 cabaret label will release albums by Joel Silberman and Alexander Peskanov. The management team includes Nan Pearlman and Irv Biegel, heads of publishing and distribution, respectively.

QVC, the cable home-shopping network, has aired a special program linked to the Capitol/Apple release "The Beatles Anthology Volume 2," during which a variety of videos and apparel merchandise were sold. Viewers of QVC were able to order the Beatles album March 15, four days before its release.



BARNES & NOBLE, the book and music retailer, reports a net loss of \$52.9 million on revenues of \$1.97 billion for the fiscal year that ended Jan. 27, 1996, compared with a profit of \$25.4 million on revenues of \$1.62 billion the year before. The loss was due to restructuring charges taken to cover the cost of future store closings. Barnes & Noble has been closing mall bookstores and old superstores and replacing them with new superstores. At fiscal year's end, the retailer operated 358 superstores and 639 mall bookstores.

THE MOTION PICTURE ASSN. OF AMERICA says it shut down a telemarketing pirate video operation in March, when the FBI seized 1,145 unauthorized movie cassettes from the Los Angeles headquarters of C.A. Productions. The MPA says C.A. telemarketers placed cold calls to video stores throughout the U.S., offering videos at prices below cost and claiming them to be overruns or "slightly defective." The seized titles included "Clockers" and "Murriel's Wedding."



HANDLEMAN, the largest rackjobber of video and music, says that its board of directors has eliminated the quarterly dividend following weak financial results.

HARVEY ENTERTAINMENT, which licenses cartoon characters, such as Casper the Friendly Ghost, Richie Rich, and Baby Huey, to movie and video companies and merchandisers, reports that revenues rose to \$9.1 million in the fiscal year that ended Dec. 31, 1995, from \$5.5 million the year before. Harvey attributes the higher revenues to the film and video hits based on Casper and Richie Rich.

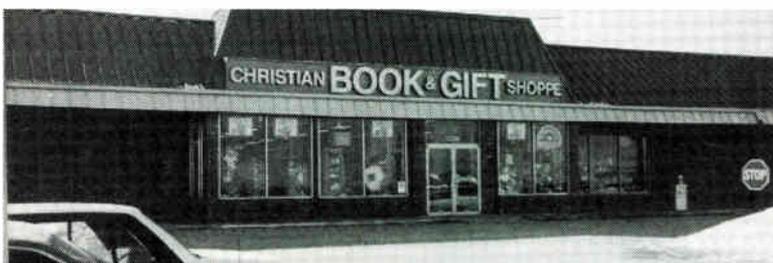
DVD'S DEBUT

(Continued from preceding page)

marketing, said that a "gentleman's agreement" between the hardware and software communities should give fence-sitters enough confidence to proceed with their plans to manufacture and market DVD software.

Thagard said the release of the specifications will leave him "about four months to compress about 200 movies," a task for which he said Warner's plant will "run 24 hours a day for a long period of time."

Disc manufacturers are going to have precious little time to get their operations prepared for the scheduled launch of DVD. For example, Cinram, which CEO David Rubenstein said has already made "quite a few expenditures" toward DVD production, has its mastering capability in place and expects its molding to be ready next month and its bonding capability to be prepared by mid-summer. That's not long before the late-summer (Continued on page 92)



The Christian Book & Gift Shoppe is located in Olathe, Kan. (Photo: Patricia Bates)

EXECUTIVE TURNTABLE

DISTRIBUTION. Michael Jbara is named VP of operations for WEA Inc. in Los Angeles. He was a senior manager at Andersen Consulting.

HOME VIDEO. Nancy Harris is named VP of marketing for Columbia TriStar Home Video in Culver City, Calif. She was director of research and strategic planning for Buena Vista Home Video.

David Bynder is named sell-through product manager for LIVE Entertainment in Van Nuys, Calif. He was promotions manager for the Gary Group.

ENTER*ACTIVE. Nu.millennia records in San Diego appoints George Steele

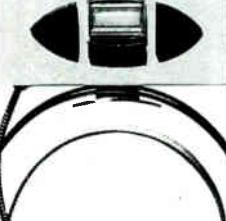


JBARA

HARRIS

executive director of sales. He was president of *NTER III.

Paul M. Daly is named national sales manager for United Multi Media Sales in Union, N.J. He was national sales manager for Peter Pan Industries/Parade Video.



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KOCH: STATE-OF-THE-ART DISTRIBUTOR

(Continued from page 81)

Koch warehouses all the inventory for its own and its distributed labels, drop-ships product to accounts, and processes returns. Koch uses electronic data interchange for product orders with five of its top accounts, about 30% of the total orders. Jones says the company hopes to increase that figure to 50%-60% by year's end.

MUSICAL SALVATION

(Continued from preceding page)

Radio remote broadcasts also drive sales. The two main Christian radio stations in the area are KCCV Kansas City, which Hite describes as "conservative, middle of the road," and KCVW-AM, which offers contemporary Christian releases and talk. "Whether we do giveaways or live remotes, we see the difference right away in our sales," he says. "We like to do specific advertising, for a book or CD," says Hite.

Z Music Television (which airs Christian videos 24 hours a day) does not broadcast in Hite's area. But the store airs commercials on "FISH-TV," a 30-minute program affiliated with Kansas City Youth for Christ that is syndicated around the U.S.

This fall, the Christian Book & Gift Shoppe's regular customers will be invited in for the 20th anniversary of the store, though Hite doesn't yet know what he'll do to celebrate. But now that he has the dessert-filled Gathering Place Espresso Patio, he can let 'em eat cake.



The Christian Book & Gift Shoppe has endcaps with TeleScan units and CD players for playing the top 20 titles of each month.



Bill Anderson, right, Christian Booksellers Assn. president, gives the store of the region award to Ken Hite, left, and Carol Hite, owners of the Christian Book & Gift Shoppe.

She adds that 90% of orders are shipped within 24 hours. The center ships 20,000-60,000 units per day, depending on demand.

The company invested \$2 million last year in the new warehouse/distribution center. It reduced company earnings but provided the potential for greater growth in coming years.

In addition to the labels it distributes, Koch International has in-house imprints. These are Koch International Classics, Koch Records (pop, alternative rock, folk, country), and Koch Jazz. Koch is proud of the company labels, noting that recordings on them have won four Grammys. "We want to grow our labels and give them their own identity," he says. But he adds that 80% of company sales still come from third-party agreements with other labels.

The company began to branch out

from its classical roots when it bought a stake in and became the distributor of Shanachie Records in 1991. That put Koch in the pop music business. It now also owns a stake in DRG Records, which releases albums of Broadway shows. In both cases, Koch's stake is noncontrolling. About 75% of its business is from pop music; 25% from classical. In 1992, the breakdown was 55% pop and 45% classical.

For the week ending March 10, the distributor's best sellers, according to SoundScan data supplied by Koch, were "Mortal City," Dar Williams (Razor & Tie); "Not A Pretty Girl," Ani DiFranco (Righteous Babe Records); "Pomegranate," Poi Dog Pondering (Bar/None); and "Gorgeous George."

With its rise in profile and profitability, Koch International has been frequently mentioned as a possible

acquisition target or as a potential public company. But Koch rejects both scenarios.

Koch says the company is "not for sale," nor is it likely to go public. "We don't want to answer to anybody, and we don't want to dilute our equity," he says. "We don't want to grow by acquisition. We want to grow internally and organically." Financing for operations and growth is achieved through internal cash flow and a bank credit facility.

Koch International is affiliated with the Austrian music company founded and operated by Michael's father, Franz. Michael came to the U.S. to seek his fortune and founded Koch International, which, at first, was a distributor of European releases. He and Franz are the sole owners of the U.S. company.

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Mo' Music At B'buster Video; Wherehouse's Unfolding Saga

VIET NARM: Retail Track just got back from the National Assn. of Recording Merchandisers annual convention, where there was plenty of action, but you can read about that in the news pages in the front of this issue. In this column, Retail Track will focus on information picked up at the convention regarding Blockbuster Video and Wherehouse Entertainment.

Blockbuster Video, which has been experimenting with a limited offering of music in some of its 2,500 video rental stores, has termed that test a success and plans to roll out music chainwide, according to music executives who met with the chain at the convention.

Michael Caruso, director of corporate communications for Blockbuster, confirms that and other information gleaned by Retail Track at NARM. Last summer, Blockbuster Video placed the top 20 releases and some soundtracks in about 200 of its stores.

Now, Fort Lauderdale, Fla.-based Blockbuster Video will place a rack in its stores designed to hold 250-300 CDs. Initially, those racks will contain about 70 titles, but the chain plans to eventually increase that selection to about 100 titles.

The selection will include the top 25 of The Billboard 200; about 25 soundtrack titles; and a smattering of other titles, from various music genres, which will be determined according to the customer demographics of individual stores. Currently, 800 stores have music.

OUT WEST: Wherehouse Entertainment continues its journey toward whatever fate awaits it. The last time Retail Track checked in on the Torrance, Calif.-based chain, I reported that National Record Mart had submitted an offer of \$80 million—\$70 million cash and a \$10 million note—to buy some assets of the chain, which has been operating under Chapter 11 protection since last summer. That offer was rejected.

In the meantime, Remy Investors & Consultants took a quick look at the chain and then backed off. Los Angeles-based Remy is headed by Mark Siegel, who, when he worked at Shamrock Holdings, was the executive in charge of the two music chains owned by the company, Music Plus and Sound Warehouse. Those chains are now part of Blockbuster Music.

And speaking of Blockbuster Music, on the same day that Retail Track was writing that Blockbuster hadn't bothered to buy a ticket for the Wherehouse sweepstakes (Billboard, March 9), executives from that firm were making me look like a liar by taking a trip to look at the 275-unit chain, sources say. So far, Blockbuster has yet to convert from being an interested party to an active suitor.

A company spokesman declined to comment on the situation, but last month Blockbuster Entertainment president/CEO Steve Berrard, who subsequently left the company, insisted that Blockbuster Music would remain a player in music retail and continues to

look for opportunities to grow.

Also, Fort Lauderdale, Fla.-based Smith & Alster has weighed in with a proposal that would divide the chain into two pieces, with one piece containing the best stores, which would command top dollar when sold, and the other larger piece, which would be liquidated.

While that maneuvering was going on, NRM chairman Bill Teitelbaum informed the creditors committee that he would fly to California with a sweetened bid in his pocket. Although the bid has yet to be formally presented, sources say that in addition to offering \$80 million, NRM would assume \$13 million in Wherehouse Entertainment liabilities.

But it wouldn't be an acquisition discussion if the two sides didn't engage in bluffing, intrigue, and other histrionics. So Teitelbaum canceled that meeting, which was supposed to take place in the

second week of March, and Wherehouse and the creditors committee began positioning the chain to come out of bankruptcy as a stand-

alone entity.

In that scenario, the bankruptcy court judge would set in motion the process to make Wherehouse a publicly traded chain, with the creditors' claims being converted into stock shares in the company.

As part of that process, the court has hired a search firm to seek someone who would be president/COO, who would eventually replace Wherehouse chairman/CEO Jerry Goldress. Before the judge approved the hiring of a search firm, the creditors committee was already informally floating the names of some very well-known music industry executives, including former Abbey Road owner Bruce Ogilvie, who acts as a consultant for Wherehouse, as possibilities for the slot.

Against that backdrop, Teitelbaum has again agreed to make the journey to California. He was due to arrive there March 28 (beyond press time). In addition to presenting a sweetened offer, he was supposed to detail how he would finance the acquisition.

If Teitelbaum or other parties don't come up with an attractive offer for the chain, the bond holders are said to be in favor of converting their debentures into Wherehouse shares. But music industry executives who have spoken to Retail Track say they are in favor of an option that puts assured money into their pocket now, instead of waiting for some nebulous promise that they might see money at some point in the distant future.

However, if Wherehouse is set up as a publicly traded company, on the first day of trading, shareholders could cash out by selling their shares immediately. But a publicly traded Wherehouse poses one other intriguing scenario: An aggressive suitor could gain control of the chain by buying its shares, which might be a cheaper way to acquire Wherehouse than going through the current bidding process. As the world turns...

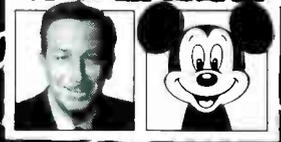
RETAIL TRACK

by Ed Christman



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Unearthing L.A.'s Music Artifacts

MUSICAL RECLAMATION: Los Angeles, the city in which we live, is a town that routinely destroys or buries its treasures. In its quest to mount the new and the glittering, L.A. has casually leveled its landmarks. Anyone who has lived in the city for any length of time has watched as cherished sites—say, the Brown Derby—have been razed in favor of mini-malls.

So it is with L.A.'s music as well. Many of the city's gems have been ignored or buried. It's left to a certain breed of musical archaeologist to dig them up, Indiana Jones-style.

So it's with feeling that we applaud a couple of recent releases from L.A.'s Dionysus Records, which is operated by one of the more diligent music hounds around, **Lee Joseph**. Dionysus' Bacchus Archives subsidiary has just issued "The East Side Sound," a 30-track collection of seminal Chicano rock recorded by **Eddie Davis'** Faro and Linda labels between 1959 and 1966. Not long ago, on **Skip Heller's** Lost Episode imprint, the company reissued **Robert Drasnin's** superlative lounge instrumental album "Voodoo!" Both are unhesitatingly recommended.

It's a measure of the rarity of these sublime records that neither has been replicated from master tapes. Though neither project is unauthorized, the songs on "The East Side Sound" were drawn from original singles (since Davis' masters could not be located), while "Voodoo!" was mastered from a vinyl copy of the '60s LP (with some slight surface noise adding measurably to its charm).

"The East Side Sound," which includes the transcript of a lengthy 1992 interview with club owner and entrepreneur Davis, who died in 1994, is essential to an understanding of the development of Latino soul-rock in L.A. The compilation includes two of the city's most storied singles, the **Premiers'** raucous "Farmer John" and **Cannibal & the Headhunters'** pounding "Land Of 1000 Dances," plus raw, vibrant numbers by the **Jaguars**, the **Romancers**, the **Mixtures**, and the **Salas Brothers** (who went on to form **Tierra**). A vinyl version of the package is available from Hoboken, N.J.-based Telstar Records.

Like Heller's earlier release of a rare **Les Baxter** TV special soundtrack, **Lost Episode's** "Voodoo!" is the



by Chris Morris

result of some serious bush-beating. Drasnin's jazzy, elegant album, originally released on the obscure Top label, was passed along to Heller on a cassette; he wound up hunting down the composer/arranger/musician himself and learned that Drasnin was a prolific composer of TV scores and a big band vet. Fans of lounge sound are unlikely to find anything quite as sublime in the mountain of reissues currently roaring forth.

Dig these records and discover some unforgettable corners of L.A.'s near-forgotten musical history.

GET IT ON(LINE): Billboard Online, this magazine's groovy new site on the Internet's World Wide Web, is about to launch a new-albums listing. The list includes the artist, title, label, and release date for albums due in the next 4-6 weeks.

To get your company's titles on the list, please contact Billboard research assistant **Shawnee Smith** at 212-536-5029 or fax her at 212-536-5358. It's a terrific way to get extra exposure for your new independent releases. Check it out for yourself later this month at <http://www.billboard-online.com>.

QUICK HITS: Navarre Corp. in New Hope, Minn., has signed a letter of intent to acquire Honolulu-based distributor Record Service Inc. and its subsidiary Surfside Distribution Inc. The Hawaii operation will remain under the direction of founder/president **Stuart Marlowe**... Sounds of America Records in Albuquerque, N.M., one of the country's leading producers of American Indian music, has ended its association with Koch International of Port Washington, N.Y., and formed its own distribution entity, **SOAR Distribution Ltd.** The wholesale operation is soliciting direct sales to chains, one-stops, and nontraditional outlets.

FLAG WAVING: When organist **Ron Levy** set out to make the acid blues instrumental album "Zim Zam Zoom" for his Rounder-distributed label, Bullseye Blues, he decided to do it up with righteous authenticity.

First, he enlisted legendary engineer **Rudy Van Gelder** to record the album at his equally storied home studio in Englewood Cliffs, N.J., where such roof-shaking B-3 players as **Jimmy Smith** and **Larry Young** cut their '50s and '60s classics for Blue Note. Then, to anchor his seven-piece band, he brought in drummer **Idris Muhammad**, whose pulsating skin-pounding charged vintage groove albums by **Lou Donaldson** and **John Patton**, among others.

"Zim Zam Zoom" was a pet project for Levy, who is probably better known as a blues pianist from his gigs with **B.B. King**, **Albert King**, and recent Flag Waving rave **Roomful Of Blues**. "I've always loved funky jazz," Levy says. "I've always loved the organ. When I started my career, that was what I played. B.B. King switched me to piano. The B-3 has always been my main thing."

Levy says he went to Van Gelder's studio in acknowledgment of the timeless sides the engineer cut there with organ luminaries **Smith**, **Jack McDuff**, and **Charles Earland**. Journalist/producer/radio host **Bob Porter** helped set up the session.

At the studio, Levy got to play the 1959 Hammond that graced many a Smith side. "It's the organ I grew up listening to, that made me want to play jazz organ," he says. "Playing that organ was like having a date with **Marilyn Monroe**."

Levy hooked up with Muhammad by a stroke of luck: "We were fortunate enough that Idris was in town. He's just an animal. He's like an octopus, with a stick in each tentacle."

The resultant stew of horn-enriched blues and barbecue-joint organ jazz will tickle anyone whose mind has ever been blown by the great keyboard combos from the style's heyday.

Levy, who is putting the finishing touches on a Bullseye set by guitarist **Smokin' Joe Kubek**, plans to leave the studio and hit the road for a summer tour that will include some festival appearances. "I've done my year's worth of production work already," he says.

there was no mention of kids' music." Subsequent letters from kid-biz figures prompted a Star item on top-selling Canadian children's acts.

The incident, says **McNie**, "created a dialog between many of us on the business side of things, and we decided it was high time to meet as a group and discuss issues uniquely Canadian, related to audio."

McNie organized the meeting, which was held March 11 at the headquarters of the Society of Composers, Authors, and Music Publishers of Canada (SOCAN). In attendance were representatives of SOCAN; the Canadian Independent Record Production Assn.;

(Continued on next page)

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Canada's Kids' Groups Join Forces

OH CANADA: The performance side of the children's music industry began in Canada, with the unprecedented success of **Raffi**. He and fellow Canadian leading lights **Sharon, Lois & Bram** and **Fred Penner** remain the *crème de la crème* of live concert draws in North America. Since the early '80s, when **Raffi** began to gather steam, more than 10 million recordings aimed at kids have been sold in America.

Yet even in Canada, children's music gets no media respect. **Steve McNie**, co-manager of **Sharon, Lois & Bram**, says that's been the case for a long time. But he was galvanized into action by a particularly galling omission from



by Moira McCormick

a recent edition of daily newspaper **The Toronto Star**. With Canadian music in the spotlight as a result of the runaway successes of **Alanis Morissette** and **Shania Twain**, the **Star** devoted an entire entertainment section to a review of "Canadian cultural exports," says **McNie**. "And, as usual,

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CHILD'S PLAY

(Continued from preceding page)

Sony, PolyGram, and A&M; and prominent indie labels Troubadour (home of Raffi), Elephant Records (home of Sharon, Lois & Bram), the Children's Group (home of Susan Hammond's Classical Kids series), the Tanglewood Group (home of Eric Nagler and major French-speaking artist Carmen Campagne), and Oak Street Music (home of Penner).

Also in attendance were personal managers, a festival director, and the lone U.S. resident, Howard Leib, founder of the Kids' Entertainment Seminar and trade group Children's Entertainment Assn. In short, the gathering was attended by people connected with virtually every prominent Canadian children's act and label.

According to McNie, it was the first

meeting of its kind in Canadian kid-biz history, and even though it was "an informal gathering," objectives were identified and work was begun on how to attain them. To start with, the group decided to "amalgamate under the CIRPA umbrella but form strategic alliances with any other body or group that makes sense," says McNie, "such as SOCAN, CEA, the Canadian Recording Industry Assn., and the Canadian Assn. of Recording Arts and Sciences."

All agreed that public relations for consumer and trade media needed immediate attention, and the possibility of hiring a PR firm was discussed. "Our business has to be more focused on telling the record marketplace that this is a real business," says the Tan-

glewood Group's chief, Bruce Davidsen, who represents top-selling kids' act Judy & David and long-running preschool show "The Polka Dot Door." "Sharon, Lois & Bram just sold out seven nights—25,000 tickets—at the O'Keefe Center in Toronto, which is the third-biggest city in the world for the number of theaters and theatrical presentations. Those are big numbers."

Yet the media took no notice of that accomplishment, says Davidsen, who didn't know about it himself until the meeting. His client Campagne has sold more than 50,000 copies each of her three albums released over the last three years, and her video has sold more than 100,000 units—impressive numbers even in the U.S., but breathtaking by Canadian standards. Yet, as McNie notes, the media "in our own back yard" pay scant attention to Cam-

Billboard® FOR WEEK ENDING APRIL 6, 1996

THIS WEEK		LAST WEEK		WKS. ON CHART		ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)		TITLE	
*** No. 1 ***									
1	1	9				SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH		
2	3	20				READ-ALONG ● WALT DISNEY 60265 (6.98 Cassette)	TOY STORY		
3	2	30				READ-ALONG ▲ WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS		
4	4	31				VARIOUS ARTISTS ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)			
5	17	16				CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES		
6	5	31				VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)			
7	12	26				CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS		
8	6	23				VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND		
9	15	22				CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS		
10	9	2				READ-ALONG WALT DISNEY 60221 (6.98 Cassette)	OLIVER & COMPANY		
11	7	31				BARNEY ▲ SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1		
12	21	16				CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS		
13	NEW ▶					CEDARMONT KIDS CLASSICS BENSON 236 (3.98/6.98)	PRESCHOOL SONGS		
14	22	19				CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS		
15	8	30				SING-ALONG ▲ WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS		
16	10	14				VARIOUS ARTISTS ▲ ³ DISNEY CHILDREN'S FAVORITES VOLUME 1 WALT DISNEY 60605 (6.98/13.98)			
17	14	2				MY FIRST READ-ALONG WALT DISNEY 60267 (5.99 Cassette)	POCAHONTAS: WHO'S MAKING THAT SOUND?		
18	11	30				KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER		
19	19	13				VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS		
20	16	25				BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2		
21	13	18				READ-ALONG WALT DISNEY 60263 (6.98 Cassette)	POCAHONTAS: LISTEN WITH YOUR HEART		
22	18	26				BARNEY BARNEY MUSIC 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS		
23	20	30				READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING		
24	23	23				VARIOUS ARTISTS WALT DISNEY 60627 (9.98/16.98)	MICKEY UNWRAPPED		
25	RE-ENTRY					CEDARMONT KIDS CLASSICS BENSON 219 (3.98/6.98)	SONGS OF PRAISE		

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 EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard/BPI Communications, and SoundScan, Inc.



SHARON, LOIS & BRAM

pagne. "We need to get information like that to the Juno Awards and Grammy Awards people," Davidsen says, noting that neither Campagne nor Sharon, Lois & Bram were nominated for children's Junos this year (both were eligible.) "We'd also like to get CARAS to award the kids' Juno on the telecast," says McNie. "We've got a genre here that set the standard throughout North America—it's something to celebrate."

McNie says that other subjects covered at the meeting included the possibility of labels banding together to publish a consumer catalog, as specialty toy manufacturers have done. "We're also looking at creating joint sales promotions to retail," says McNie.

The group aims to make use of the newsletters, faxes, and Internet World Wide Web sites sponsored by SOCAN, CIRPA, and CEA, as well as those by labels and artists. Already, he says, synergy is occurring: "Sharon, Lois & Bram have a Web site, and so does Eric Nagler. Now there are reciprocal links between them."

THAT'S ENTERTAINMENT part two: In our last audio Child's Play, we listed the right days but the wrong month for this year's Kids' Entertainment Seminar. The correct dates are June 28-29, at New York's Marriott Marquis. For more information, call the KES hotline at 212-462-9344.

FOR THE RECORD

Jim McDermott is VP of new technologies at PolyGram. He was incorrectly identified in the article "Labels Fine-Tune New Formats" (Billboard, March 9).

Top Pop® Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
*** NO. 1 ***				
1	8	THE BEATLES ▲ CAPITOL 97039* (15.98/31.98)	1967-1970 4 weeks at No. 1	64
2	2	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	227
3	1	BEASTIE BOYS ▲ DEF JAM 52735/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	172
4	7	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	132
5	17	THE BEATLES ▲ CAPITOL 97036* (15.98/31.98)	1962-1966	51
6	5	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	98
7	4	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	252
8	3	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	241
9	9	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	71
10	19	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	46
11	6	SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	18
12	22	THE BEATLES ▲ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	21
13	10	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	248
14	11	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	129
15	15	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	33
16	12	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	255
17	13	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	250
18	14	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	244
19	16	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	40
20	18	CAROLE KING ▲ ¹⁰ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	67
21	33	THE BEATLES ▲ CAPITOL 46441* (10.98/15.98)	REVOLVER	18
22	26	ORIGINAL BROADWAY CAST ▲ Geffen 24151 (17.98/22.98)	LES MISERABLES	39
23	25	THE BEATLES ▲ CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	17
24	20	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	44
25	23	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	235
26	24	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	234
27	34	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98/16.98)	RAGE AGAINST THE MACHINE	2
28	27	AC/DC ▲ ¹² ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	142
29	29	CREDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	154
30	21	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	199
31	30	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	247
32	28	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	248
33	31	BOYZ II MEN ▲ MOTOWN 530231 (10.98/16.98)	COOLEYHIGHHARMONY	69
34	46	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	84
35	36	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	49
36	35	ELTON JOHN ▲ ¹³ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	237
37	—	THE BEATLES ● CAPITOL 46439* (9.98/15.98)	HELP!	8
38	39	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	244
39	41	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	223
40	37	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	5
41	44	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	235
42	—	ORIGINAL CAST ● RELATIVITY 1099* (10.98/16.98)	LES MISERABLES HIGHLIGHTS - COMPLETE SYMPHONIC	1
43	50	U2 ▲ ¹⁰ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	200
44	42	BLONDIE ● CHRYSALIS 21337/EMI (7.98/11.98)	THE BEST OF BLONDIE	5
45	32	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	12
46	40	MEAT LOAF ▲ ¹² CLEVELAND INTL 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	216
47	45	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	220
48	43	SOUNDTRACK ▲ MELODINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	2
49	38	BETTE MIDLER ● ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	11
50	47	ERIC CLAPTON ▲ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	2

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.

The Enter*Active File

MERCHANTS & MARKETING

C|Net Sets Sights On Cable-TV Market

BY BRETT ATWOOD

LOS ANGELES—C|NET: The Computer Network is about to significantly expand its presence on TV and the Internet's World Wide Web. The San-Francisco-based company, which covers cutting-edge computer developments in both media, is readying two new cable-TV programs and a 24-hour cable network. In addition, C|NET has just launched its third site on the Web.

C|NET is preparing production on the forthcoming TV series "The Web," a weekly look at the news and culture of the Web. The hourlong program will initially air on the Sci-Fi Channel but may appear on other TV outlets when

it debuts later this year.

A second, as-yet-unnamed show, also due later this year on the Sci-Fi Channel, will focus on "future technologies," according to Kevin

C|Net expects to become a 24-hour cable network within 18 months

Wendle, president of C|NET's television division and executive producer of C|NET Online.

"These shows are only the beginning," says Wendle, who expects C|NET to expand into a

24-hour cable network within the next 18 months.

C|NET has already carved out a niche in the TV industry with the half-hour news program "C|NET Central," which airs weekly on cable's USA Network and the Sci-Fi Channel. Hosts Richard Hart and Gina St. John frequently suggest to viewers that they visit C|NET's Web sites to obtain more detailed information on each week's on-air topics.

That national TV exposure has helped boost the popularity of C|NET's Web efforts, which include the computer news and culture site C|NET Online (<http://www.cnet.com>) and Shareware.com ([A screenshot of the C|NET website from 1996. The page features a search bar with the text "search engines where to find anything on the Net". Below the search bar are several links and sections, including "Long distance, telnet, look ups", "Why settle for text alone?", "10 technologies to look for in 1996", and "product finder". The page also displays a small image of a person and some text about "The Web plays".](http://www.share-</p></div><div data-bbox=)

ware.com), which contains an archive of more than 170,000 free software titles.

In mid-March, C|NET launched Search.com (<http://www.search.com>), a Web site that aims to nab a stake in the lucrative Internet index market. Net surfers frequently use Internet index sites, such as Yahoo! (<http://www.yahoo.com>) and Excite (<http://www.excite.com>), as a way to navigate through the intimidating amount of information on the Web.

Search.com gathers in one place the "search engine" programs from those index sites.

C|NET stands to gain substantial advertising revenue from sponsors of the site, which is free to all users of the Internet.

Wendle says that Search.com is meant to complement, not replace, other search engines. Indeed, Search.com relies upon the existence of other search engines for its content.

To use Search.com, one types in a word that pertains to the topic they wish to explore on the Web, and the search engine instantly delivers a list of related sites to the user.

"We recognize that the search process can be a tedious one," says Wendle. "Not every search engine works for every search task. By assembling them in one place, users can find what they are looking for in one place, rather than tediously searching one site at a time."

Many music index sites can be accessed through Search.com, including the University of Wisconsin's Lyrics Page, which enables music fans to identify any song based on a fragment of its lyrics; Musi-Cal, which maintains a global listing of live concerts by performer; Opera Schedule Server, which lists opera performances by city and date; and American Recordings' Ultimate Band List, which contains thousands of links to private and commercial music-themed Web pages.

Search.com's Web address is already being promoted on "C|NET Central" in an attempt to lure more Internet users to the new Web site.

7Up Site Adds Sparkle To Web

AN UP THING: On the heels of Pepsi's ambitious Pepsi World site on the Internet's World Wide Web (Billboard, March 30), 7Up is readying its own music-intensive Web presence.

7Up.com (<http://www.7up.com>), which debuts April 1, will feature a section called "Listen Up" that contains band biographies and sound samples, as well as a RealAudio music program hosted by former "Saturday Night Live" star Janeane Garofalo. The "Listen Up" radio show contains in-studio performances and tracks from such modern rock acts as Spacehog, Jewel, Edwin McCain, Yo La Tengo, the Philosopher Kings, and Tracy Bonham.

Among the more unusual items to be found at the soda spot is an exclusive listing of summer-job openings in the music industry. Employment opportunities at Atlantic Records,TVT Records, Track Marketing, All Access Entertainment, and other companies will be advertised only on the 7Up site. 7Up will supply housing, transfer costs, and salary to the recipients of the 14 advertised job opportunities.

In addition, the 7Up site contains an official voter-registration form that can be printed and used to formally register to vote in 22 states.

ENHANCED CD LINKS TO NET: Software developer Quarterdeck has partnered with Capitol Records to supply a version of its Web browser Quarterdeck Mosaic for some future enhanced CD titles. The disc browser will provide access to customized Quarterdeck and Capitol Web pages that contain information that is relevant to enhanced CD artists. Up-to-the-minute artist information and "chat" conferences will likely be accessible through the Internet-linked enhanced CD titles, according to Steve Tropp, senior VP of Quarterdeck Internet Services.

Specific titles in the nonexclusive partnership are expected to be announced in the coming weeks, according to Liz Heller, Capitol senior VP of new media.

CLASS6 EXPANSION: Computer animation and production company Class6 Entertainment has formed Class6 Interactive, a division that will release six original CD-ROM titles in the next year.

All of the titles will utilize a new animation production authoring system known as PixCel, which lessens the time and cost required to produce feature-film-quality CD-ROM animation, according to Stephen Poehlein, president of Class6 Entertainment.

The first title scheduled for release is "Creature Crunch," which will feature the voices of "SCTV" alumni Martin Short and Eugene Levy. The animated game is due in late May.

HOT WEB SITES: Zero Hour Records relaunched its Web site at <http://www.zerohour.com>. Gibson Musical Instruments is selling its products online at <http://www.gibson.com>. Political simulation game "President '96" can be found at <http://www.pres96.com>. Win \$13 or \$113.13 in ReadySoft's "Braindead 13" contest at <http://www.readysoft.com>.

ImagiNation Network To Open Cyber Park

LOS ANGELES—After struggling for several years to build a significant following as a consumer online service for gamers, the ImagiNation Network (INN) is about to reinvent itself on the Internet's World Wide Web and, ironically, on competing online services.

The Burlingame, Calif.-based service will soon shift the membership of its existing network to its new Cyber Park service, an online social and gaming environment that promises high-resolution graphics, fully animated characters, and a fully navigable 3D world. The service is expected to bow this summer.

The creation of Cyber Park signifies a transition in INN's operation, which will shift from a subscription service to an open one that will be accessible by millions of people on the World Wide Web, as well as through many commercial online services. Some services will offer access to Cyber Park with their monthly fees, while others will charge a premium to "enter" the online theme park.

"We don't want to be in the online access business," says Dean A. DeBiase, president/CEO of INN. "This will allow us to rebundle our service with others that already provide access."

Cyber Park is designed to emulate a real city and contains a navigable 3D environment filled with buildings and local "neighborhoods." Users will be able to explore 40 areas at Cyber Park's launch, including a coffeehouse, bank, courtyard, and casino.

An online record store will offer CDs for sale, but no specific retailer has been chosen yet to participate in the venture, according to DeBiase.

Cyber Park citizens will be able to customize their virtual bodies. More than 84 billion combinations of physical characteristics will be possible, according to DeBiase.

Up to 120 citizens will be viewable by visitors of Cyber Park, and conversation will be available to

those who are within virtual earshot. Conversation will initially be carried out through text chats, but DeBiase says that real-time voice conversation will be added shortly after launch.

Several Cyber Park staffers will "wander" around the virtual city to offer information and navigation advice to new users. Among the characters that will interact with visitors are sorceresses, butlers, waitresses, and janitors. In addition, environmental sounds will accompany the virtual excursion

'People don't come back to a Web site unless there is some community'

into Cyber Park.

Online visitors will be able to participate in competitive and solo games, social chats, conferences, educational classes, and other events.

Game players can compete to win electronic cash and then wager it at the cyber-casino, spend it at the online mall, or deposit it in the Cyber Park bank. One of the stranger possibilities of Cyber Park is that it will allow rebellious users to stage an online bank robbery. Clever users may even succeed at the task.

Online games that will be accessible in Cyber Park include "Red Baron II," "Mission Force: Cyberstorm," "Trophy Bass," "Front Page Sports: Baseball," and "TIM 3."

INN was founded by software giant Sierra in 1991 and was later sold to AT&T, which is now looking to sell the service. A new owner is likely to be found within "the next couple of months or so," according to DeBiase.

Sierra has entered an agreement to provide the service with online versions of many of its CD-ROM

games.

INN has had a difficult time keeping up with the growth of other online subscription services. INN has less than 100,000 subscribers, compared to the millions of people who pay for monthly access to America Online, Prodigy, and CompuServe.

Current INN subscribers will be given the option of shifting their subscriptions to the revamped service when it debuts this summer.

Despite INN's low subscriber-ship, DeBiase says that members are more likely to stay online for longer periods of time than those on other services. The average INN online session is more than one hour, according to DeBiase.

Getting consumers to stay online in one place for an extended period of time is the goal of many Web site developers, whose aim is to show potential advertisers that they can offer substantial exposure to online consumers. The Web offers millions of people exposure to INN and its sponsors, which is why DeBiase and INN are shifting to the Web to survive.

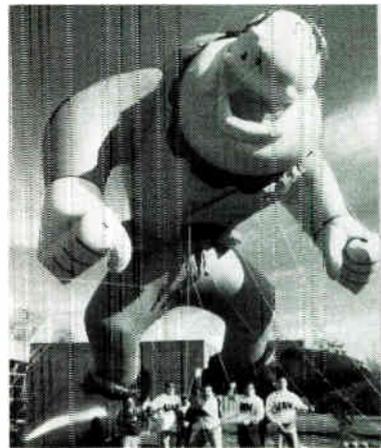
Cyber Park billboards and posters will be rented to sponsors.

"In order to convince people to come back to a Web site, there needs to be compelling content and a sense of community," says DeBiase. "The Internet suffers from what I call 'www.what'. People don't necessarily come back to a Web site a second time unless there is some sort of community and brand equity there."

Customized versions of Cyber Park will be created for individual commercial online services, as well as for sponsoring companies that want to use the technology in their own sites.

Although no specific online partnerships have been announced yet, INN is aiming to team with such major consumer online services as America Online, Prodigy, and CompuServe.

BRETT ATWOOD



Running Back. UAV Entertainment's "The Secret Of The Hunchback" got blown up to national proportions as part of CBS' coverage of the 62nd annual Orange Bowl parade Dec. 31 in Miami. UAV released the tape March 26 with merchandise support.

Major-League Demand For Baseball Videos

BY SETH GOLDSTEIN

NEW YORK—Eschewing the usual clichés, it's fair to say that vendors anticipate a vintage '96 for baseball videos. Sales should be a slam dunk.

"We'll be at least 25% over our 1995 numbers," says Rich Domich, senior VP of sales and marketing for PHoenix Communications, which distributes Major League Baseball cassettes through Orion Home Video. "That's the waterline for acceptable performance." Demand is just waiting to be tapped. Orion and PHoenix fought back from a two-strike count last year and managed a 40% improvement over 1994, when baseball teetered on the abyss.

"Baseball has come back from a terrible strike situation," says Columbia TriStar Home Video executive VP Paul

Culberg. "Many of those consumers have come back to the game."

And, Culberg suspects, they're coming back to baseball tapes as well. Columbia's spring lineup includes newcomer "Safe At Home!" with legends Mickey Mantle and Roger Maris; "Little Big League"; and, in a \$24.95 set, a couple of old-timers, "A League Of Their Own" and "The Natural."

Columbia is potent in movies, but it's a double-A team compared to Orion and PHoenix on the field of dreams. The breadth of those labels' titles is sufficient to provide a barometer for local and national events. Last year, PHoenix detected "a resurgence in certain marketplaces," says Domich. A hot divisional race, in which the Seattle Mariners beat the California Angels by a whisker, as well as the Cleveland Indians' run all

the way to the World Series for the first time since 1954 fueled strong consumer interest for tapes of both teams.

PHoenix and Orion traditionally flit from city to city, gambling that teams that are hot in midseason will still be generating fan enthusiasm when the tapes arrive a few months later. "We react quickly," says Domich, "but sometimes the best-laid plans..." While it's dicey, the strategy isn't about to change.

For the first time, however, the partners are attempting to take full advantage of Major League Baseball's latest network television deal. Starting June 1, Fox Network, the prime carrier of the 162-game season, will show \$5 million worth of commercials for videos to fans in 50 markets.

Orion and PHoenix have their selections ready, including "Major League Baseball: Unbelievable" and a two-tape set, "Great Plays" and "Bloopers," which were introduced to retail at the end of the 1995 season. PHoenix was initially careful not to overstock stores, and inventory was wiped out in in such chains as Suncoast Motion Pictures.



Key retailers are expected to continue supporting these titles, which return this spring, and PHoenix thinks some outlets will increase shelf space.

"These are good, strong titles," adds Domich, who hopes the campaign will develop closer retailer ties. Best Buy, for example, may get involved in a promotion for the all-star game. He's also carving out space to tag outlets on the nationally broadcast "This Week In Baseball," which will be the subject of three videos celebrating the show's 20th anniversary.

Major-league baseball, which has lacked the marketing savvy of the NFL and the NBA, may be learning. Domich points out that Nike, with Seattle's Ken Griffey Jr. as spokesman, is investing more in baseball than in any other sport. "This is the largest jump-start to major-league baseball we've ever seen," says Orion Home Video president Herb Dorfman. "It's an enormous awareness campaign."

Every video vendor should benefit. Trade sources think that the Orion/PHoenix effort is bound to pull through product from suppliers as big as Turner Home Entertainment and as small as 44 Sports II Enterprises.

Turner's "Chasing The Dream" profile of home-run king Hank Aaron has already benefited from an Academy

(Continued on page 93)

Literati, Make Way For The Olsen Twins; Rank Video Services Is One In A Billion

THE TWINS, FOREVER! Neither a corporate split nor a parental *phfff!* will keep the Olsen Twins from generating money in television, video, the movies, and now, books. Dualstar Entertainment, which guides the business destinies of Mary-Kate and Ashley, is leaving no medium untouched in a strategy expanded to include a book series published by Parachute Press and distributed by Scholastic.

The line, "The Adventures Of Mary-Kate & Ashley," will consist of print versions (80 pages, \$3.99 list) of eight video titles already in stores. Dualstar plans a heavy cross-promotion schedule. For example, there's a 30-second promo for the first four books on 250,000 cassettes each of "The Case Of The U.S. Space Camp Mission" and "The Case Of The Shark Encounter"; a 60-second spot will appear on copies of the twins' feature film, "It Takes Two."

Warner Home Video is expected to ship more than 3 million copies of "It Takes Two." Each box will contain a four-color book insert. "No children's books ever got this kind of exposure," boasts one source close to the project. Scholastic, which has already parlayed books from the series "The Baby-Sitters' Club" and "Goosebumps" into significant video sales, thinks it has another winner.

Certainly, the cross-promotional opportunities should do wonders for the Dualstar/Warner Home Video relationship, which hit a rough patch when the twins lost the helping hand of WarnerVision president Stuart Hersch, who had wooed them away from BMG Video. After he left and WHV absorbed WarnerVision, talk surfaced that Dualstar, anxious about being just another entry in an extensive studio catalog, would seek another home.

However, the ties have tightened. Warner Bros. is said to have two movies in development for Mary-Kate and Ashley. Meanwhile, though, the kids will have to endure their parents' divorce, which is likely to slow Dualstar activities.

PLUS CA CHANGE: Last week, we ran the picture. Now it's time for the words regarding Rank Video Services America's billionth cassette. Apparently, the impending arrival of DVD hasn't altered the flow of prerecorded tape. Rank, which has shunned optical media, hit nine figures on the evening of Feb. 27 from cassettes that included these titles: "The Baby-Sitters' Club" (Columbia TriStar), "The X-Files" (20th Century Fox Home Entertainment), "Babe" (MCA/Universal), "Braveheart" (Paramount), "The Littlest Pet Shop" (LIVE Home Video), and "The Old Curios-

ity Shop" (Hallmark).

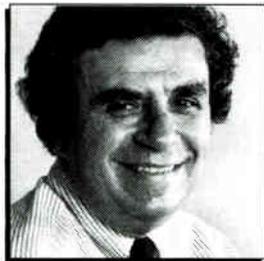
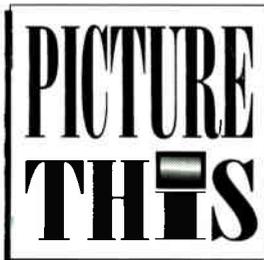
The duplicator dubbed its first tape in 1973, using the 3/4-inch U-Matic format pioneered by Sony for industrial and institutional customers; Beta and VHS were still a few years off. Ten years later, Rank had racked up a total of 5 million cassettes, so the growth since 1983 "is nothing short of astounding," says president/CEO David Cuyler. Rank has averaged 22% unit growth in each of the past five years, and Cuyler believes that better times are ahead, thanks to sell-through demand that "grows stronger every year."

VIDBITS: Rentrak is reportedly close to a deal to dispose of its sporting-goods venture. The idea of tying Rentrak's point-of-sale technology, which is the basis of its rental revenue-sharing system, to sweats and sneakers never took hold. Instead, the acquisition drained resources from a highly profitable pay-per-

transaction operation, and Rentrak chairman Ron Berger is said to be under increasing pressure from his board to stanch the losses, even if it entails a substantial write-down. At the same time, Berger is expected to announce the next step in the spinoff of Blowout Entertainment, which operates Wal-Mart and Kmart rental concessions. Its capital requirements also hurt profits. Minus the weight of both millstones, Rentrak stock will rise to better reflect the value of the company's core business, or so the theory goes.

The run-up to DVD's market introduction this fall has spawned a cottage industry of seminars and trade shows designed to educate, inform, and generate income, even if the new format lays an egg. Now comes "The DVD Forum For The U.S.A.," hosted by the DVD Licensor Consortium April 10-11 at the Santa Clara (Calif.) Westin. The forum is being promoted as the first "to disseminate information about the production specifications of the unified DVD format." Sessions will be devoted to hardware and components (for video, audio, computer, and semiconductor manufacturers), media (for replicators, disc-production equipment manufacturers, and disc material suppliers), and software (for Hollywood, video producers, recording studios, publishers, and developers of computer software and interactive and game titles). For more information, call 800-800-5474 or 914-328-9157.

Forget EP. Orion Home Video will manufacture all releases in the standard play mode, regardless of price. Until now, its \$10 titles were made in extended play, which was once touted as a budget process for budget titles.



by Seth Goldstein

DVD Alliance Formed Companies Team For Platform

BY PAUL VERNA

NEW YORK—In a move aimed at promoting the development of DVD software, Sonic Solutions, Toshiba Corp., and Daikin Industries have formed the DVD Production Alliance, an ad-hoc coalition devoted to the fledgling audio/video/interactive platform.

The three companies bring different areas of expertise to the development of DVD: Sonic Solutions specializes in software and hardware editing packages for CD, CD-ROM, and video production; Toshiba is a global leader in electronics hardware; and Daikin provides authoring tools for creators of digital entertainment.

Sonic Solutions CEO Bob Doris says, "It's been an assumption that DVD is a simplistic disc format. In fact, there's much more to it than that. DVD is a very complex and rich format that offers a lot of opportunities and requires elaborate video and audio encoding and complex authoring steps for assembling the different elements."

Sonic Solutions will offer a package called DVD Creator. It consists of audio prep and encoding tools for AC-3, MPEG-2, and audio PCM digital formats, as well as high-speed networking to link the audio, video, and authoring elements, according to Doris.

A statement from the alliance partners says that Toshiba will offer the industry-standard MPEG-2

video-encoding system, which is used to compress digital video into the variable bit-rate data streams required by the DVD format.

The statement adds that Daikin will offer its Scenarist-2 authoring tool, which enables content layout, video and audio editing, DVD simulation, disc-image generation, and MPEG-2 and Dolby AC-3 encoding.

Daikin director of Scenarist-2 development Masato Ootsuka says that the alliance will support the QuickTime format, ensuring compatibility with video-editing systems that use that popular platform.

Executives at the three companies say that optical disc manufacturer Warner Advanced Media Operations is helping the alliance partners beta-test their respective software offerings.

"We are very excited about combining our strengths in DVD disc manufacturing with Sonic Solutions' expertise in premastering systems by joining the DVD Production Alliance," says Richard Marquardt, VP of W.A.M.O. "Together, we can guarantee that content providers will have the services they need to transform their software into DVD products ready for the marketplace."

Other partners in the alliance are California Video Center, Crest National, Laser Pacific Media Corp., Pacific Coast Sound Works, Patapsco Design, Warner Bros., and Thomson Electronics, according to a Sonic Solutions statement.

(Continued on page 93)

All In The Family

The Film and Television Division of The Rank Organisation salutes Rank Video Services America on the production of its one-billionth pre-recorded video cassette for the American home video market.

Their achievement marks another major milestone in Rank's long history of success in the entertainment industry.

Started by J. Arthur Rank over sixty years ago, The Rank Organisation is now a multi-billion dollar global leader. Along with Rank Video Services America, the Film and Television Division includes Deluxe Laboratories, Rank Film Laboratory, Rank Film Distributors, Pinewood Studios and Rank Video Services.

Every day, around the world, people experience superior Rank entertainment technology and service wherever they watch a movie—at home or in the theater.

So, while all of us at Rank are proud of Rank Video Services America, we tend to take it in stride. Success, after all, does run in the family.



The Rank Organisation

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			*** No. 1 ***					
1	1	4	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
2	2	3	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
3	20	2	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
4	3	7	STAR TREK GENERATIONS	Paramount Home Video 32988	Patrick Stewart William Shatner	1994	PG	14.95
5	5	4	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
6	6	4	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
7	7	4	PLAYBOY'S GIRLS OF THE INTERNET	Playboy Home Video Uni Dist. Corp. PBV0784	Various Artists	1996	NR	19.95
8	4	10	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
9	8	155	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
10	23	2	KISS UNPLUGGED	PolyGram Video 80063003825	Kiss	1996	NR	19.95
11	10	17	APOLLO 13	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
12	12	5	MARIAH CAREY: LIVE AT MADISON SQUARE GARDEN	Columbia Music Video Sony Music Video 50134	Mariah Carey	1996	NR	19.98
13	11	39	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
14	9	5	THE AMAZING PANDA ADVENTURE	Warner Family Entertainment Warner Home Video 16300	Ryan Slater	1995	PG	19.98
15	NEW ▶		THE BABY-SITTERS CLUB: THE MOVIE	Columbia TriStar Home Video 11633	Ellen Burstyn Brooke Adams	1995	PG	19.95
16	13	13	THE LAND BEFORE TIME III	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
17	16	17	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
18	14	41	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
19	NEW ▶		BABE	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
20	17	55	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
21	18	9	STREET FIGHTER II: THE ANIMATED MOVIE	Renegade Home Video Sony Music Video 49861	Animated	1995	PG-13	14.98
22	15	7	ABSOLUTELY FABULOUS SERIES 3, PART 1	BBC Video FoxVideo 8331	Jennifer Saunders Joanna Lumley	1996	NR	19.98
23	NEW ▶		GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	Various Artists	1996	NR	14.98
24	RE-ENTRY		RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
25	28	59	THE LAND BEFORE TIME	MCA/Universal Home Video Uni Dist. Corp. 80864	Animated	1988	G	19.98
26	NEW ▶		NEW FIST OF FURY	Simitar Ent. Inc. 3605	Jackie Chan	1976	NR	14.95
27	19	6	ABSOLUTELY FABULOUS SERIES 3, PART 2	BBC Video FoxVideo 8332	Jennifer Saunders Joanna Lumley	1996	NR	19.98
28	RE-ENTRY		PATTON	FoxVideo 1005	George C. Scott Karl Malden	1970	PG	19.98
29	NEW ▶		FEARLESS HYENA	Simitar Ent. Inc. 3604	Jackie Chan	1979	NR	14.95
30	NEW ▶		THE REAL WORLD REUNION: INSIDE OUT	MTV Music Television Sony Music Video 49812	Various Artists	1996	NR	12.98
31	30	3	THE AMAZING ADVENTURES OF MR. BEAN	PolyGram Video 8006367693	Rowan Atkinson	1996	NR	19.95
32	NEW ▶		RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
33	RE-ENTRY		THE WRONG TROUSERS	BBC Video FoxVideo 8250	Animated	1994	NR	9.98
34	21	7	THE BIG GREEN	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo	1995	PG	19.99
35	38	7	PENTHOUSE ON CAMPUS	Penthouse Video WarnerVision Entertainment 50791-3	Various Artists	1996	NR	19.95
36	24	21	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	14.98
37	25	18	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	12.98
38	27	5	FRENCH KISS	FoxVideo 8823	Meg Ryan Kevin Kline	1995	PG-13	19.98
39	31	19	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
40	32	5	BABYMUGS!	MVP Home Entertainment 14001	Various Artists	1995	NR	9.95

● 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

'Land' Doesn't Spawn Direct-To-Vid Emulators

RISKY BUSINESS: MCA/Universal Home Video is planning a fourth direct-to-video installment in its successful animated series "Land Before Time." It should be out later this year.

According to MCA/Universal senior VP of sales and marketing Andrew Kairey, the two previous "Land" sequels have generated more than \$120 million in retail revenue. Further additions to the franchise are in the works, he says. However, the direct-to-video business requires more than a hot property to be successful.

Timing the release of the first "Land" sequel to coincide with the post-Christmas shopping season turned out to be a hit with stores. "Land II" was a huge success because MCA

timed it with holiday sales, and they put advertising money behind it," says a buyer at a major West Coast chain. "We don't get too many new titles in December, so it worked well."

Disney appears to using a similar strategy for the Aug. 14 release of "Aladdin And The King Of Thieves," its second direct-to-video release in that series. August is traditionally a slow release month, so the supplier is expecting heavy back-to-school traffic to drive sales. Disney won't be releasing another major title until the end of September, so as not to compete with itself.

Even though the "Land" series has taken off at retail, Kairey says, choosing properties for direct-to-video can be tricky.

"There are different ways to bring back a franchise, and you go back and forth a lot on how to do it," he notes. "But it comes down to the financial model, and there is a severe difference in the cost of special effects for the big screen and those for the small screen."

Although producing a direct-to-video is less expensive than producing a movie, it won't matter as long as consumers are interested in the franchise. But relying on focus groups doesn't always give a clear picture.

"Consumer research is a big tool that works well in determining trends," says Kairey, "but it only tells you what's happening in the market today and doesn't predict the future."

With the exception of Disney and MCA/Universal, studios aren't willing to gaze into the direct-to-video crystal ball. 20th Century Fox Home Entertainment had a minor hit with the Japanese animated feature "Totoro" but has done nothing similar since. Warner Home Video has not released a direct-to-video title since Steven Spielberg's "Tiny Toons Adventures: How I Spent My Vacation" in 1992.

The remaining studios haven't attempted anything beyond half-hour programming or have steered clear of the category altogether. Direct-to-video may be one of the hottest growth areas in the business, but it's also a financial risk many suppliers aren't ready to take—yet.

GLOBAL ECONOMICS: New Video Group and The Wall Street Journal are teaming up to release a series of videos examining the economic forces underlying global change.

Titled "Emerging Powers," the four-tape series studies the economies of Brazil, China, India, and Mexico. The boxed set will be \$79.95, and individual tapes will be available for \$24.95 each, beginning May 7.

"Emerging Powers" will mark the debut of The Wall Street Journal Video label, co-sponsored by IBM and Ford. In addition to analyzing economic developments, the series will spotlight movers and shakers instigating financial growth.

'MASKED' OFFER: Saban Home Entertainment is branching out beyond "The Mighty Morphin Power Rangers" with the debut of "Masked Rider" April 30. The animated series is No. 1 on the Fox Children's Network Saturday-morning lineup among kids ages 6-11.

The company will release two titles from the series priced at \$12.95 each. When consumers buy both videos, they can mail in for a free "Masked Rider" action figure. The offer expires Dec. 31.

In addition, the titles will be supported by a national radio promotion running on 280 stations. It will begin at street date and air on each station for one or two weeks.

The titles available are "Escape From Eden Special Mini-Series" and "Super Gold Special Mini-Series," which features a guest appearance by the Power Rangers.

'KOMBAT' REPRICING: "Mortal Kombat: The Movie" will hit sell-through shelves May 21 priced at \$19.98. The title will come with a \$5 rebate when consumers purchase the video and its companion title, "Mortal Kombat: The Journey Begins," available separately for \$9.98.

A coupon booklet inside each "Mortal Kombat: The Movie" cassette will feature an offer for a free watch and \$75 worth of discounts on "Mortal Kombat" T-shirts, game control pads, and Kombat Klub memberships.

MALE 'BOND'-ING: Eight James Bond titles are coming off moratorium May 21 in conjunction with the rental release of "GoldenEye," which stars Pierce Brosnan as 007.

The rereleases will come with a \$3 rebate when consumers purchase any two specially marked James Bond videos. Each title in the collection is \$14.95. There are 16 currently in stores.

Titles include "For Your Eyes Only," "License To Kill," "The Living Daylights," "The Man With The Golden Gun," "Moonraker," "Octopussy," "The Spy Who Loved Me," and "A View To A Kill." Six gift-set configurations are available for either \$39.92 for three cassettes or \$119.92 for all eight.

SHELF TALK
by Eileen Fitzpatrick



MGM/UA Unfurls String Of Hits For Spring Release

MGM/UA SPRING SLATE: MGM/UA has several hit titles due on laserdisc in late spring. "GoldenEye" with **Pierce Brosnan** (wide, \$44.98) bows May 21. "Get Shorty" with **John Travolta** and **Gene Hackman** (wide, \$34.98) launches May 28, and "Leaving Las Vegas" with **Nicholas Cage** and **Elisabeth Shue** (wide, \$34.98) is set for June 4.

Also coming in May and June are "Bio-Dome" with **Pauly Shore** and **Stephen Baldwin**, "Richard III" with **Ian McKellan** and **Annette Bening**, "Wild Bill" with **Jeff Bridges**, "Grumpier Old Men" with **Jack Lemmon** and **Walter Matthau**, and "Two

If By Sea" with **Sandra Bullock** and **Denis Leary** (all wide, \$34.98). Also expected are "Heat" with **Robert DeNiro** and **Al Pacino**, and **Claude Lelouch's** "Les Misérables" with **Jean-Paul Belmondo** (both wide, \$39.98).

AC-3 UPDATE: Pioneer's "Braveheart" (wide, THX, AC-3, \$49.98) is a sweeping epic that is extraordinary on laserdisc. We had a chance to view the **Mel Gibson** medieval saga on a home-theater system with the Pioneer CLD-D504 laserdisc comboplayer and the Pioneer VSX-D3S audio-video receiver, both of which are compatible with

LASER SCANS

by Chris McGowan

Dolby Surround AC-3 audio. The fierce battle scenes in "Braveheart" gained an appreciable power from the movie's multichannel soundtrack, which takes the home-theater experience to an entirely new level.

Dolby Surround AC-3 offers five channels of digital sound plus a sub-

woofer and is now available with 57 laser titles, all of which include a standard digital stereo soundtrack along with the AC-3 multichannel soundtrack. Available AC-3 titles include "Alien," "Aliens," "Batman Forever," "Clear And Present Danger," the "Die Hard" trilogy, "Forrest Gump," "Interview With The Vampire," "The Lion King," "Pulp Fiction" (the Voyager edition), "Rolling Stones Live At The Max," "Star Trek Generations," "StarGate," "Top Gun," "True Lies," "U2: Rattle And Hum," and "The Wild Bunch."

MCA/UNIVERSAL bows **Martin Scorsese's** "Casino" with **Robert DeNiro** and **Sharon Stone** (wide, \$44.98) May 28, one week after the VHS launch. Also set for May: "Gold Diggers: The Secret Of Bear Mountain" with **Christina Ricci** (wide, \$34.98) and the Encore Edition double bill "The Appaloosa"/"My Name Is Nobody" (\$69.98). Just out is the extremely popular "Babe" (wide, \$34.98), with its sumptuous pastoral visuals presented on disc with 60% better resolution and richer hues than the VHS version.

COLUMBIA TRISTAR's recent releases include "Desperado" with **Antonio Banderas** (wide, director's commentary, \$39.95), plus "Shampoo," "Cactus Flower," "Party Girl," "Mute Witness," "Window To Paris," and "Butterflies Are Free" (\$34.95 each); "Nicholas And Alexandra," "Cromwell," and "White Nights" (both wide, \$39.95); and "A Man For All Seasons" (wide, \$44.95).

LASERDISC ENTERTAINMENT is the only major distributor of adult programming on laserdisc, and the Santa Monica, Calif.-based company has some 450 X- and R-rated laser titles in its catalog. It carries feature-length movies from the major adult studios, plus unrated foreign titles, such as "Aphrodite" with **Valerie Kaprisky** (\$39.95) and "Emanuelle In The Country" (\$39.99). LDE also carries unrated Japanese animation, such as the "Urotsukidoji: Perfect Collection" boxed set (238 mins., extras, \$99.99), which includes all five episodes in the "Urotsukidoji" series plus 40 minutes of footage not included in the theatrical releases.

DVD FROM MARS: Pioneer Video Manufacturing's new high-speed "MARS" DVD manufacturing system should be up and running this month.

"We'll be ready to produce DVD whenever the market is ready," says PVM executive VP **James Lance**. "With the addition of MARS, Pioneer video can now truly do it all—laserdisc, CD-ROM, and DVD." The largest manufacturer of laserdiscs in the U.S., PVM is based in Carson, Calif., and has complete post-production services for authoring and digital compression, as well as comprehensive packaging and fulfillment services.

LASER NEWS: In the late spring, I will be launching an online newsletter that will cover laserdisc and DVD. There will also be a printed version for the modern-less. For more information, E-mail jemcgowan@aol.com or call 818-457-5140.

JEAN & MANON: Image has released a superb double-bill boxed set, "Jean De Florette"/"Manon Of The Spring" (wide, five discs, \$99.99), which pairs two outstanding films based on a **Marcel Pagnol** novel and directed by **Claude Berri**.

AB FAB AND MORE: Image's "Absolutely Fabulous: Third Season" (\$49.98) provides six more misadventures of wayward Brit trendsetters **Edina** and **Patsy**. **Vittorio De Sica's** "The Bicycle Thief" (\$39.99) is the Italian neorealist classic, and the laserdisc contains both Italian and dubbed English soundtracks. "Pandora & The Flying Dutchman" (\$49.99) is a mysterious tale starring **James Mason** and **Ava Gardner**.

ABDUCTIONS: Lumivision's special edition of "Communion" (wide, extras, \$49.95) is an excellent presentation of **Phillipe Mora's** intriguing movie based on the **Whitley Streiber** book about an alien abduction. The disc contains a running audio commentary by Mora, plus an alternate ending, deleted scenes, and outtakes. Meanwhile, "Hellraiser" has been released in two versions (wide, \$39.95; special edition, \$99.95). The boxed set includes an audio commentary by director **Clive Barker** and extensive supplementary materials.

COCTEAU: Voyager's Criterion Collection edition of **Jean Cocteau's** "The Blood Of A Poet" (\$49.95) brings us the poet/director's surrealistic 1930 masterpiece, a seminal work that presaged much avant-garde filmmaking in later decades, as well as the dreamlike images we now take for granted in music videos.

Billboard®

FOR WEEK ENDING APRIL 6, 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
1	NEW ▶		BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
*** No. 1 ***								
2	1	7	WATERWORLD ◊	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper	1995	PG-13	44.98
3	2	9	DIE HARD WITH A VENGEANCE	FoxVideo Image Entertainment 8858-85	Bruce Willis Samuel L. Jackson	1995	R	49.98
4	9	3	DANGEROUS MINDS	Hollywood Pictures Home Video Image Entertainment 5781	Michelle Pfeiffer	1995	R	39.99
5	NEW ▶		THE USUAL SUSPECTS	PolyGram Video Image Entertainment 8006302271	Stephen Baldwin Gabriel Byrne	1995	R	39.95
6	3	7	UNDER SEIGE 2: DARK TERRITORY	Warner Home Video 13665	Steven Seagal	1995	R	34.98
7	NEW ▶		ASSASSINS	Warner Home Video 13987	Sylvester Stallone Antonio Banderas	1995	R	39.98
8	NEW ▶		ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	34.98
9	16	3	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
10	13	3	LORD OF ILLUSIONS	MGM/UA Home Video Image Entertainment 105294	Scott Bakula	1995	R	34.98
11	NEW ▶		FAIR GAME	Warner Home Video 14072	Cindy Crawford William Baldwin	1995	R	34.98
12	12	27	THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
13	8	17	APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 42580	Tom Hanks Kevin Bacon	1995	PG	44.98
14	4	5	THE NET	Columbia TriStar Home Video 11616	Sandra Bullock	1995	PG-13	39.95
15	5	7	FIRST KNIGHT	Columbia TriStar Home Video 7116	Sean Connery Richard Gere	1995	PG-13	44.95
16	11	25	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
17	10	3	JADE	Paramount Home Video Pioneer Entertainment (USA) L.P. 329686	David Caruso Linda Fiorentino	1995	R	39.98
18	6	5	VIRTUOSITY	Paramount Home Video Pioneer Entertainment (USA) L.P. 33144	Denzel Washington	1995	R	39.98
19	7	9	MORTAL KOMBAT-THE MOVIE	New Line Home Video Image Entertainment 3021	Christopher Lambert Talisa Soto	1995	PG-13	39.99
20	20	17	CRIMSON TIDE	Hollywood Pictures Home Video Image Entertainment 5255	Denzel Washington Gene Hackman	1995	R	44.99
21	NEW ▶		BABE	MCA/Universal Home Video Uni Dist. Corp. 42692	James Cromwell	1995	G	34.98
22	NEW ▶		MARIAH CAREY: LIVE AT MADISON SQUARE GARDEN	Columbia Music Video Sony Music Video 50134	Mariah Carey	1996	NR	29.98
23	15	5	NINE MONTHS	FoxVideo Image Entertainment 8924	Hugh Grant Julianne Moore	1995	PG-13	39.98
24	14	11	SHOWGIRLS	MGM/UA Home Video Image Entertainment ML105525	Elizabeth Berkeley Kyle MacLachlan	1995	NC-17	49.99
25	NEW ▶		BEYOND RANGOON	Columbia TriStar Home Video 49326	Patricia Arquette Frances McDormand	1995	R	34.95

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ NO. 1 ★★★					
1	2	4	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
2	1	6	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
3	3	7	UNDER SIEGE 2: DARK TERRITORY (R)	Warner Home Video 13665	Steven Seagal
4	4	6	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
5	31	2	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
6	5	4	TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82216	Wesley Snipes Patrick Swayze
7	9	2	A WALK IN THE CLOUDS (R)	FoxVideo 8900	Keanu Reeves Anthony Quinn
8	7	11	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
9	6	9	WATERWORLD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper
10	NEW		ACE VENTURA: WHEN NATURE CALLS (PG-13)	Warner Home Video 23500	Jim Carrey
11	8	6	VIRTUOSITY (R)	Paramount Home Video 33144	Denzel Washington
12	NEW		ASSASSINS (R)	Warner Home Video 13987	Sylvester Stallone Antonio Banderas
13	11	8	DESPERADO (R)	Columbia TriStar Home Video 11653	Antonio Banderas
14	10	3	POCAHONTAS (G)	Walt Disney Home Video Buena Vista Home Video 5174	Animated
15	14	2	FAIR GAME (R)	Warner Home Video 14072	Cindy Crawford William Baldwin
16	12	8	SOMETHING TO TALK ABOUT (R)	Warner Home Video 14217	Julia Roberts Dennis Quaid
17	13	10	NINE MONTHS (PG-13)	FoxVideo 8924	Hugh Grant Julianne Moore
18	NEW		MURIEL'S WEDDING (R)	Miramax Home Entertainment Buena Vista Home Video 4701	Toni Collette Bill Hunter
19	NEW		NEVER TALK TO STRANGERS (R)	Columbia TriStar Home Video 11803	Rebecca DeMornay Antonio Banderas
20	NEW		THE PROPHECY (R)	Dimension Home Video Buena Vista Home Video 5961	Christopher Walken Elias Koteas
21	15	9	JADE (R)	Paramount Home Video 32968	David Caruso Linda Fiorentino
22	17	13	CLUELESS (PG-13)	Paramount Home Video 33215	Alicia Silverstone
23	16	12	SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
24	NEW		CLOCKERS (R)	MCA/Universal Home Video Uni Dist. Corp. 42730	Mekhi Phifer Delroy Londo
25	21	2	THE BROTHERS MCMULLEN (R)	FoxVideo 8934	Edward Burns Jack Mulcahy
26	18	4	HACKERS (PG-13)	MGM/UA Home Video 105190	Jonny Lee Miller Angelina Jolie
27	19	5	BEYOND RANGOON (R)	Columbia TriStar Home Video 49323	Patricia Arquette Frances McDormand
28	NEW		HARD JUSTICE (R)	New Line Home Video Turner Home Entertainment N4377	David Bradley
29	25	13	DIE HARD WITH A VENGEANCE (R)	FoxVideo 8858	Bruce Willis Samuel L. Jackson
30	20	7	KIDS (NR)	Vidmark Entertainment 6311	Not Listed
31	33	2	MOONLIGHT AND VALENTINO (R)	PolyGram Video 8006302293	Whoopi Goldberg Elizabeth Perkins
32	28	26	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
33	22	2	EMPIRE RECORDS (PG-13)	Warner Home Video 14169	Anthony LaPaglia Maxwell Caulfield
34	29	5	JEFFREY (R)	Orion Home Video 3294	Steven Weber Patrick Stewart
35	23	4	UNZIPPED (R)	Miramax Home Entertainment Buena Vista Home Video 5941	Isaac Mizrahi Cindy Crawford
36	32	5	LIVING IN OBLIVION (R)	Columbia TriStar Home Video 49186	Steve Buscemi James LeGros
37	24	9	THE INDIAN IN THE CUPBOARD (PG)	Columbia TriStar Home Video 11640	Hal Scardino David Keith
38	38	8	THE BIG GREEN (PG)	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo
39	NEW		BABE (G)	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell
40	37	2	PARTY GIRL (R)	Columbia TriStar Home Video 79723	Parker Posey Omar Townsend

◆ 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.

DVD'S DEBUT

(Continued from page 82)

rollout that such hardware companies as Thomson and Toshiba have been promoting. One replication executive said, "By fall, we're going to be in this business—if it kills us!"

By the same token, once their plants are ready, most replicators believe they'll undergo a gradual increase in DVD production (with the probable exception of Warner, which has taken an extremely vocal lead position in promoting DVD) as the machine population in consumer homes begins to grow.

Given their uncertainty about launch dates and production levels, replication executives were loath to give any hint of expected quantities. But there's a general agreement that during the format's early stages, production lines at existing plants will be switched between standard density CDs and DVDs. Mueller said that Warner has to shut down a production line for "about two hours" to switch mold components for sample runs in Olyphant.

On the hardware side, Thomson, Matsushita, and Panasonic executives are enthusiastically maintaining their plans for late-summer delivery of the first DVD players. Asserting that "we feel very good about the software industry" and its ability to ship enough software in time, Larry Pesce, Thomson's manager for DVD product management, said, "We know nothing at this point that will stop us from having a good, solid introduction in late summer."

Similarly, Craig Eggers, marketing manager for new products at Toshiba America Consumer Products, said, "Our plans with regard to introduction have not changed," with hardware on schedule to be "introduced into the market prior to Labor Day."

In his ITA keynote speech, Sony Consumer Electronics Co. president Carl Yankowski cautioned, "The changes that will be brought about by DVD are a process, and a process takes time. It's not an event as a single point in time. And the process will be acted out over an extended period, not merely in the next holiday selling season."

Yankowski said that Sony is "excited about DVD's prospects" and is prepared to introduce hardware and software in 1996. But he stressed Sony's belief in the importance of passing "clear copy-protection legislation," the lack of which, he said, "has been a fundamental stumbling block in the past for digital formats."

Yankowski said that Sony doesn't regard DVD as a replacement for pre-recorded tape. "Simply stated, the current business model is extremely successful," he said. Yankowski also cast doubt on how quickly DVD players would be snapped up by shoppers, citing in-house market research "at various price points" that "found the intent-to-buy of DVD in an A/V sense to be very low: 17%. On the other hand, the same study found more anticipation for DVD-ROM equipment, with 88% intent-to-buy ratings."

Meanwhile, Stan Hametz, VP/GM of the consumer video group for Matsushita Consumer Electronics, accused naysayers of "spreading misinformation and disinformation about this product, maybe because they're not going to be there at launch." His charge was a reference to recent statements by Sony and Philips executives that the DVD rollout could be delayed by a lack of software support until copyright issues are resolved.

Top Music Videos

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				Principal Performers	Type	Suggested List Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number			
★★★ NO. 1 ★★★						
1	1	2	UNPLUGGED PolyGram Video 80063003825	Kiss	LF	19.95
2	2	6	LIVE AT MADISON SQUARE GARDEN Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
3	4	58	THE COMPLETE BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
4	3	4	R.I.O.T. Sparrow Video Chordant Dist. Group 43161	Carman	LF	19.98
5	5	26	THE WOMAN IN ME ● PolyGram Video 8006336605	Shania Twain	LF	19.95
6	7	41	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
7	6	21	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
8	9	117	OUR FIRST VIDEO ▲* Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
9	8	107	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
10	10	20	CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
11	11	3	REBA: CELEBRATING 20 YEARS MCA Music Video Uni Dist. Corp. 14083	Reba McEntire	LF	19.98
12	13	40	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
13	12	70	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
14	14	14	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
15	16	18	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
16	15	16	VIDEO ARCHIVE PolyGram Video 8006374813	Def Leppard	LF	19.95
17	17	24	DESIGN OF A DECADE 1986/1996 ● A&M Video PolyGram Video 6577	Janet Jackson	LF	19.98
18	18	74	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
19	NEW		LIVE AT MADISON SQUARE GARDEN Warner Alliance Video 43048	The Brooklyn Tabernacle Choir	LF	19.98
20	19	15	VOODOO LOUNGE ● PolyGram Video 8006374833	Rolling Stones	LF	19.95
21	20	22	LIVE FROM LONDON ● PolyGram Video 8006392193	Bon Jovi	LF	19.95
22	26	71	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
23	39	30	THE WALL-LIVE IN BERLIN ▲ PolyGram Video 0826493	Roger Waters	LF	19.95
24	22	18	DECADE 1985-1995 Columbia Music Video Sony Music Video 50132	Michael Bolton	LF	19.98
25	29	22	SUMMER CAMP WITH TRUCKS WarnerVision Entertainment 59009-3	Hootie & The Blowfish	LF	19.98
26	RE-ENTRY		ALL YOU NEED IS CASH Rhino Video 2234	The Rutles	LF	16.95
27	25	11	JUBILEE: LIVE AT WOLF TRAP Columbia Music Video Sony Music Video 50126	Mary Chapin Carpenter	LF	19.98
28	32	21	LIVE INTRUSION Americanvisuals American Recordings 3-38424	Slayer	LF	24.98
29	23	22	EL CONCIERTO ● Wea Latina 11639	Luis Miguel	LF	19.98
30	28	32	KISS MY A** ● PolyGram Video 8006323093	Kiss	LF	19.95
31	27	18	PLAYBACK MCA Music Video Uni Dist. Corp. 11367	Tom Petty & The Heartbreakers	LF	19.98
32	30	82	THE 3 TENORS IN CONCERT 1994 ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
33	37	51	ABBA GOLD: GREATEST HITS ● PolyGram Video 440085493	Abba	LF	19.95
34	40	25	MOON SHADOWS Warner Reprise Video 3-38289	Enya	SF	14.98
35	24	34	REBA LIVE MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF	19.98
36	34	3	CONCERT OF A LIFETIME Word Video 52263	Ray Boltz	LF	19.95
37	33	65	X-TREME CLOSE-UP ▲ PolyGram Video 4400853953	Kiss	LF	19.95
38	RE-ENTRY		THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
39	21	5	RYMAN GOSPEL REUNION Chapel Music Group 4627	Gaither Vocal Band	LF	29.98
40	38	16	CHAMPIONS OF THE WORLD Hollywood Records Music Video 90033	Queen	LF	19.95

◆ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Communications.

BASEBALL*(Continued from page 88)*

Award nomination for best documentary and, repriced to \$14.98 suggested list, has gotten "a pretty good reaction," says sell-through VP of sales Craig Van Gorp. Meanwhile, the day-in-day-out player for Turner continues to be Ken Burns' nine-tape "Baseball" series, which Van Gorp describes as "a great catalog item."

Van Gorp won't comment on sales, but sources estimate that Turner has moved more than 1.5 million tapes, most of them at \$24.98 suggested list. "Some people harboring hard feelings are going to soften a little bit. They're supporting their teams a little bit more," says Van Gorp. "With Burns, we turned it around to a positive by pointing out that here's the one way you can still see baseball."

Sports II wants buyers of "The Hitter's Commandments" to simply see the baseball. The hitting-tips cassette, hosted by former major leaguer Bernardo Leonard, took its first retail cuts at the New York Toy Fair in February. "We had a very good show," says Steven Ades, president of distributor Fast Forward. "There was interest from our customers. We felt it fit."

The best fit for baseball is still local, according to PHoenix and Orion. Retailers are aware of the value of a sport in their retail backyard, notes Dorfman. When Dillard's, a Cleveland chain, stocked the recap of the Indians' season, "it made their year." Orion hopes to do the same for two super-market chains that agree to participate in a promotional gambit involving six baseball titles.

"They're much more open to local opportunities," Dorfman says. "And they're a larger opportunity for us. Supermarkets are becoming a bigger and bigger chunk of home video sales."

DVD ALLIANCE*(Continued from page 88)*

The DVD partnership did not disclose information about specific hardware or software products. However, the statement says the companies aim to "help move DVD titles through the production process and into the retail channel in time for the holiday season."

Pointing out a contrast between the confusion-plagued enhanced-CD format and the development of DVD, Sonic Solutions' Doris says that the alliance partners will work to avert "confusion about what needs to be on a DVD disc."

A format that offers unprecedented data storage and resolution capabilities, DVD was developed by the industry's leading entertainment hardware and software firms, including Toshiba, Time Warner, 3M, Sony, and Philips.

Although there were initially two competing proposals for a high-density audio/video/interactive disc format, the sides agreed to pool their resources late last year to create a single standard for DVD.

The format will be capable of storing full-length motion pictures, audio quality at resolutions higher than CD, and high volumes of interactive content for computer-based environments.

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WRITTEN BY RICHARD CORBEN, ANGUS HICKIE, DAN O'BANNON, THOMAS WARKENTIN and BERNI WRIGHTSON
EDITED BY DAN GOLDBERG & LEN BLUM
EXECUTIVE PRODUCERS IVAN REITMAN AND LEONARD MOGEL
PRODUCED BY GERALD POTTERTON

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HOME VIDEO

LIFELINES

BIRTHS

Boy, Dylan Thomas David, to **Thomas and Julie Lounges**, Dec. 31 in Highland, Ind. Father is publisher/editor of The Beat and manager/promotional director of the Woodmar Records store. Mother is an assistant editor at The Beat.

Girl, Rebecca Mary, to **Paul and Mary Solce**, Jan. 30 in Huntington, N.Y. Father is a product development representative for WEA.

ELLIOTT MURPHY

(Continued from page 55)

Europe, then I heard it and loved it and shopped it here."

Conseil is shopping Murphy in Australia and New Zealand and says that a Brazilian record deal is "imminent."

Meanwhile, the company's creative manager Freddie Patterson is scouring Murphy's catalog for song-plugging ideas.

Other activities on Murphy's behalf include pitching his songs, via Warner/Chappell's Los Angeles office, to film and TV people. Conseil adds that Warner/Chappell will "join forces" with Dejadisc in getting Murphy on the road in the U.S. this summer.

The publisher is further expanding Murphy's songwriting activities by teaming him with other Warner/Chappell writers. "They're very high on getting songwriters to co-write with others in their stable," says Murphy. "I co-wrote a song with Willie Nile on the day I signed with them, and they've also set me up with a great new songwriter/artist, Wendy Chamlin."

These writers may include foreign Warner/Chappell signees, since international songwriting collaborations are part of Conseil's international outreach objectives.

"There's a real opportunity here of making a bridge back to America for me," says Murphy of Warner/Chappell's overall domestic efforts. "At this point in my career, I'm trying to build relationships on the artistic and business levels, and the deal with Warner/Chappell applies to both. Dejadisc is a fiercely independent small company which has done a great job with artists on the level of Wayne Hancock, but they needed the same thing I did: a power base to climb those mountains that neither of us were capable of doing. Warner/Chappell gives us that."

The publisher has also helped Dejadisc with promoting the album, Murphy adds, noting that it submitted the video for the lead track, "Love To America," to the Rock-america video pool, which added the clip to its top 40 club reel. Warner/Chappell notched points with Murphy, too, by throwing a signing party.

"The last time anyone did a signing photo with me was back in '73 at Polydor [which issued Murphy's debut album, 'Aquashow']," he says.

Boy, Christian Paul, to **Tony and Christy Dimitriades**, March 14 in Los Angeles. Father is a personal manager whose clients include Tom Petty and Billy Idol.

Boy, Peter Franz, to **Michael and Laura Koch**, March 17 in New York. Father is founder and president of Koch International.

Girl, Emma Marie, to **Bob and Ann Delevante**, March 21 in Nashville. Father is half of Rounder Records duo the Delevantes.

DEATHS

Arthur Promoff, 43, following a long illness, March 17 in Miami. For the last two years, Promoff was the local promotion manager for Island Records. He held the same position with PolyGram Label Group beginning in 1991. Previously, he was a regional promotion manager for Geffen Records in Los Angeles. In lieu of flowers, donations may be made to the Health Crisis Network, 5050 Biscayne Blvd., Miami, Fla. 33137, attention José Rivera; or call 305-751-

7775. Promoff is survived by his father, brother, and sister.

Earl Anthony Martis, 56, of cancer, March 17 in Honolulu. Since January 1994, Martis was marketing director for Surfside Distributors in Honolulu, but his career in record distribution and retail began in the late '50s in the sales department of Record Supply, which eventually became Tower Records' wholesale division. Martis became assistant manager of the Watt Avenue Tower outlet in Sacramento, Calif., then spent 16 years in sales and branch management for a number of companies in the San Francisco area, including RCA Victor.

In 1982, Martis returned to Tower Records to manage the import products division and later, M.T.S. Inc. He is survived by his sons, Mike and Ron; his daughters, Laurie Mauney and Nancy; and nine grandchildren.

In lieu of flowers, the family asks that donations be sent to the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research, 6 W. 57 St., New York, N.Y. 10019.

GOOD WORKS

EMI/SELENA SCHOLARSHIP: EMI Music has established a scholarship to memorialize late recording star Selena, according to **José Behar**, president of EMI Latin. The EMI/Selena scholarship program will assist Hispanic high school students who plan to continue their education at four-year institutions. The program, created by the EMI Music Foundation, was formally launched at the 16th annual Tejano Music Awards March 23 in San Antonio, Texas. Up to 10 \$2,500 scholarships will be awarded each year. Five awards will be granted to students majoring in the arts or music, and five will be granted to students with other majors. The first 10 recipients, to be honored later this spring at an awards luncheon in Los Angeles, are **Michael Andretti**, St. Paul, Minn.; **Ruben Castaneda**, Yuma, Ariz.; **Aida Egues**, Sewell, N.J.; **Jaime Gonzales Jr.**, Stuart, Fla.; **Patricia Herrera**, Baytown, Texas; **Pamela**

Huster, Martinez, Calif.; **Jennifer LeBaron-Rio**, Phoenix; **Carlos Marquez**, Phoenix; **Gina Santos**, Pinellas Park, Fla.; and **Julio Schwarz**, Fort Smith, Ark. In addition, the EMI Music Foundation recently started the EMI/Nat King Cole Scholarship for African-American students. Contact: **Sue D'Agostino** at 212-492-5440.

ROCKIN' FOR A CURE: Singer/songwriter **Ani diFranco** has become a supporter of Arlington, Va.-based Rock for a Cure, a non-profit group that unites music artists in the fight against breast cancer. At several of diFranco's upcoming concerts, the group will have volunteers handing out literature, selling buttons, and collecting donations. The charity has made a deal with Beloved Recordings and Shanachie Entertainment to produce a benefit CD compilation of female artists. Contact: **Susan Burkat** at 914-337-6888.

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.

APRIL

April 6, **Releasing Your Music Independently A-Z**, presented by All Points Bulletin Worldwide, EK Horton Center, Los Angeles. 310-306-4205.

April 9-May 17, **ASCAP/Disney Musical Theater Workshop**, Disney lot, Los Angeles. 212-621-6234.

April 16-18, **Replitech Europe 1996**, Jaarbeurs Congress and Convention Centre, Utrecht, Netherlands. 914-328-9157.

April 20, **Music In Cyberspace Conference**, presented by NARAS New York Chapter, Marriott Marquis Hotel, New York. 212-245-5440.

April 26-28, **Second Adventures In Broadcasting Promotion Director's School**, seminar for radio marketing professionals, Sheraton Stamford, Stamford, Conn. 203-288-2002.

April 29-May 1, **Billboard's 7th Annual International Latin Music Conference**, Hotel Intercontinental, Miami. 212-536-5002.

MAY

May 1-5, **Impact Super Summit Conference**, Opryland Hotel, Nashville. 215-646-8001.

May 31-June 2, **Music, Money & You: Inside Songwriting And Indie Recording Conference**, New Buffalo Marriott Hotel, Amherst, N.Y. 800-265-8481.

May 31-June 2, **Route 1 South Music Conference & Festival**, Richmond Marriott Hotel, Richmond, Va. 804-358-6296.

AMES PRESIDENT OF POLYGRAM MUSIC GROUP

(Continued from page 6)

takes his new post June 1.

"Roger will not be calling a meeting on that first day of all his chairmen and presidents and managing directors," says a seasoned music industry executive who has worked closely with Ames and calls him "sophisticated, knowledgeable, quiet." He adds, "There'll be no grand receptions [to mark the appointment]."

For this reason, Ames is expected to work well with the heads of PolyGram's U.S. record companies, who, among others, will report to him starting in June. These include Al Cafaro, president/CEO of A&M; Andre Harrell, president/CEO of Motown; and Russell Simmons, founder/CEO of Rush Communications and co-founder of Def Jam Recordings. "They won't find they have a competitor [in Ames]," says a music business veteran. "He'll do nothing to disturb the everyday running of their companies."

Also reporting to Ames will be the following divisions: international pop marketing under senior VP David Munns; worldwide music publishing under chief executive David Hockman; worldwide classics and jazz under president Chris Roberts; PolyGram Group Distribution under president Jim Caparro; the finance function of PolyGram Holding Inc., which controls all of the company's U.S. operations; and the entire U.K. company, as before.

According to PolyGram, Ames will "functionally oversee" its music activities in the rest of the world, working with the chiefs of divisions in Continental Europe (Rick Dobbis), the Far East (Norman Cheng), Latin America (Manolo Diaz), and Canada (Gerry Lacoursiere). These executives, however, will continue to report to Levy, along with Chris Blackwell, chairman of Island Entertainment Group.

Levy remains chairman/CEO of PolyGram Holding, and Eric Kronfeld will continue as that company's president/COO, reporting jointly to Levy and Ames.

EMI Music's Rupert Perry, who worked in the U.S. in the '70s and was president of EMI America Records, adds that Ames "very much deserves" the promotion. "Of course, it's all down to that good training Roger had at EMI all those years ago," he jokes.

Indeed, Ames began his record industry career in 1975 with EMI in the U.K., working in the international and A&R departments. He joined PolyGram there four years later in the A&R department of Phonogram Records. Ames became GM of London Records U.K. in 1983 and was later named managing director. In January 1993, he succeeded Maurice Oberstein as PolyGram U.K. chairman/CEO.

In addition to the assets Ames brings to the PolyGram Music Group post, industry observers say that the appointment will allow

Levy more time to focus on the company's strategic and multimedia interests, including the movie division. That division increased its sales in 1995 to \$772 million, with an increase in operating loss to \$42.5 million from \$26.2 million in 1994. Film sales represented 14% of PolyGram's total revenues last year.

"In the last five years, I have devoted very little time to operations outside the U.S., and I don't think that's right," says Levy. "It was easy for me to lose touch with operations, and that's not very good either."

He adds, "We are in the middle of a fascinating time for entertainment companies. It's very difficult to have day-to-day operational responsibilities and shape the strategy of the company."

Levy notes that PolyGram Filmed Entertainment "is being run by a clear head in Michael Kuhn. The music division really had me as its head. I've got too much on my plate, especially running the American company, which is now [generating] in excess of \$1 billion. It's more than one human being can do well."

One senior music industry executive who is familiar with PolyGram comments, "The whole picture seems clear. The movie company is not doing well. Levy is now removing himself from the day-to-day operations of music. He has [divided] his business into two units. He'll spend more time [on movies] and make the board happy. And it's making Ames equal to Kuhn."

Levy is adamant, though, that Ames' appointment to the new division puts "no distance" between PolyGram's film and music operations.

As for Ames' shareholding in London, an arrangement that dates back to 1983, Levy says, "There is a trust of which Roger is the beneficiary. But Roger has had that while being chairman of the U.K. company, and I am fairly satisfied that this is the way we will go on working."

London's share of the U.K. single market in 1995 was 7.2%, in third place behind RCA (9.3%) and WEA (8.4%) and far ahead of the next-ranked PolyGram label, Mercury. However, its album market share was outside of the top 10 labels. London's artist roster includes East 17, Ace Of Base (for the U.K.), and Systematic/London acts Whigfield and Baby D.

Kennedy will assume control of the full range of PolyGram operations in Britain, including overseeing its film activities, and will report to Ames. He says he will "inherit an existing team that is second to none." Kennedy's private law practice represents Ames, as well as other senior U.K. record industry executives and such top recording artists as the Cranberries, Enya, Wet Wet Wet, and Take That.

'ANTHOLOGY' VIDEO SERIES

(Continued from page 6)

announced, Capitol said it planned to ask for \$24.98 a cassette and \$179.98 for the set, which would have been packaged with a book, photographs, and trinkets in a \$229.98 collector's edition originally due this Christmas.

However, the more Capitol pursued the project, the more concerned it

became over differences between the marketing of videos and CDs. "If you name 20 issues, the answers are different for each," says a source.

Letting others bid for the series "turned out to be the best situation," he adds.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

▶ ANGELIQUE KIDJO

Fifa
 PRODUCER: Jean Hebraïl
 Mango 162 531 039
 ♪ Featured in *Music To My Ears*, Feb. 24.

POP

▶ MARK KNOPFLER

Golden Heart
 PRODUCERS: Mark Knopfler & Chuck Ainlay
 Warner Bros. 46025
 Imagine the bluesy rock vibe of "Brothers In Arms" and "On Every Street," the Celtic grace of Mark Knopfler's film scores, and a refreshed spirit, and you get a sense of what the artist's first non-sound-track solo effort sounds like. Rife with moments that bring to mind Dire Straits hits of yore, "Golden Heart" will satisfy the band's followers' yearnings to hear new material. In fact, it could pass for a Straits album, were it not for the moments that present a more worldly outlook. Among the most compelling moments are the sardonic "Imelda," the Celtic "A Night In Summer Long Ago," and the uptempo "Cannibals."

★ GIRLS AGAINST BOYS

House Of GvsB
 PRODUCER: Ted Nicoley
 Touch And Go 149
 Sly and sophisticated, "House Of GvsB" shows Girls Against Boys refining their smart-core to a diamond edge. As a follow-up to 1994's "Cruise Yourself," the album lacks an obvious crowd pleaser like "Kill The Sexplayer," but it makes up for that with a consistency akin to the band's stunner from '93, "Venus Luxure No. 1 Baby." The opening track and first single, "Super-Fire," sets the tone with a dark, hard-ass groove, and each subsequent song melds sounds from techno, trip-hop, and noise rock into a sexy, seamless mélange. Jumping to Geffen with its next album, GvsB is a band on the verge.

R & B

▶ VARIOUS ARTISTS

Music From The Motion Picture *Girl 6*
 PRODUCER: Alex Steyermark
 Warner Bros. 46239
 Sex-hued soundtrack to Spike Lee-directed flick features vintage hits, and well as previously unreleased tracks by Prince before he became "the Symbol." Also featured are classic tunes recorded by the New Power Generation, the Revolution, Vanity, and the Family—all of which were planted in the Purple One's garden at one time or another. Prince's creative influences on said acts gives set a singular cohesiveness throughout. Familiar tracks include Prince's sizzling "Hot Thing," saucy "Girls & Boys," and sensual ballad favorite "Adore"; Vanity's naughty "Nasty Girl"; and the Family's classic R&B romp "The Screams Of Passion."

RAP

▶ MC REN
 The Villain In Black
 PRODUCERS: Various
 Ruthless 88561-5544
 On his third solo set, former N.W.A

SPOTLIGHT

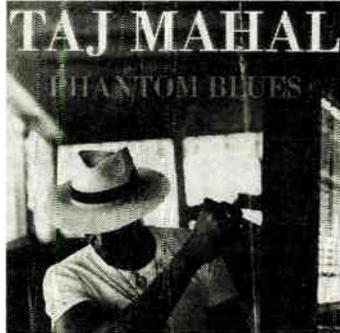


PATTI ROTHBERG

Between The 1 And The 9
 PRODUCER: "Little" Dave Greenberg
 EMI 36834
 Gifted New York singer/songwriter/guitarist Patti Rothberg sings of love and relationships with a witty sophistication that belies her youth. Discovered busking in the subway (hence the album's title), the 23-year-old artist is one of the most lucid writers to emerge in some time, shining most brightly on the seductive opener "Flicker," the searing "Treat Me Like Dirt," the folky lead single "Inside," the uplifting "Change Your Ways," and an autobiographical hidden track. Rothberg—who is supported by a top-notch band and a young producer whose instincts are as finely honed as her own—is a prime candidate for rock, alternative, triple-A, folk, and pop airplay. She is also a talented visual artist, and her paintings are featured in the album booklet. The most inspired debut in recent memory.

rhymer MC Ren strides atop thick, tuneful tracks, rapping in a had-it-up-to-here style that's forceful and precise. He sounds like a ferocious rhyme animal, painting balanced, technicolor portraits of black ghetto life while also standing up for the art of hip-hop. First single "Mad Scientist" asserts, "There's too many records out that ain't sayin' nuthin' and fake-ass radio stations ain't playin' nuthin'/The shit's gotta get back, it's time to MC." Distributed by Relativity.

SPOTLIGHT



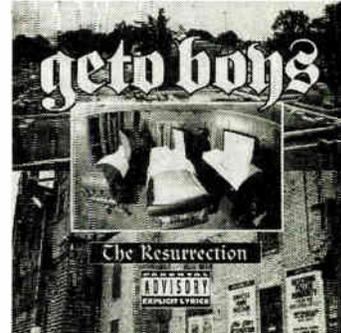
TAJ MAHAL

Phantom Blues
 PRODUCER: John Porter
 Private Music 100582139
 Bluesman Taj Mahal delivers his most fluid and accessible album in some years, performing material that befits his urbane style and showcases the talents of a backing band that includes guests Eric Clapton, Bonnie Raitt, and Mike Campbell. From the Cajun vibe of Fats Domino tune "Let The Four Winds Blow" to the slow-blues drag of Doc Pomus chestnut "Lonely Avenue"—and from Mahal's acoustic gem "Lovin' In My Baby's Eyes" to the Jessie Hill rave-up "Ooh Poo Pah Doo"—the album is highly spirited and extremely infectious. Clapton shines on the fiery "Here In The Dark" and "(You've Got To) Love Her With A Feeling," and Raitt duets with Mahal on "I Need Your Loving." A wonderful record from one of the genre's most eloquent voices.

COUNTRY

PAUL OVERSTREET
 Time
 PRODUCER: Jerry Crutchfield
 Scarlet Moon 08732
 Paul Overstreet has become such a force for "positive country" that this album is being worked at both country and Christian stations. Writer of such classic songs as "Forever And Ever Amen," "On The Other Hand," and "Digging Up Bones," he wrote or co-wrote nine of the 10 cuts here. And it's all upbeat,

SPOTLIGHT



GETO BOYS

The Resurrection
 PRODUCERS: Various
 Rap-A-Lot/Noo Trybe Virgin 41555
 The sixth Geto Boys album reunites the crew's most famous lineup: Bushwick Bill, Scarface, and Willie D. As they declare in the set's first single (and War cover), "The World Is A Ghetto," and the Geto Boys seem to have become ghetto men. There's more maturity and a lower body count in their skin-tight grooves. The passion they clearly still have for rapping manifests itself in lyrics that attack racist cops and uncaring policy-makers whom they view as hostile to those left to dwell in the inner cities. There's also deep sadness and a heavy moral tone attached to the words. Guest voices include Menace Club, Face Mob, and Larry Hoover—the leader of Chicago's most notorious street gang, who asserts that "real gangstas go to the polls."

family values music. Jerry Crutchfield's production is crisp and brisk, and Overstreet is in fine voice. Contact: 334-633-9000.

JAZZ

▶ HERBIE HANCOCK
 The New Standard
 PRODUCERS: Herbie Hancock & Guy Eckstine
 Verve 529 842
 Multitalented, groundbreaking musician Herbie Hancock takes another step into uncharted territory by rendering rock, pop, and R&B tunes in an instrumental jazz setting, with a first-rate combo consisting of Michael Brecker, John Scofield, Dave Holland, Jack DeJohnette, and Don Alias. The tunes? As eclectic as they come. From Nirvana's "All Apologies," Prince's "Thieves In The Temple," Sade's "Love Is Stronger Than Pride," and Peter Gabriel's "Mercy Street" to the Beatles' "Norwegian Wood (This Bird Has Flown)," Don Henley's "New York Minute," and Babyface's "When I Can See You," all are nearly unrecognizable, but surprisingly effective, and given to free-flowing improvisation. A delightful musical experiment, and a statement about the adaptability of great songs.

★ JUNKO ONISHI
 Piano Quintet Suite
 PRODUCERS: Hitoshi Namekata & Junko Onishi
 Blue Note 36483
 Engaging, progressive jazz pianist Junko Onishi's newest is a quintet date that features American trumpeter Marcus Belgrave and Japanese alto saxophonist Eiichi Hayashi. Onishi's keyboard approach is impressively lyrical and rhythmically commanding, and her ensemble sound reclaims the hard-hitting spirit of the '60s innovators. Standouts include such originals as the

razor-sharp title cut, the playful "Naturally," and the free-ly Latinesque "The Tropic Of Cancer." Her "Interlude 1" is a sweetly syn-copated arrangement of a Robert Schumann piece, and, as a nod to another apparent influence, she plays Mingus themes "Peggie's Blue Skylight" and "Orange Was The Color Of Her Dress Then Blue Silk." Also includes an ebullient version of "Take The 'A' Train," with vocals from Belgrave.

LATIN

★ LA LUPITA
 Tres-D
 PRODUCER: Jorge Amaro
 RCA/BMG 35103
 Clever Mexican rockers return with dark, often humorous vignettes of gut-wrenching quests for love and carnal happiness that are cemented to loopy, funk/ska/rock arrangements and the delectably quirky vocals of Héctor Quijado and Rosa Adame. Though a left-field entry for U.S. Latino radio, this grinding 11-song set will likely become a mainstream favorite of rock-en-español devotees.

★ VICENTE AMIGO
 Vivencias Imaginadas
 PRODUCER: Vicente Amigo
 Sony Discos 81782
 Sorely underrated flamenco guitarist from Spain could score at U.S. Latino radio with spry, highly embraceable "Limón De Nata" or perhaps with an edited version of delicate ballad "Querido Metheny"—the latter entry featuring a lovely dialog with master guitarist Paco de Lucia. Still, best outlets for this virtuoso performance lie with AC, jazz, or noncommercial stations.

NEW AGE

★ POSSESSION + AFRICAN DUB
 Off World One
 PRODUCER: Bill Laswell
 Submeta 9801
 When is world music not world music? When it's been produced by Bill Laswell, who morphs, mutates, and recontextualizes the music of three African artists, Foday Musa Suso, Fousseyni Kouyate, and Aiyb Dieng. Playing West African percussion and stringed instruments, including the kora and ingony, they give performances laced with looping drum grooves, ethereal atmospheres, and Laswell's own deep dub bass lines. He weaves these elements into four seamless soundscapes that are edgier and darker than most ambient world fusion but explore much of the same terrain as Steve Roach and Jon Hassell.

GOSPEL

▶ CISSY HOUSTON
 Face To Face
 PRODUCERS: Joel Moss & Cissy Houston
 House Of Blues 87007
 Long one of the most sought-after background vocalists in R&B and pop music, Cissy Houston has sung definitively with everyone from Elvis to Aretha, as well as her famous daughter Whitney. Houston turned her solo sights to gospel in the mid-'70s, but it's clear she never forgot either the rhythm or the blues, and this latest offering is steeped in both. With the sparse, slide-guitar-driven blues of "God Don't Ever Change," a wonderful "gospelized" revision of "How Sweet It Is (To Be Loved By You)," and 10 other offerings that run from soulful pop balladry to double-barreled, old-school gospel, Houston clearly establishes that her remarkable past is but a springboard to an equally auspicious present and future.

VITAL REISSUES™

BILLIE HOLIDAY
 Love Songs
 PRODUCERS: Steve Berkowitz & Mark Wilder
 Columbia Legacy 64853
 This splendid effort, highlighting newly remastered '30s recordings by Holiday on Brunswick and Vocalion, without question is the best-sounding early Lady Day around. Further, with this release comes a promise from Legacy to rectify Sony's overreaching use of ambient-killer noise reduction systems on 78-era material during the early days of CDs; Legacy will remaster all of its extensive Holiday holdings. The album package is slightly marred by amateur liner notes and casual proof-reading—the last line of the lyrics to "You Go To My Head," certainly one of the classic Holiday interpretations, is rendered as "You head." (Legacy says it will fix the booklet typos.) The new sound should prompt airplay for the great singer's early work, like her languid, strangely sad "Night And Day."

VAMPYROS LESBOS
 Sexadelic Dance Party
 PRODUCER: none listed
 Motel 1
 This unquestionably odd release is drawn from the ersatz rock'n'roll scores of three "erotic horror" movies directed in 1970 by low-budget auteur Jess Franco. Written by Manfred Hubler and Siegfried Schwab and performed by the "Vampires Sound Incorporation," it could be described as the Electric Prunes meet Esquivel at a love-in. Its cheesy, ultra-'60s sound is embellished by electric pianos, organs, sitars, fuzzed guitars, Herb Alpert-like horn charts, weird vocal passages, and sound effects. It's tacky fun throughout, with notable tracks including the psychedelic sound-track-pop of "We Don't Care" and "The Six Wisdoms Of Aspasia." The album is dedicated to Franco's late star Soledad Miranda, and its booklet exposes her enjoyably tawdry movie stills. Contact: 212-755-4328.

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 (JJ): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Dilberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► MADONNA Love Don't Live Here Anymore (4:03)

PRODUCER: Nile Rodgers
WRITER: M. Gregory
PUBLISHERS: May Twelfth/Warner-Tamerlane, BMI
REMIXERS: SoulShock & Karlin, David Reitzas
Maverick 7934 (c/o Warner Bros.) (cassette single)
The second offering from La M's current collection of ballads, "Something To Remember," shows her luxuriously stretching out over the Rose Royce chestnut. Originally heard on the diva's "Like A Virgin" opus, the track has been effectively reconstructed twice—first as a lush slice of symphonic pop, and then as a old-school, jeep-soul cruiser. Both arrangements perfectly suit her vocal, which is rife with emotional belts and theatrical gasps. The Soulpower remix by SoulShock & Karlin should prove revelatory to programmers who remain drunk on the funk of Mary J. Blige and Faith Evans, while David Reitzas' string-laden version will please those who never got enough of the previous "You'll See." The bottom line is that this will likely be another smash for an artist whose stock as a credible musical entity deservedly rises with each release.

► TOTAL KISSIN' You (4:41)

PRODUCER: Raphael Saadiq
WRITER: not listed
PUBLISHER: not listed
Bad Boy Entertainment 9056 (c/o BMG) (cassette single)

Chugging jeep-soul meets strumming psychedelic pop on this refreshingly unique, immediately infectious effort. A savvy creative sidestep from the much-copied sound of the previous "No One Else," this song will likely be the single that pushes the act beyond flavor-of-the-moment status—particularly given the rich vocal personality displayed. These young women are clearly capable of more than purring over a canned beat. Leaving the mind reeling with possibilities, this single is not to be missed.

► COLOR ME BADD The Earth, The Sun, The Rain (3:37)

PRODUCER: Narada Michael Walden
WRITERS: E. Wolff, S. Piersa
PUBLISHERS: Elliot Wolff/EMI-Virgin, ASCAP; Stacey Piersa/Chrysalis Songs, BMI
Giant 8136 (c/o Warner Bros.) (cassette single)
Before there was an army of harmonious male quartets vying for radio time, there was Color Me Badd. The act previews its third album, "Now And Forever," with a ballad that coasts with finger-snapping rhythm and retro-pop melodic influence. A little on the formulaic side, the performance is sweet and full of earnest energy. Give it a fair shot.

SPIN DOCTORS She Used To Be Mine (3:26)

PRODUCERS: Danny Kortchmar, Peter Dennenborg
WRITER: not listed
PUBLISHER: not listed
Epic 7715 (c/o Sony) (cassette single)
It has been a long, long time since this band has offered a single so fun and invigorating. A peek into the forthcoming "You've Got To Believe In Something," this rocker rattles with palpable funk and pop gleam. The guitars attack hard enough to woo rock radio, while the slick production and harmony-fueled chorus smack of top 40 success.

MARK SNOW X-Files Theme (3:25)

PRODUCER: Mark Snow
WRITER: M. Snow
PUBLISHER: TCF, ASCAP
REMIXER: PM Dawn
Warner Bros. 8151 (CD promo)
The media and public frenzy surrounding Fox-TV's "The X-Files" appears likely to accelerate to manic proportions with the

onset of the album "Songs In The Key Of X: Music From And Inspired By The X-Files." Fanning the flames is the availability of the show's haunting instrumental theme, which should be a nifty morning radio show novelty item. For added programming incentive and a greater level of vibeology, PM Dawn has remixed the track with a spooky hip-hop hand, sampling dialog from the show and adding an armload of sound effects. Way cool.

JUDY TORRES No Reason To Cry (4:30)

PRODUCER: not listed
WRITERS: E. Molina, M. Rodriguez
PUBLISHERS: Protoons/M&L/Molina, ASCAP
REMIXERS: Danny Conglio, Chris Gioello, Richie Santana, Glenn Friscia
QPM/Profile 2502 (cassette single)
Profile's new dance-driven subsidiary continues to position itself toward crossover radio with this Latin-inflected ditty, which is actually a savvy remix of a jam first recorded for Profile several years ago. Freestyle aficionados will know Torres from her numerous cute past efforts, and the time has come for mainstream popsters to finally embrace this highly appealing artist. The remix team of Danny Conglio, Chris Gioello, Richie Santana, and Glenn Friscia carefully walks the line between slick Euro-NRG and more edgy house. A fun one for the boom-boxes. Contact: 529-2600.

CLARRISSA Sail Away (3:48)

PRODUCER: Don Gehman
WRITER: M. Rank
PUBLISHERS: Cathedral de Satyr/Warner-Chappell, ASCAP
Mammoth 6656 (c/o Atlantic) (CD single)
Similar to such acts as the Gin Blossoms, Clarrissa is mining an audience attracted to mellow, inoffensive pop/rock. "Sail Away" answers the call with nicely executed countrified guitar and understated, clear vocals.

R & B

► L.V. I Am L.V. (4:31)

PRODUCERS: Montell Jordan, Shappell Crawford
WRITERS: L. Sanders, M. Jordan
PUBLISHERS: T-Girl/G's Only, BMI; Mo' Swang/Shep and Shep, ASCAP
Tommy Boy 7724 (cassette single)
The oh-so-soulful singer who helped propel "Gangsta's Paradise" by Coolio to multiformat success will continue to build his own fan base with this grinding slow jam. The lyrics swerve from a heated romantic scenario into a chorus built around increasing awareness of L.V.'s identity. Talk about marketing and music going hand in hand! Fortunately, the groove (courtesy of co-producer Montell Jordan) and L.V.'s performance are strong enough to make such obvious grandstanding seem like nothing more than the rap arena's standard jock-grabbing.

► REV RUN Sanctified (3:03)

PRODUCER: not listed
WRITERS: J. Simmons, L. Smith, B. Walker
PUBLISHERS: Def Jam/Funk Groove/Reverend Run/Paragon, ASCAP
Benson 32144 (CD single)
Far from the days when he rocked and rhymed about his sneakers and twisted nursery rhymes into slamming beats, the former Run-D.M.C. member turned reverend brings his extensive experience and talents to the table in this track for the higher good. Run displays a surprisingly smooth singing voice in this gospel/rap hybrid and shows, like his brother Russell Simmons, that he still has his ear to the streets.

PUFF JOHNSON Forever More (4:01)

PRODUCER: Narada Michael Walden
WRITERS: N.M. Walden, P. Johnson, S.J. Dakota
PUBLISHERS: Gratitude Sky/Warner-Chappell/Hackley, ASCAP; Ensign, BMI
Work 7655 (c/o Sony) (cassette single)
Johnson effortlessly glides through this pop-sweetened R&B ballad, produced with recognizable flair by the venerable Narada Michael Walden. The song itself is a tad predictable but pleasantly executed. It is easy to imagine love-struck young girls swaying and singing along to this. From the album "Miracle."

★ MAXWELL 'Til The Cops Come Knockin' (4:13)

PRODUCERS: P.M. & Musze
WRITERS: Musze, H. David
PUBLISHERS: Sony/ATV/Muszewell/Gan Zmira, ASCAP
Columbia 7671 (c/o Sony) (cassette single)
Add Maxwell's name to the growing list of artists forging the new-school soul trend of melding classic sounds with current jeep grooves and live instrumentation. That combination, with the addition of smooth falsetto vocals and intelligent lyrics, results in a deliciously seductive single that inspires fond comparisons to Marvin Gaye and early Prince. A must for R&B formats, though pop and AC programmers should have a close listen, too. From Maxwell's equally noteworthy album, "Urban Hang Suite."

COUNTRY

► GARTH BROOKS The Change (4:05)

PRODUCER: Allen Reynolds
WRITERS: T. Arata, W. Hester
PUBLISHERS: Little Tybee/Forerunner/MCA, ASCAP
Capitol 10324 (c/o Cema) (CD promo)
Brooks should score big at country radio with this well-written ballad, penned by Tony Arata (who wrote "The Dance") and Wayne Hester. The lyric is eloquent and powerful: "And I hear them saying you'll never change things/And no matter what you do/It's still the same thing/But it's not the world that I am changing/I do this so the world will know/That it will not change me." Wow! Can these guys write or what? Brooks turns in one of his best vocal performances to date—sensitive, understated, honest and not preachy. This is music with meaning, a great, great song.

► GEORGE STRAIT Blue Clear Sky (2:52)

PRODUCERS: Tony Brown, George Strait
WRITERS: M.D. Sanders, J. Jarrard, B. DiPiero
PUBLISHERS: Starstruck Writers Group/Mark D./Alabama Band/Wild Country/Miss Blyss, ASCAP
MCA 55187 (c/o Uni) (7-inch single)
From the catchy, melodic introduction to the steel guitar weaving throughout this lively uptempo number, it sounds like Strait has another hit on his hands. That readily identifiable, likeable, warm Texas voice totally sells this sweet song about the joys of finding love. As usual, Strait knows how to pick 'em—and how to sing 'em.

► TRACY LAWRENCE Time Marches On (3:03)

PRODUCER: Don Cook
WRITER: B. Braddock
PUBLISHER: Sony Tree, BMI
Atlantic 6699 (7-inch single)
The title cut of Lawrence's current album is an intriguing song that chronicles the life of a family in its different stages; it uses vivid images that connect the listener to the lyric through the characters and cultural references. Lawrence's delivery and Cook's production are right on target, making for an enjoyable single that should find a welcome place on country playlists.

★ THE SKY KINGS Picture Perfect (3:09)

PRODUCERS: Rob Feaster, Rusty Young, Bill Lloyd, John Cowan
WRITERS: R.E. Orrall, J. Northrup
PUBLISHERS: EMI-April/Kids/Milene, ASCAP
Warner Bros. 8100 (CD promo)
Welcome back. It has been way too long since country radio has had the chance to play music featuring these three talents: former New Grass Revival vocalist John Cowan, Foster & Lloyd's Bill Lloyd, and former Poco member Rusty Young. The song is a solid, uptempo tune marked by excellent musicianship and energetic production. This could be the start of something big for these guys all over again.

DANCE

★ ANGELA LEWIS Dream Come True (no timing listed)

PRODUCER: Brian Bristol
WRITERS: B. Bristol, A. Lewis
PUBLISHERS: Listening Parlor/Angela Lewis/Loki, BMI
REMIXERS: Junior Vasquez, Hani, Brian Bristol
Groovilicious 032 (12-inch single)
Clubland has a potential star in its midst with the introduction of Lewis, a charming young performer capable of

rising above the traffic of a busy house jam. She commands the track at all times, which is an impressive little trick considering the high-powered presence of remixer Junior Vasquez and producer Hani. The mixes stretch from tribal to disco-spiced, with a convincing splash of R&B here and there. Quite cute. Contact: 212-371-5345.

★ KERRI CHANDLER Hallelujah (no timing listed)

PRODUCER: Kerri Chandler
WRITER: not listed
PUBLISHER: not listed
REMIXER: Kerri Chandler
King Street 1040 (12-inch single)
Chandler remains one of the best-kept secrets of house music. Unlike so many of the production flavors of the moment grabbing brief above-ground attention, he is continually rethinking his overall sound and approach to melody, while constantly searching for a harder groove. On "Hallelujah," he dips into warm spiritual waters, infusing house rhythms with hands-in-da-air percussion and rousing keyboard rolls. The hook remains smartly prominent at all times, raising even the requisite dark dubs a catchy cut above the rest. Contact: 212-995-9566.

★ ROZ WHITE Bad For Me (8:22)

PRODUCER: Ed "Gusto" Green
WRITERS: D. Thomas, C. Veal
PUBLISHER: Hurrah, ASCAP
REMIXER: Ed "Gusto" Green
Bullet 004 (12-inch single)
White takes a healthy stride toward achieving mega club divadom à la early CeCe Peniston with this anthemic house kicker. Fast-rising producer Ed "Gusto" Green shows that he has a sharp ear for poppy choruses, as well as an obvious penchant for revisiting the disco era—both are richly apparent on this track. He tightly layers White's lead and harmony vocals between the slick keyboards and muscular bassline, creating a phat and forceful sound that seems designed for peak-hour club play and crossover action. Something to keep a close eye (and ear) on. Contact: 201-662-8541.

AC

MIKE AND THE MECHANICS Another Cup Of Coffee (4:18)

PRODUCERS: Christopher Neil, Mike Rutherford
WRITERS: M. Rutherford, C. Neil
PUBLISHERS: Hit & Run/Michael Rutherford/Warner-Tamerlane/Hidden Pun, BMI
Atlantic 6427 (cassette single)
Atlantic takes another earnest shot at reviving interest in this act's overlooked 1995 album, "Begger On A Beach Of Gold." The storytelling nature of this song may grab the attention of adult listeners in search of more than "ooohh baby, baby" love fodder. The strolling midtempo music is a bright, lively contrast to the somewhat resigned, dark tone of the lyrics—perhaps to the single's detriment. Time will tell.

ROCK TRACKS

► GARBAGE Only Happy When It Rains (3:29)

PRODUCER: not listed
WRITER: not listed
PUBLISHERS: Vibecrusher/Irving, BMI; Deadarm, ASCAP
Almo Sounds 4860 (CD single)
There is no point in singling out any particular performance on most Garbage tracks, and "Only Happy When It Rains" is no exception. Solid all the way through, the song plays Shirley Manson's intriguing vocal style perfectly against Steve Marker and Duke Erikson's splendid guitars. As usual, Butch Vig's drumming is tight and full of flare. Faded vocal sections and overdubs perfect the mix, while Garbage maintains status quo with vibrant, haunting lyrics such as those on "Vow" and "Queer." If you're not playing this, you don't have a pulse.

► RED HOT CHILI PEPPERS Aeroplane (4:08)

PRODUCER: Rick Rubin
WRITERS: Kiedis, Flea, Navarro, Smith
PUBLISHERS: Three Pounds of Music/EMI-Blackwood, BMI
Warner Bros. 8018 (CD single)
This delightful flight of fancy from the Chili Peppers shows why the act continues to succeed in spite of a frequently changing lineup and evolving musical tastes. An attractive pop tune pepped up with Flea's characteristic funk bass, "Aeroplane" may not be the Peppers' finest piece, but it is exceptionally radio friendly.

SLACKJAW Off The Cuff (4:02)

PRODUCERS: Rob, Slackjaw
WRITERS: Slackjaw
PUBLISHER: not listed
Maple Bar 97207 (7-inch single)
Don't listen to this just because the band is from the Pacific Northwest. Oh, all right, if that's what it takes, so be it. "Slackjaw" may not explode in the near future, but the band is definitely laying the groundwork for greater things. Lead vocalist Eric Schopmeyer is that unique singer who never sounds polished but whose rough edges complement the equally jagged playing by his bandmates.

JAWBREAKER Accident Prone (3:48)

PRODUCERS: Rob Cavallo, Jawbreaker
WRITER: not listed
PUBLISHER: Seabiscuit, BMI
DGC 4862 (c/o Uni) (CD single)
"What's the closest you can come/To an almost total wreck/And still walk away/All limbs intact?" This and other questions posed in "Accident Prone" provide a little something for the masochist in all of us. Dark in tone similar to early Smiths but harder-edged musically, Jawbreaker serves up this treat with blazing guitars.

RAP

★ PUNK BARBARIANS Bubblin' (no timing listed)

PRODUCER: Poisoned Ivy
WRITER: not listed
PUBLISHERS: Little Stephen/Barbaric Entertainment/III Heads, BMI
Lethal 34234 (c/o MS Distributing) (CD single)
One minute into this head-bobbin' jam, you can tell that this promising Long Island, N.Y., quartet has been operating under the schooling of Public Enemy. It's all in there: the sharp, relevant lyrical construction, the unusual style of bending words, and the formation of hooks that become permanently embedded in the brain upon impact. However, this act also forges its own interesting vibe that will keep detractors at arm's length. This mad-catchy single has the juice to go well beyond expected street-level credibility. Top 40 props could also easily be a part of its immediate future. Contact: 212-768-0404.

DEE ARTHUR Dee 4 Mine (4:14)

PRODUCER: not listed
WRITERS: C.D. Williams, Mr. Stank
PUBLISHERS: B4B Records, Str8 Game
Navarre 102 (CD single)
The old school-styled refrain backed with synthesizers shows that Arthur knows what a good lick should sound like. However, this artist is hardly ready for airplay, as he doesn't offer anything new lyrically or musically. Also, production lacks clarity and balance, making listening a chore.

POPPA DOO Mother's Prayer (3:42)

PRODUCER: Swift C.
WRITERS: Tory C., C. Dolby, D. Martin
PUBLISHER: BMG, BMI
AveX/Critique 15470 (c/o BMG) (CD single)
A nice writing flair momentarily lifts this track from mediocrity but then descends into a mire of clichés. Musically, the standard sing-song meter of "Mother's Prayer" contributes to an overwhelming feeling that we have heard a similar but superior song.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).



MUSIC

MTV'S ULTIMATE SPRING BREAK BASH

Sony Music Video/MTV Home Video

50 minutes, \$14.98

For most high school and college partyers, spring break 1996 is still fresh enough in mind to taste. And thanks to this best-of compilation carved from 10 years of holiday beach parties hosted by MTV, the sun-soaked fantasies of pubescent males need never fade away. Included in this well-oiled video pastiche are performances by the Red Hot Chili Peppers, TLC, Soul Asylum, and Bush, among others, with guest appearances by Alicia Silverstone, Jon Stewart, and Rodney Dangerfield. Dream on . . .

CHILDREN'S

BABY LOVE: BABIES BEING BABIES

WhiteStar Video

35 minutes, \$9.95

Take three on the baby-face bandwagon is the first original production to come from Kultur label WhiteStar Video. The now-recognizable formula of close-up footage of babies doing their thing is winning over infants and their parents galore, and this title—with a cast of more than 90 young ones—will not disappoint the masses. The studio-quality production is noteworthy, and the low price makes this one a good bet for parents and the gift-buying crowd.

MASKED RIDER

Saban Home Entertainment/WarnerVision

45 minutes, \$12.95

Another video release culled from the vaults of popular children's TV series, "Masked Rider" comes courtesy of the Fox Children's Network. Created by Bob Hughes, the eye behind "Mighty Morphin Power Rangers" and "America's Funniest People," the live-action story of a teen with a split personality (dashing dude Dex by day, alien superhero by night) is a hit with children ages 6-11. Saban is kicking off the hit-tech show's video debut with the release of two two-part specials, "Escape From Edenoi" and "Super Gold Special," and lots of promotional support.

SEE HOW THEY GROW

Sony Wonder

30 minutes each, \$12.98 each

The four latest episodes in Sony Wonder's wonderful live-action animal series—"Desert Animals," "Sea Animals," "Jungle Animals," and "Tree Animals"—are as fun and educational as the initial crop of titles the label successfully released last year. The formula for each program is the same: follow baby animals of all shapes and sizes from birth to the time they are able to make it on their own. Based on the Doring Kindersley books of the same name, the series offers much more than most of the standard live-action fare in terms of production values and content.

MR. HUMDINGER GOES FISHING

Snowball Productions

30 minutes, \$12.95

First in a series of humorous live-action videos, "Mr. Humdinger" seeks to teach children about the world of the commercial fisherman. Guided by the unlikely triumvirate of a fisherman; his Gilliganesque sidekick, for whom the video is named; and a puppet aptly called Mr. Fin, the program journeys to sea aboard a 90-foot fishing boat. In addition to engendering its share of fun and adventure, the program features water-safety tips, such as how to use a life

jacket. Production values are on par with most of the short and simple independent videos of this genre. (Contact: 805-257-4904.)

HEALTH & FITNESS

JENNY CRAIG: LET'S GET STARTED

WarnerVision

40 minutes, \$14.95

Building on the baby-step, nurturing attitude that has kept customers coming back to her weight-loss program, Jenny Craig segues into the fitness video market with a trio of programs tailor-made for beginners. The first in the series, "Let's Get Started," contains 30 minutes of low-impact aerobics and basic toning segments, as well as a hearty, helpful dose of testimony from Craig and some of her successful clients, who also participate in the exercises. A real exercise video made with real people.

DOCUMENTARY

KIDNAPPED BY UFOS?

Nova

60 minutes, \$19.95

Pulled directly from its PBS television run—including funding acknowledgments—this "Nova" video builds on the continuing fascination with aliens. A roll call of regular Joes who share their stories of close encounters meshed with testimony from the physicians, psychiatrists, and scientists (including Carl Sagan) who are studying them, the program is one of the most elaborate and balanced of its kind. "Nova" specials are available to retailers the day after their television airing. Other recent titles include "Terror In The Mine Fields" and "B-29 Frozen In Time." (Contact: 212-444-3270.)

THE SMART ONES

Paragon Media

25 minutes, \$29.95

The story of master Tahltan-Tlingit wood carver Dempsey Bob opens a door to one of the most treasured traditions of the indigenous people of Canada's Pacific Northwest, 80% of whom were killed in a small pox epidemic at the turn of the century. Interviews and stories told by Bob, historians, and museum curators pepper a parade of beautifully documented footage of the land, the giant wooden mask carvings, and some of the cere-

monies in which they are used. A good—albeit a bit expensive—choice for fans of Discovery and National Geographic programming. (Contact: 800-874-5547.)

SPORTS

GOLF'S GREATEST TRICK SHOTS

Personal Quest Media

60 minutes, \$19.95

A golf-cart accident several years ago left golf pro Dennis Walters a paraplegic, but he takes to the course with pride and an infectious sense of humor in this entertaining video. Endorsed by Arnold Palmer, Walters' video is a testament to courage and determination. Literally strapped to his cart in a standing position, Walters dips into his golf bag of tricks and pulls out such gems as a three-headed club and a club made out of his old fishing rod. At the video's conclusion, Walters tells his remarkable story. (Contact: 714-589-1805.)

INSTRUCTIONAL

CYBERSAFE: A PARENT'S GUIDE TO THE INTERNET

Parallel Productions Inc.

45 minutes, \$19.95

The popular media's fascination with the dark side of cyberspace has fueled fear and loathing in parents who know not where their children journey when they sit down in front of the computer screen. Enter this responsibly presented, no-frills guide, which is geared at parents interested in protecting loved ones from the pornography and pedophilia that exists online. The emphasis here is on providing adults with basic training about computers, online services, and the Internet so they can make educated decisions and even take steps to block their children from certain cyber sites. (Contact: 810-363-1442.)

FENG SHUI: THE CHINESE ART OF PLACEMENT AND DESIGN

Mirror Images

60 minutes, \$29.97

Ancient Eastern system of balancing life's energies within the home and workplace is given a modern makeover in its first video treatment. The program blends commentary from feng shui experts with lots of footage, diagrams, and even sporadic quizzes. Great

attention, for example, is given to explanation of the "Bagua" diagram, which comprises such elements as knowledge, career, and children and, according to feng shui, should be laid on a diagram of a structure in order to help the inhabitant maximize life's most central element: health. The subject is a bit esoteric for the uninitiated, but students of the discipline and those interested in alternative healing may embrace it. (Contact: 800-551-2482.)

ANIMATION

THE MAXX: THE ORIGINAL SERIES

Sony Music Video/MTV Home Video

120 minutes, \$14.98

Two-hour video bonanza contains the first 13 episodes of the weird MTV series based on the comic book created by Sam Keith. As fantastic as they come, Maxx's split-personality story moves the protagonist between "The City," a bleak landscape where he wanders the streets dreaming of becoming a Superman type, and "The Outback," a wild wonderland where he is transformed into his desire. True to its genre, Maxx is accompanied by a beautiful woman in both worlds, who serves as freelance social worker in the former and a super-Jane jungle queen in the latter. For "Maxx" fans, this release is a dream come true.



BETTY

Limboland

Intersound Records

Enhanced CD

Betty's fan base, which helped the trio sell more than 400,000 units before it had a distribution deal, will be thrilled to see that the act has arrived in the multimedia universe. Highlights include a mesmerizing photo collage and a "mocumentary" on the band's history. Unfortunately, the multimedia material, which consists of band lyrics, video clips, and trading-card-style "Betty Cards," is fairly dull and lacks dimension. At least Intersound didn't up the sticker price for the enhancements.

GO BIG

OM Records

Enhanced CD

OM follows its two ultra-hip music-and-culture-based ECDs ("The Groove Active Collection" and "Spiritual High") with this impressive foray into the thrash funk/punk realm. "Go Big" is a near-perfect package, providing impressive skate/snowboard clips in the self-explanatory categories "Big Air," "Freestyle," and "Eat Shit," as well as exceptional music coverage, with such acts as Sublime, 311, and Front End Loader. Producers round out the ECD with layouts of eminent skate rag Thrasher and underground Bay Area-based 'zine "Slap." The disc, which runs a reasonable \$15.98, lacks only in true depth: Users may tire after an hour of ramp/snow tricks and rowdy bands. Then again, probably not. Heavy drug overtones may not please the folks.



SPIDER-MAN: THE LIZARD SANCTION

By Diane Duane

Full-cast dramatization

Simon & Schuster Audio

1.5 hours, \$12.00

No longer just kids' stuff, today's comic books are complex, intelligent, and adult-oriented, yet they retain the action and adventure that kids love. One symbol of comic books' increasing mainstream respect is the appearance of hardcover novels of new superhero tales. In this release, Simon & Schuster takes one of these novels, by New York Times best-selling author Diane Duane, and turns it into an entertaining audio dramatization, brought to life by a full cast of actors, dramatic music, and sound effects.

Photojournalist Peter Parker heads to Florida to cover a space-shuttle launch but finds more than he bargained for: gentle scientist Curt Connors has turned into his alter-ego, the Lizard, and has gone on a rampage through the Everglades, while a criminal syndicate controls him and uses him to steal a revolutionary substance that is vital to the success of the shuttle launch. Peter goes undercover as Spider-Man to find out the truth and save the day . . . but matters are complicated when the ever-deadly alien Venom shows up to kill both the Lizard and Spidey. This lively audio is aimed at Spider-Man fans of all ages, combining action-packed fight scenes with an intriguing and well-thought-out plot.

ROD SERLING: THE ZERO HOUR

Program One: The Desperate Witness

Full-cast dramatization

HighBridge Co.

1 hour, 40 minutes, \$16.95

"The Zero Hour" was a radio show hosted by Rod Serling of "The Twilight Zone." The program, which ran from 1973 to 1974, featured adaptations of best-selling mystery novels performed by television personalities and stars from radio's Golden Age. Richard Crenna, Julie Adams, and Keenan Wynn star in this tale of George Stroud, a crime-magazine staffer who has an affair with his boss' mistress. The boss kills the mistress in a fit of passion, then orders Stroud to track down the man who can ruin his alibi—a shadowy figure who saw the boss enter the girlfriend's apartment on the night of the murder. Trouble is, the shadowy figure was none other than Stroud himself. It's an intriguing story, well-acted, and Serling's trademark voice-overs are always a treat.

ON ★ STAGE

RIVERDANCE—THE SHOW

Radio City Music Hall, New York, March 13-17

A sensation in Ireland and the U.K., Celtic music and dance extravaganza "Riverdance—The Show" took Manhattan by storm on the week leading up to St. Patrick's Day, with eight sold-out performances at Radio City Music Hall.

Conceived by Moya Doherty and composer Bill Whelan as interval entertainment for the Eurovision Song Contest in 1994, "Riverdance" blossomed into a full-scale production that showcased the diversity of Celtic music and dance and their influence on the folklore of such regions as Spain, Russia, and Nova Scotia.

Musically, "Riverdance"—the soundtrack of which was released in late 1995 in the U.S. on Atlantic

Records—showcased the fine players who made up the Riverdance Orchestra: American/Irish violinist Eileen Ivers, uilleann pipe player Davey Spillane, saxophonist Kenneth Edge, accordionist Martin O'Connor, and the choral group Anúna.

As a dance revue, "Riverdance" couldn't have been more dazzling. Led by Jean Butler and Colin Dunne, the troupe showcased its mastery of a wide variety of styles, from traditional Irish hard step to tap dancing, flamenco, and ballet-inspired steps.

Taken as a whole, "Riverdance" was a global spectacle that said less about Celtic tradition than about its pervasiveness in other cultures. For instance, in a Russian number, a projected image of onion-shaped domes set the scene in Moscow, and

ballet-styled choreography and Eastern-flavored tonalities matched the mood. Similarly, a fiery flamenco suite—featuring a sumptuous dance by Maria Pagés—invoked the spirit of the Andalucía region of Spain.

During the the tap-dancing numbers, the audience was treated to the footwork of Tarik Winston and Daniel B. Wooten, whose performances were worthy of "Jelly's Last Jam."

Clearly, the intent of the creators of "Riverdance" was to show the world that Ireland's cultural borders extend well beyond the British Isles. Like the river that runs through the James Joyce masterpiece "Finnegans Wake," "Riverdance" originates in the Emerald Isle but flows to faraway lands.

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RUFFHOUSE'S FUGEES SCORE

(Continued from page 1)

RuffHouse/Columbia's hip-hop act the Fugees are on a roll with "The Score," the socially conscious trio's sophomore album.

For the week ending April 6, the album is No. 4 on The Billboard 200 and has sold more units at retail in one week than its 1993 debut did over its lifetime.

With this success, the New Jersey-based trio finds itself in the enviable position of being the first nongangsta rap group since Arrested Development to draw the attention of mainstream consumers.

"The Score," produced by group members Wyclef "Clef" Jean and Lauryn "L" Hill, sold 163,000 units for the week ending March 27, according to SoundScan. By contrast, "Blunted On Reality," the act's freshman set, has sold 130,000 copies.

Acclaimed by critics, "The Score" entered The Billboard 200 at No. 12 March 2. It has been the chart's Greatest Gainer for three consecutive weeks and has sold 695,000 copies, according to SoundScan, since its Feb. 13 release.

For the week ending March 30, the album was No. 3 on The Billboard 200, a position it held for three weeks. "The Score" has been No. 1 on the Top R&B Albums chart for three weeks running.

Group member Prakazrel "Pras" Michel served as executive producer on the album. He says timing is the prime reason "The Score" has so drastically outpaced the trio's first album. "The material on the first album was dated, because it was released two years after we wrote it," he says.

"Creatively, we're still doing the same things, which is representin' our community," he says. "But I also think that people are gettin' tired of that gangsta shit, and they're looking for some real musicality. But it's got to be raw and carry the right kind of vibe."

Label executives describe the Fugees as a touring band. Managed by Das Communications and booked through the William Morris Agency, the trio has been on continuous promotional and concert dates.

"We booked the group on a seven-week tour with the Roots and the Goodie Mob," says Columbia black music division marketing VP Demette Guidry. "They're playing in different markets almost every night between March 4 and April 27. And this summer, we're sending them on a major tour."

Retailers had a chance to see the act perform live during a 10-city Sony branch tour that began Jan. 18. Says Columbia sales VP Tom Donnarumma, "As early as last December, we had heavy word-of-mouth at our independent accounts and one-stops. So we initially began our campaign by focusing on them, which gave us the momentum we needed."

Paul Hutchinson, buyer for 80-store, Nashville-based Central South Music Sales, says that despite sluggish sales from the act's debut album, the Fugees created a name that the label has built on.

"The album has done really well for us," he says. "Customers recognized the name immediately when the record first came in, which no doubt helped move units."

"Fu-Gee-La," the first single, offers listeners a g-funk groove under lyrics that describe the stark conditions in the "hood." The backbone of the track is Hill's melodic vocal sample of Teena Marie's 1988 No. 1 R&B hit "Ooo La La La."

"Fu-Gee-La" is currently at No. 29 on the Hot 100 Singles chart.

Although touring has helped make "The Score" a success among consumers, Guidry says it is the diverse nature of the album that has caused it to become a favorite so quickly.

"This is a hip-hop act, but there's such rich diversity on this album that radio is dayparting several different tracks, and it's really making a difference in terms of the various audiences that we've been able to reach," says Guidry.

"Killing Me Softly," a loose cover of Roberta Flack's 1973 No. 1 hit, is the act's next single. The song has a soft, rhythmic cadence, backed by Hill's emotive vocals.

Despite the fact that the label has yet to service the track, the song is gaining airplay across several formats.

"It's scheduled for April 10, but stations began playing it when the album was released," says Guidry. "It's the kind of song that plays well in different formats, because it samples the old Roberta Flack ballad but remains a solid hip-hop song at its root."

A videoclip of the song will be serviced to local and national shows April 10.

For the week ending March 27, "Killing Me Softly" received 1,795 spins at 59 R&B stations, 1,253 plays at 31 crossover stations, and 144 plays at 12 top 40/mainstream stations, according to Broadcast Data Systems.

"It's No. 1 at the station," says top 40/rhythm crossover WQHT New York assistant PD Tracy Cloherty. "The Fugees are a success because they don't sound like other acts out there. The live instrumentation makes them stand out from the rest, and they have lyrics that our audience can relate to."

To take advantage of the act's multi-level appeal, the label is taking a musical one-two punch approach with the project.

Says Guidry, "Our intention was to have dual focus—one for radio, another for the streets. When we initially dropped 'Fu-Gee-La' to mainstream

radio, we had 'How Many Mics' working at the street level.

"Likewise, when 'Killing Me Softly' arrives at radio, for the [hip-hop] heads, we're releasing a promotional 12-inch remix of the single that features reggae artist Bounty Killer, along with 'Cowboys.' Both will be serviced to record pools and DJs on April 3."

Videos of the remixed "Killing Me Softly" and of "Cowboys" are scheduled, although service dates have not been announced.

In addition to touring and radio support, the band has benefited from extensive press coverage and has appeared on the covers of such consumer publications as Vibe, Urb, and the Source.

The group is scheduled to be the opening entertainment for the NAACP Image Awards show, which airs April 23 on the Fox television network.

On the international front, the Fugees have completed one promotional tour in Europe and are scheduled to return to the U.K. in April to record a "Top Of The Pops" segment.

"The group toured Europe on their first album, and now we're reaping the benefits from that initial visit," says Guidry.

Because of the creative success enjoyed by the Fugees, the group has entered into a joint venture with Columbia to form the imprint Refugee Camp Entertainment. (The group's songs are published by Sony Music Publishing.) "We're comin' with acts that are straight out of the [Fugees] camp to start," says Michel of the band's A&R focus.

The new label, which will be distributed through Columbia and is expected to launch this summer, has three acts signed: R&B vocalist Superstar, reggae act Mad Spida', and female vocalist Milky. The latter will be a featured artist on a single by the Fugees scheduled for release this summer.

BELTRAN, QUEEN OF RANCHERA, DIES

(Continued from page 10)

to spread our music around the world."

Beltran recently finished recording her part on a new EMI Latin album, as yet untitled, with compatriots Lucha Villa and Amelia Mendoza under the direction of Mexican producer/songwriter Juan Gabriel. The project is tentatively slated for a June release.

A giant among Mexican folkloric singers, Beltran's powerful voice, packed with passion and feeling, has influenced generations of Mexicans who sing traditional music and pop.

Ronstadt once called it "the greatest voice to ever come out of Mexico." It is a voice that has powered songs for more than 40 years, captivating audiences throughout Latin America and earning Beltran the title "La Reina De La Cancion Ranchera" (the queen of ranchera). To those who cherish the ranchera music of Mexico, Beltran is simply known as "Lola La Grande" (Lola the great).

"The composer writes the words and music. I simply put in the passion and feeling," Beltran once said. "But it is never the same. It all depends on the orchestra I am performing with and, most importantly, the audience."

Beltran has sung for four U.S. presidents, from Eisenhower to Nixon; six Mexican heads of state; French presi-

dent Charles De Gaulle; and Ethiopian emperor Haile Selassie.

And she has sung between cockfights at the earthy *paleques*, the free-for-all ranch fairs held throughout Mexico. She regularly packed Mexico City's Palace of Fine Arts and the Olympia Theatre in Paris.

Born March 7, 1932, in the small town of El Rosario in the state of Sinaloa, Maria Lucial Beltran Ruiz was one of seven children of Maria de los Angeles Ruiz del Beltran and Pedro Beltran Felix.

Her singing career began at church. "At the age of 8 or 9, I began singing Mass," Beltran told The Chicago Tribune in a 1989 interview. "But I was so, so restless and sometimes disturbed the class. So my teacher, Maestro Gallardo, decided to teach me more than the songs of the church," she said. "He taught me romances, or ballads, of such composers as Pedro Infante and Augustin Lara and such songs as 'Granada' and 'Valencia' and 'Solamente Una Vez.'"

Through the years Beltran performed with nearly every mariachi group in Mexico, as well as with the renowned group Calavera and with a noted Mexican musician/composer, the late José Alfredo Jimenez.

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Under The Stars. A&M recording artist Jann Arden, whose album "Living Under June" hit The Billboard 200 last week, spreads good cheer at a KYSR (Star 98.7) Los Angeles listener concert and dinner party at Twin Palms in Pasadena, Calif. Arden, center, chums up to Star afternoon hosts Rick Stacy and Leah Brandon.

DIGITAL DELIVERY COMES TO RADIO

(Continued from page 1)

over the costs of manufacturing, warehousing, and shipping promotional singles and, perhaps more significantly, guaranteeing that a time-sensitive release hits all stations simultaneously.

In September, MCA became the first label to utilize high-speed digital transfer technology, supplementing traditional overnight courier distribution of Reba McEntire's "On My Own." The song was downloaded to 600 country radio stations by San Francisco-based Digital Generation Systems (DG Systems), which has equipped 4,200 stations in the U.S., Canada, and Mexico with proprietary hardware.

DG Systems is joined in the industry by two fervent competitors, which utilize comparable technologies but unique receiver systems. Both have so far concentrated on

manager of promotion and new technology for Atlantic. "Eventually, this is going to be a very realistic way of obtaining music.

"There's the cost-savings factor, there's the convenience of having it go from 'A' to 'B' in an hour, and there's the control issue—timing the release to the exact second," Nichols adds. "It levels the field in a market and allows a lot of control on our end. You just can't deny the immediate possibilities of this technology."

"Old Man & Me" becomes available to stations at 7 a.m. EST Monday (1), when most of the Federal Express packs carrying the Hootie single are still hours from being zipped open and hauled to the studio. DG's system features what could be termed an electronic key, a critical function that scrambles the information until the time a label wants the song set free.

An added incentive to participate in the digital-delivery process, Atlantic says, is maximum exposure during morning shows, something normally out of the question given Fed Ex's typical 10 a.m. deliveries.

"We can reach millions more during morning drive, because that's the most listened-to shift of the day," Nichols says.

Another appealing feature: The system confirms delivery of a record to a station. "It's a much more efficient, reliable method for delivery," says Scott Borchetta, senior VP of promotions for MCA Nashville. "The artists, recording companies, radio stations, and listeners all benefit."

RCA—which on March 13 became the first label to download an urban single, SWV's "You're The One"—acknowledges that any tool that draws attention to a release is worth a try.

"This gave us a novel way to deliver a long-anticipated release," says Michael Johnson, RCA's VP of black promotion. "We wanted to run to the

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BY DOUGLAS REECE

When cable music operators began forging alliances with direct-broadcast satellite companies, they not only multiplied their coverage area exponentially, but they made an investment in their future viability that appears to be finally paying off.

By increasing their international, commercial, and new-market services, DBS broadcasters have become more aggressive and efficient in expanding their territories and their program listings, while adding fuel to the continual debate over their potential to compete with traditional over-the-air radio broadcasters.

This month,

Digital Music

Express

(DMX), like

DBS music service

provider

and primary

competitor

Music Choice,

will take to the

skies with an

agreement to provide

additional services

in the U.S. via a link with

satellite broadcaster

AlphaStar.

Lon Troxill, executive VP of

commercial services for

DMX, says the uplink

will allow the company to

tailor packages that

bundle DMX music with

business video

broadcasts and data

communications.

"This is the first time in a

commercial marketplace

that you've seen multimedia

services delivered to

businesses through a

single antenna," Troxill

says.

DMX's expansion calls for

increasing its formats from

90 to 120. Currently, it

offers a comprehensive

lineup of sometimes

obscure genres that

range from rock and

country to Swiss folk

and Hebrew.

Music Choice offers more

than 50 eclectic music

formats, along with a

variety of feature

programs in various

genres and even an

unsigned-artist segment.

A weekly music news

program is in

development.

Lou Simon, senior VP of

programming at

Music Choice, says the

company's programming

provides a more

diversified music

selection than what is

available on traditional

radio. Some of the

service's channels, he

says, have lineups that

include more than

2,000 titles, many of

which are indies and

imports.

"After programming for

16 years and dealing

with the restrictions

and agendas of

advertisers and the

FCC, it's great to be

involved in this niche

format that allows us

to program deep and

wide," he says.

Part of this commitment

to varied programming

follows the companies'

increasing involvement

in markets outside

the U.S.

DMX, for instance, added

20 million European

homes to its coverage

area via an agreement

with ASTRA satellite

system last year. Before

that, it was available

in six European countries; today, it reaches close to 40 million households internationally. Last December, the company began delivery to sub-Saharan Africa.

Robert Manning, executive VP at DMX, says that global positioning has long been a significant part of the company's business plan.

"An important part of the expansion of our programming was to add formats that would be appealing to not just a commercial environment," Manning says, "but to different cultures and markets around the world."

Music Choice, which went into orbit with DBS provider DirecTV in 1994 (Billboard, Oct. 22, 1994), has also been gaining significant ground and is now available in an increasing number of DirecTV's consumer packages.

Dave Del Beccaro, Music Choice president, is optimistic that DirecTV's success will continue, to the point where the company's subscriber numbers are "bigger than all providers combined."

DirecTV director of communications Linda Brill shows equal confidence in Music Choice, saying that her company was surprised by the popularity of the service. In fact, Brill says, the company discovered that a significant number of its customers are buying the mainly video broadcast service just to get Music Choice.

Executives at both DMX and Music Choice foresee continued expansion in this relatively new market. That prediction factors in the likelihood that the cost of DBS services will decrease as more consumers install them and equipment costs drop.

SATELLITE IN THE DRIVER'S SEAT?

On the other side of the coin, development of DBS audio-only music programming has long been a concern for radio programmers, who have anxiously observed the growth of satellite companies.

As the technology continues to enter homes—and, in the future, enters cars—discussions regarding the strengths and weaknesses of both media, as well as the impact DBS might have on broadcasters, are gaining momentum.

According to Manning, such developments as MCI's \$682 million purchase of the last allocated satellite spectrum are positive indicators of the medium's future.

All of this is not lost on the National Assn. of Broadcasters, which has consistently been suspicious of DBS music programming.

Of particular concern is the potential of satellite technologies that would allow consumers to receive digital satellite broadcasts in their cars.

Lynn McReynolds, NAB's VP of media relations, says, "Our interest is in seeing that the system of local radio remains strong, and we think that any sort of satellite-delivered service, and especially mobile services, are going to dilute the audience for radio and take

away advertising revenue from stations.

"Local radio stations provide local community emergency news and public affairs programs," she adds. "It's more than music, and it is really the kind of the glue that helps hold American communities together."

Receiving DBS transmissions in a car would require the installation of a new radio with a satellite band, which would cost about \$50 more than a traditional unit, and a special antenna or mini-satellite dish that is only a few inches in diameter.

On Dec. 27, 1993, NAB filed an FCC challenge against CD Radio Inc., charging that a report filed by the mobile

satellite radio company "erroneously

discounts the competitive effect

of satellite radio on local radio

service nationwide" (Billboard, Jan. 14,

1995).

McReynolds notes that the NAB, while not thrilled about the prospect of mobile DBS transmissions, would prefer that the FCC at least prevent the companies from advertising.

David Margolese, CEO of CD Radio, says his company's business plan calls for a subscriber-based audience based on practicality. Margolese says the service would cost \$12 per month.

"You don't spend half of a billion dollars to enter a business that is not even proven, ask people to go out and spend more money on a radio, and say, 'Oh, we are going to pay for all this and make money with advertising.' No way. We don't see that at all."

Still, McReynolds holds that even if advertising is not included on the programming, loss of audience to DBS services will ultimately affect the advertising rates that broadcasters can charge.

Though Margolese believes that radio is underserving niche markets, he refutes the idea that DBS will have a serious impact on radio programmers.

He says, "Nothing is hotter than radio today. Twenty times cash flow multiples are being paid for stations, and there are an unbelievable number of transactions occurring.

"The collective vision of the marketplace is that radio is a wonderful business and a wonderful opportunity," he adds. "Certainly, the knowledge of the big, bad satellite threat has long been out there, and Wall Street and everyone else has factored that into these considerations. It doesn't seem to be much of a factor, does it?"

SAFE AT HOME

Meanwhile, the fact that home DBS services seem to be thriving along with traditional broadcasters may be evidence that the marketplace can accommodate both music formats.

(Continued on next page)



Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	2	6	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 2 weeks at No. 1
2	2	1	21	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
3	3	3	11	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
4	4	4	25	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
5	5	5	35	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
6	6	9	10	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
7	10	14	4	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS
8	9	8	18	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
9	17	23	3	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
10	8	6	22	YOU'LL SEE MAVERICK 17719/WARNER BROS.	◆ MADONNA
11	12	12	41	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
12	15	13	46	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
13	16	18	5	FAITHFULLY RIVER NORTH 163007	PETER CETERA
14	13	16	19	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
15	14	7	23	EXHALE (SHOOP SHOOP) ARISTA 1-2885	◆ WHITNEY HOUSTON
16	7	10	9	SOMEWHERE RCA VICTOR ALBUM CUT	PHIL COLLINS
17	11	11	11	JESUS TO A CHILD DREAMWORKS 59000/GEFFEN	◆ GEORGE MICHAEL
18	22	—	2	DON'T WANNA LOSE YOU MERCURY 852857	◆ LIONEL RICHIE
19	18	19	38	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
20	21	20	5	GROW OLD WITH ME HOLLYWOOD ALBUM CUT	MARY CHAPIN CARPENTER
21	19	17	23	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
22	23	22	8	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	◆ SOPHIE B. HAWKINS
23	20	15	15	DREAMING OF YOU EMI LATIN 58490/EMI	SELENA
24	26	28	12	INSENSITIVE A&M 581274	◆ JANN ARDEN
25	24	25	5	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	4	15	6	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 1 week at No. 1
2	1	1	23	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
3	3	3	26	NAME WARNER BROS. 17758	◆ GOO GOO DOLLS
4	5	5	19	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
5	6	4	25	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	◆ DEEP BLUE SOMETHING
6	2	2	21	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
7	8	7	18	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
8	12	11	16	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
9	10	9	34	ROLL TO ME A&M 581114	◆ DEL AMITRI
10	11	10	34	TIL I HEAR IT FROM YOU A&M 581380	◆ GIN BLOSSOMS
11	14	14	44	RUN AROUND A&M 580982	◆ BLUES TRAVELER
12	18	20	8	CLOSER TO FREE SLASH 17674/REPRISE	◆ BODEANS
13	7	6	25	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
14	9	13	14	I WANT TO COME OVER ISLAND 854528	◆ MELISSA ETHERIDGE
15	13	8	27	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
16	16	17	18	ONE OF US BLUE GORILLA 852368/MERCURY	◆ JOAN OSBORNE
17	17	16	38	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
18	15	12	46	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
19	20	19	8	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	◆ SOPHIE B. HAWKINS
20	24	26	5	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
21	23	24	10	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
22	22	30	5	IRONIC MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
23	21	21	12	INSENSITIVE A&M 581274	◆ JANN ARDEN
24	28	34	4	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
25	25	25	9	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 34 adult contemporary stations and 42 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 300 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio

PROGRAMMING

DIGITAL DELIVERY COMES TO RADIO

(Continued from preceding page)

technology instead of running away. If you're concerned about a simultaneous release, this was a good exercise in getting it to radio at the same time."

To attract programmers to the alternative delivery method, Johnson says, RCA offered 30 pre-release copies of the SWV album to any station that pulled the song off the DG system and aired it between 6 a.m. and 6 p.m. on the day of release. Of the 250 stations that received the song via computer, 95 participated.

"It paid off for us," Johnson says, though he admits that programmers insisted on also having the CD.

"We have to be flexible and see what the marketplace will take as well as what it dictates," he says. "In promotion, we can write the book. We're always looking for innovative ways to deliver product. Who knows, we may go back to getting a belly dancer to deliver it tomorrow. Really, it's whatever works."

For radio, the promise that cross-town competitors can no longer obtain a hot new release first seems to be reason enough to keep the technology from being cast as a novelty. The vast majority of programmers contacted who have used the system regard digital delivery as a reality for which radio must prepare.

"In the age of computers, this is the way it's going to be, whether we like it or not—but the potential is magnificent," says Richard Ryan, music director of KSAN San Francisco, who already makes a practice of downloading big-name releases from his station's system as soon as they are available.

"We've used it for the new George Strait, Brooks & Dunn, Vince Gill—special events," he says. "It reduces that fear that a competitor could conceivably get it on the air before I could, since it blankets the country at the same time. I can definitely see this as the next wave, eventually not even getting a promo CD."

"I think that as soon as people hear their competitors have it, boom, it'll take off," says Brian Kelsey, production director of WAXQ (Q104) New York. "Everything is going to be digital in radio and music. People may be apprehensive about it now, but it offers incredible potential."

Apprehensive or not, stations have nothing to lose by trying the technology. All three of the companies developing digital-delivery systems provide their hardware free to radio stations, and labels foot the charges for downloading and digital phone line usage. For radio, it's essentially a free ride into one area of the digital domain.

It also offers a host of pluses—some now, some in the future—aside from the basic concept of accepting music and commercials online. For one, programming can be converted from the digital-delivery system directly to a station's digital workstation—whose presence is booming in the industry—eliminating the thousands of carts, DATs, and CDs that inevitably accu-

multate and must be cataloged. (Picture the day when the weekly Casey Kasem countdown is never physically handled.)

Programmers also have the potential to communicate from system to system, creating a near-nationwide industry E-mail network; and, once developed by labels, stations could download custom song remixes and promotions in less than an hour. Digital delivery also offers relief from the massive paper trail that follows ad agency and label business, much of which can accompany files containing spots or music.

But radio programmers will have to help make some decisions in determining which of the three systems will eventually command the industry.

DG Systems currently leads the pack statistically. The publicly held company was first to make deals with labels, and it has hardware installed in 4,200 stations, compared with 1,600 for DCI (which is aiming to have 4,000 by year-end, in addition to the 250 that saturate the Canadian radio market) and 50 for Musicam Express, whose priority has been fine-tuning its system.

Musicam Express president Robert Peterson says the company intends to outfit 200 stations a month until it reaches 3,500 stations in about 18 months.

All three systems primarily employ ISDN (integrated services digital network) technology across CD-quality phone lines, though there are rumblings over the promise of satellite delivery, which would offer increased bandwidth flexibility but potentially challenge two-way communication between stations and labels.

DG Systems is testing a next-generation satellite system with Hughes Network Systems, which would open doors to future applications but make necessary the burdensome task of replacing hardware already at radio stations.

Musicam Express, which has been sluggish until recently to embrace music-delivery opportunities, dug into the deep pockets of Infinity and Westwood One in January and purchased the satellite audio distribution arm of Scientific Atlanta, an established leader in pro-audio technology. Through VirteX, it also has a stake in the StarGuide II satellite system, which will allow users to employ limited portions of bandwidth as needed, saving them money.

SATELLITE BROADCASTERS

(Continued from preceding page)

"It's not going to have a tremendous impact on radio, because we're addressing different market places," Manning says. "Radio is increasingly a drive-time medium, with programming designed around 15-minute segments."

"People tune in for a short period of time to listen to a little bit of music, sports, news, the weather, or what have you. Radio does that very effectively, and they will continue to do that," he says.

Still, Troxill says that he considers radio to be a prime competitor in the commercial market, citing distracting radio chatter and DMX's ability to offer spe-

But perhaps the most dramatic evidence of Musicam's determination: Over the last several months, the company has recruited four salespeople from DG Systems.

DCI, meanwhile, has established itself as the primary carrier for spot delivery across Canada, which should support its bottom line as the music-delivery business blossoms.

Regarding the cost to download material, DG Systems and DCI charge labels and ad agencies \$10-\$12 per station to download a four-minute CD-quality song (which actually takes about 12 minutes to send).

Musicam Express charges a flat \$1.80 for the same, either over ISDN lines or satellite.

"It's basically free for us to deliver over satellite because we have transponder space, so we break even on ISDN," Peterson says.

DG's VP of marketing Jeff Byrne says he expects his company's charges to drop in the coming months; DCI president Al Kozak also vows to remain competitive, saying that price will be based on usage and volume.

But ultimately, as is often the case with battling technologies, savvy and tenacious marketing—not feature-by-feature superiority—may determine the industry's victor.

"It's going to come down to who gets all their ducks in a row in terms of spot clients and ad agencies, record companies and other programming carriers, and affiliate radio stations and networks," says one audio technology expert who asked to remain unnamed. "Maybe one company is poised to do a little better in one area, but ultimately, all three companies are going to have to address each of those issues."

In any case, these industries appear to have much to gain with few foreseeable disadvantages, save for radio programmers losing the convenience of having a CD to pop into the dashboard player.

"The potential is tremendous," says Mark Kalman, VP of engineering and technical operations for SW Networks, which is closely watching the developing technology. "It's slick, it works, and everybody gets an excellent product and it eases the workload. These are the things that move the industry forward."



MCENTIRE

Photograph," the first single from RCA rockers the Verve Pipe, restates the time-honored artistic aphorism "don't confuse the singer with the song."

"As you become more popular as a musician," explains Verve Pipe singer/guitarist Brian Vander Ark, "people mistake those 'I's' in the lyrics for 'me's.' So you need a visual image for people to keep."

"You might have a photo of yourself, smiling or whatever, that you like and give to a friend or lover," Vander Ark continues. "That way, no matter where you are or what silly things you do, they can look at that photo and see you as you really are."

No. 29 on Modern Rock Tracks this week, "Photograph" comes from "Villains," the East Lansing, Mich.-based act's debut album. Vander Ark says

writing the comparatively lighter-sounding "Photograph" helped him break out of a funk.

"I was writing all these darker things, which I generally prefer," Vander Ark says. "And it is easier to emote on difficult topics. But I didn't want to



"As you become more popular as a musician, people mistake those 'I's' in the lyrics for 'me's.'"
—Brian Vander Ark of the Verve Pipe

be Trent Reznor for a whole album."

It was the pop potential of "Photograph" that got the Verve Pipe signed to RCA and led the band to

enlist former Talking Head Jerry Harrison as a producer.

"Jerry has a great musical ear and a real pop sensibility," Vander Ark says. "He showed us that by juxtaposing textures, actually making the guitars heavier in places, you could make the melodies sweeter, more attractive."

Vander Ark says he modeled "Photograph" on a pop/rock paradigm: the Beatles' "Penny Lane." "I was listening to that song a lot," he says, "and the brightness of that melody made an impression."

"You could probably even lay part of the melody of 'Penny Lane' over 'Photograph,' and it would work," Vander Ark adds. "Although had I totally copped 'Penny Lane,' I might have really had something."

Billboard® FOR WEEK ENDING APRIL 6, 1996

Album Rock Tracks™				ARTIST	
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	2	3	17	IN THE MEANTIME	1 week at No. 1 ◆ SPACEHOG RESIDENT ALIEN HIFI/SIRE/EEG
2	1	1	16	SANTA MONICA (WATCH THE WORLD DIE)	◆ EVERCLEAR SPARKLE AND FADE TIM KERR/CAPITOL
3	3	4	3	BIG BANG BABY	◆ STONE TEMPLE PILOTS TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP ATLANTIC
4	5	5	16	HEAVEN BESIDE YOU	◆ ALICE IN CHAINS ALICE IN CHAINS COLUMBIA
5	4	2	18	1979	◆ SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
6	8	11	12	SISTER	◆ THE NIXONS FOMA MCA
7	7	7	22	THE WORLD I KNOW	◆ COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC
8	9	9	15	BRAIN STEW/JADED	◆ GREEN DAY INSOMNIAC REPRISE
9	11	10	30	CUMBERSOME	◆ SEVEN MARY THREE AMERICAN STANDARD MAMMOTH/ATLANTIC
10	14	19	7	MACHINEHEAD	◆ BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
11	15	16	9	WHAT DO I HAVE TO DO?	◆ STABBING WESTWARD WITHER BLISTER BURN + PEEL COLUMBIA
12	6	6	9	FOLLOW YOU DOWN	◆ GIN BLOSSOMS CONGRATULATIONS I'M SORRY A&M
13	17	20	6	WATER'S EDGE	◆ SEVEN MARY THREE AMERICAN STANDARD MAMMOTH/ATLANTIC
14	16	15	9	DROWN	◆ SON VOLT TRACE WARNER BROS.
15	13	12	8	SHE'S JUST KILLING ME	◆ ZZ TOP "FROM DUSK TILL DAWN" SOUNDTRACK LOS HOOLIGANS/EPIC SOUNDTRACK/EPIC
16	10	8	11	NAKED	◆ GOO GOO DOLLS A BOY NAMED GOO METAL BLADE/WARNER BROS.
17	12	13	10	AEROPLANE	◆ RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS.
18	21	24	6	BIG ME	◆ FOO FIGHTERS FOO FIGHTERS ROSWELL/CAPITOL
19	18	21	9	EVERYTHING FALLS APART	◆ DOG'S EYE VIEW HAPPY NOWHERE COLUMBIA
20	20	18	18	I GOT ID	PEARL JAM EPIC
★★★AIRPOWER★★★					
21	33	—	2	ROCK AND ROLL ALL NITE	◆ KISS MTV UNPLUGGED MERCURY
22	29	30	4	BORN WITH A BROKEN HEART	KENNY WAYNE SHEPHERD LEDBETTER HEIGHTS GIANT
23	37	40	3	WHERE THE RIVER FLOWS	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC
24	27	28	6	IRONIC	◆ ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
25	31	36	3	COUNTING BLUE CARS	◆ DISHWALLA PET YOUR FRIENDS A&M
26	19	14	14	WONDERWALL	(WHAT'S THE STORY) MORNING GLORY? ◆ OASIS EPIC
27	28	29	4	BALLBREAKER	AC/DC BALLBREAKER EASTWEST/EEG
28	26	26	7	YOU DON'T KNOW ME AT ALL	DON HENLEY ACTUAL MILES HENLEY'S GREATEST HITS GEFFEN
29	23	22	20	GLYCERINE	◆ BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
30	24	27	5	LEAVING HERE	PEARL JAM HOME ALIVE - THE ART OF SELF DEFENSE EPIC
31	22	17	16	SEE YOU ON THE OTHER SIDE	◆ OZZY OSBOURNE OZZMOSIS EPIC
32	32	34	4	ZERO	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
33	NEW ▶	1	1	I HATE MY GENERATION	◆ CRACKER THE GOLDEN AGE VIRGIN
34	30	25	7	PEACHES	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
35	25	23	10	AWAY	◆ TOADIES RUBBERNECK INTERSCOPE
36	39	—	2	GET A JOB	HOG NOTHING SACRED OGC/GEFFEN
37	RE-ENTRY	23	23	BULLET WITH BUTTERFLY WINGS	◆ SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
38	RE-ENTRY	23	23	DEJA VOODOO	◆ KENNY WAYNE SHEPHERD LEDBETTER HEIGHTS GIANT
39	NEW ▶	1	1	A WALK	◆ BAD RELIGION THE GRAY RACE ATLANTIC
40	36	32	10	I WANT TO COME OVER	◆ MELISSA ETHERIDGE YOUR LITTLE SECRET ISLAND

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Modern Rock Tracks™				ARTIST	
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	5	12	7	CHAMPAGNE SUPERNOVA	1 week at No. 1 ◆ OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
2	4	4	3	BIG BANG BABY	◆ STONE TEMPLE PILOTS TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP ATLANTIC
3	3	3	11	BIG ME	◆ FOO FIGHTERS FOO FIGHTERS ROSWELL/CAPITOL
4	1	1	14	IRONIC	◆ ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
5	2	2	18	IN THE MEANTIME	◆ SPACEHOG RESIDENT ALIEN HIFI/SIRE/EEG
6	8	7	22	SANTA MONICA (WATCH THE WORLD DIE)	◆ EVERCLEAR SPARKLE AND FADE TIM KERR/CAPITOL
7	7	6	20	1979	◆ SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
8	13	17	7	MACHINEHEAD	◆ BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
9	6	5	16	BRAIN STEW/JADED	◆ GREEN DAY INSOMNIAC REPRISE
10	9	8	13	HEAVEN BESIDE YOU	◆ ALICE IN CHAINS ALICE IN CHAINS COLUMBIA
11	14	19	8	ZERO	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
12	12	11	11	AEROPLANE	◆ RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS.
13	11	9	10	PEACHES	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
14	10	10	9	FOLLOW YOU DOWN	◆ GIN BLOSSOMS CONGRATULATIONS I'M SORRY A&M
15	19	20	10	WHAT DO I HAVE TO DO?	◆ STABBING WESTWARD WITHER BLISTER BURN + PEEL COLUMBIA
16	16	21	6	FLOOD	◆ JARS OF CLAY JARS OF CLAY ESSENTIAL/SILVERTONE
★★★AIRPOWER★★★					
17	29	—	2	I HATE MY GENERATION	◆ CRACKER THE GOLDEN AGE VIRGIN
18	17	18	11	ONLY HAPPY WHEN IT RAINS	◆ GARBAGE GARBAGE ALMO SOUNDS/GEFFEN
19	22	28	4	SWEET LOVER HANGOVER	◆ LOVE & ROCKETS SWEET F.A. BEGGARS BANQUET/AMERICAN REPRISE
20	15	14	21	JUST A GIRL	◆ NO DOUBT TRAGIC KINGDOM TRAUMA/INTERSCOPE
21	20	15	12	CAUGHT A LITE SNEEZE	◆ TORI AMOS BOYS FOR PELE ATLANTIC
22	25	24	9	TINY MEAT	◆ RUBY SALT PETER CREATION/WORK
23	21	16	15	NAKED	◆ GOO GOO DOLLS A BOY NAMED GOO METAL BLADE/WARNER BROS.
24	30	32	8	EVERYTHING FALLS APART	◆ DOG'S EYE VIEW HAPPY NOWHERE COLUMBIA
25	18	13	20	WONDERWALL	(WHAT'S THE STORY) MORNING GLORY? ◆ OASIS EPIC
26	24	25	24	CUMBERSOME	◆ SEVEN MARY THREE AMERICAN STANDARD MAMMOTH/ATLANTIC
27	23	22	25	NATURAL ONE	◆ FOLK IMPLOSION KID'S SOUNDTRACK LONDON/ISLAND
28	26	27	21	THE WORLD I KNOW	◆ COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC
29	38	—	2	PHOTOGRAPH	◆ THE VERVE PIPE VILLAINS RCA
30	34	37	4	SISTER	◆ THE NIXONS FOMA MCA
31	33	33	6	GUILTY	◆ GRAVITY KILLS GRAVITY KILLS TVT
32	28	26	22	GLYCERINE	◆ BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
33	36	40	3	A COMMON DISASTER	◆ COWBOY JUNKIES LAY IT DOWN GEFFEN
34	27	23	10	BLUSTER	◆ SALT AUSCULTATE ISLAND
35	31	29	18	I GOT ID	PEARL JAM EPIC
36	32	31	5	HONKY'S LADDER	◆ THE AFGHAN WHIGS BLACK LOVE SUB POP/ELEKTRA/EEG
37	NEW ▶	1	1	MOTHER MOTHER	◆ TRACY BONHAM THE BURDENS OF BEING UPRIGHT ISLAND
38	40	—	2	DRUGS	◆ AMMONIA MINT '00 EPIC
39	NEW ▶	1	1	COUNTING BLUE CARS	◆ DISHWALLA PET YOUR FRIENDS A&M
40	37	36	5	A WALK	◆ BAD RELIGION THE GRAY RACE ATLANTIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 album rock stations and 74 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.



HITS! IN TOKIO

Week of March 17, 1996

- ① Let Your Soul Be Your Pilot / Sting
- ② Heaven Only Knows / Swing Out Sister
- ③ No One Else / Total
- ④ Like Marvin Gaye Said (What's Going On) / Speech
- ⑤ Party / Oede
- ⑥ I'll Do It / Nahki And Diana King
- ⑦ One Of Us / Jan Osborne
- ⑧ Philosophy / Ben Folds Five
- ⑨ Anywhere Is / Enya
- ⑩ Apple Eyes / Swoop
- ⑪ Never Never Love / Simply Red
- ⑫ Real Love / The Beatles
- ⑬ Mouth / Merril Bainbridge
- ⑭ Spaceman / Babylon Zoo
- ⑮ Take Cover / Mr. Big
- ⑯ I Need To Be In Love / Carpenters
- ⑰ Dub I Dub / Me And My
- ⑱ Taiyouteni Tsukihira Kokorono Ryouteni / UA
- ⑲ I Believe / Mette Hartman
- ⑳ Jesus Is Just Alright / DC Talk
- ㉑ Don't Stop The Music / C + C Music Factory
- ㉒ Nobody Knows / The Tony Rich Project
- ㉓ Follow You Down / Gin Blossoms
- ㉔ Taffy / Lisa Loeb And Nine Stories
- ㉕ Name / Goo Goo Dolls
- ㉖ Don't Look Back In Anger / Oasis
- ㉗ Do That Dance / Nile Rodgers
- ㉘ Whole Lotta Love / Goldbug
- ㉙ Be Yourself / Colour Club
- ㉚ If You Come To Party / Paulo Mendonca
- ㉛ Sittin' Up In My Room / Brandy
- ㉜ Gangsta's Paradise / Coolio Featuring L.V.
- ㉝ While The Earth Sleeps / Peter Gabriel With Deep Forest
- ㉞ Get Down On It / Louchie Lou And Michie One
- ㉟ Because You Loved Me / Celine Dion
- ㊱ How Deep Is Your Love / Take That
- ㊲ Lucky Love / Ace Of Base
- ㊳ The Fun Lovin' Criminal / Fun Lovin' Criminal
- ㊴ Veneno Da Lata / Frenanda Abreu
- ㊵ Peaches / The Presidents Of The United States Of America
- ㊶ These Days Are Old / Spookey Ruben
- ㊷ Last Scene / Tomoyasu Hotei
- ㊸ Fallin' In Love / La Bouche
- ㊹ Agua De Beber / Anna Caram
- ㊺ Primal / Original Love
- ㊻ I Was Born To Love You / Queen
- ㊼ Baby Maybe / Ice
- ㊽ One More Chance / Madonna
- ㊾ Diggin' On You / TLC
- ㊿ You've Got A Friend In Me / Lyle Lovett And Randy Newman

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE
Station information available at:
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UPCOMING

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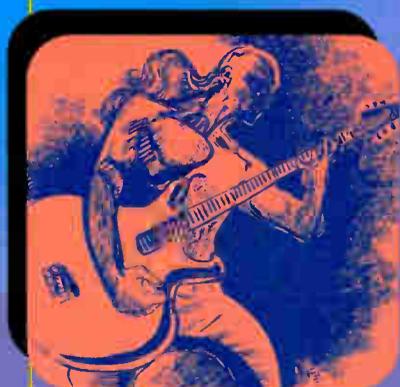
ISSUE DATE: MAY 4

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



20 YEARS OF MODERN ROCK

ISSUE DATE: MAY 11

AD CLOSE: APRIL 16

Starting 20 years ago with the sounds of the Ramones and the Sex Pistols, Modern Rock has evolved into a dominant form of mainstream music. **Billboard's** May 11 issue reviews the progression of the music, from its NY and London street roots to its current triumphs around the world. Other topics to be covered include the relationship between indies and modern rock, the development of the modern rock radio format, and a timeline of the music's milestones over the past 20 years.

Contact:

Ken Piotrowski
212-536-5223



PET SOUNDS 30TH ANNIVERSARY

ISSUE DATE: MAY 18

AD CLOSE: APRIL 23

Billboard's May 18th issue commemorates the 30th anniversary of the Beach Boy's ground-breaking "Pet Sounds." This Spotlight takes an in-depth look at their fertile 1966-67 period, now the subject of an extensive catalog-exploitation project by Capitol Records. Coverage will include an introductory piece by Timothy White, an overview on the making of the record, and Capitol's year-long promotion plans.

Contact:

Robin Friedman
213-535-2302



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 MIDEA 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
613-9824-8260

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WORLDWIDE SPECIALS & DIRECTORIES 1996



WORLD MUSIC

ISSUE DATE: MAY 25

AD CLOSE: APRIL 30

Coinciding with this year's May 22-25 NAIRD convention, **Billboard's** May 25th issue puts the spotlight on the world music market and its growing appeal at mainstream. Coverage will include reporting on label activity; the marketing of world music, catalog-building and fusion with other genres; and a year-to-date-recap of the world music charts by Geoff Mayfield.

Contact:

Lezle Stein
213-525-2329



MUSIC PUBLISHING

ISSUE DATE: JUNE 1

AD CLOSE: MAY 7

Billboard's annual review of the music publishing scene will highlight the market's domestic and international activity. Our June 1 spotlight paints a comprehensive picture of music publishing with 1995-96 TOP Songwriter Charts for Pop, R&B and Country; an examination of publishers' copyright concerns, and an overview of the Ivor Novello awards in the UK (taking place the first week in June).

Contact:

Robin Friedman
213-525-2302



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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WJFK DJ Pleads Guilty To Drug Possession; Bonaduce To Bounce Between WLUP, WKQI

TALK ABOUT ARRESTING RADIO: Syndicated WJFK Washington, D.C., afternoon co-host **Don Geronimo** of "The Don & Mike Show" has pleaded guilty to possession of 1.7 grams of powdered cocaine. He was sentenced to a year's probation as a first-time offender after being arrested last summer.

Geronimo has worked in Washington radio for 15 years and joined WJFK in 1991.

According to a report in The Prince George's Journal, he told police that the drugs were bought to use on a vacation. Fairfax County, Va., prosecutor **Karen Kelly** told the newspaper Geronimo admitted that he had "a big problem" with drugs in the '80s but that he was clean until the July incident.

Speaking of flying, WLUP Chicago afternoon jock **Danny Bonaduce** has contracted to cover mornings at WKQI (Q95.5) Detroit, meaning the former Partridge will do the fly-jock shuffle between the two cities. Expect this man to be vacationing in the Orient—he reportedly racks up 3,000 frequent-flyer miles a week.

And speaking of runways, drag diva **RuPaul** wiggled out as guest morning host last week at New York's new top 40/rhythm WKTU, ordering listeners to touch their radios and shout "Love!" Ru was assisted by former Seduction siren **Michelle Visage**.

On March 28, RuPaul hosted a casting call for "aspiring beautiful people" at Manhattan's Fashion Cafe for an upcoming WKTU TV commercial. Frankly, I wasn't aware anyone could be beautiful between 6 and 9 a.m., when the promotion was held.

Things were definitely not as pretty at the annual Radio and Television Correspondents' dinner in Washington, D.C., March 21. You probably heard about the antics of WFAN New York's **Don Imus** on most any news outlet in the nation. The shock jock reeled off a host of tasteless, disrespectful remarks about President Clinton and the first lady—in their presence—a pretty formidable example of ego

overshadowing good sense.

Making your opinions known has its place—radio is often such a place. Spouting off face to face with the president in a room full of journalists is not.

In our "oh, there you are" department, former Dream Team MTV VJ



by Chuck Taylor

(and rock radio personality) **Mark Goodman** has turned up at KYSR Los Angeles as part of a shake-up at the Viacom modern-leaning AC. He'll do mornings with **Shirley the Stuntgirl**, from KIOI San Francisco. As far as we know, Goodman's fellow MTV sidekick **Martha Quinn** remains relegated to Clearasil spots, uh, commercials.

Longtime WRKS New York morning man **Jeff Foxx** exits the R&B adult station to launch a syndicated show. Foxx's replacement, at least for April Fool's Day and probably longer, will be "Black Moses" **Isaac Hayes**, who has done voice work for the station. This is the same outlet that features **Ashford & Simpson** in afternoon drive.

Group sale of the week: American Radio Systems, which last week bought Marlin Broadcasting for \$66.5 million, has announced plans to merge with Henry Broadcasting. The \$115 million nine-station acquisition, which includes properties in Sacramento, Calif., Fresno, Calif., Omaha, Neb., and Portland, Ore., will give ARS a total of 24 stations.

Make that 25. At deadline, ARS announced the \$7.25 million purchase of KSTE Sacramento, giving it three stations in that market, including **KCTC** and **KYMX**.

Megapoly of the week: **WHTS** (All Hit 98.9) Davenport, Iowa, is now part of an eight-station megapoly that includes top 40

WHTS, country **WLLR**, hot AC **KMXG** (Mix 96), and oldies **KUUL**. Six are owned by Seonnix's Mississippi Valley Broadcasting; two are in joint sales agreements. All eight are being managed by WLLR GM **Larry Rosmilso**. Can you imagine having to address his Christmas cards this year?

FORMATS: SHAKE UP OR SHIP OUT

Longtime country outlet and new EZ Communications' property **KCIN** Seattle flips to rhythmic AC **KBKS** (Kiss 106), leaving the market with two country stations—**KMPS** and **KYCW**—instead of the three it had a week ago. No PD has been named yet. EZ's **Doug McGuire** is overseeing the new format with **Becky Brenner** and **Karen Oboy** from **KMPS**. **Gary Taylor**, who manages **KYCW**, will now also serve as GM for **Kiss 106**.

R&B/sports outlet **KMAX** Los Angeles has switched to modern rock as **Y107** under new owner **Odyssey Broadcasting**. The same goes for **KMAX's** simulcast partners in **Oxnard, Calif.**, and suburban **San Diego**. All three had aired ABC's syndicated **Tom Joyner** in the a.m.

KKBH (the Beach) San Diego segues from '70s gold to AC. Midday host **Gene Knight** becomes PD and moves to nights. Knight was PD of crosstown **KFMB-FM** until 1994. Station manager **Wendy Gales** heads to **Douglas Broadcasting** as comptroller.

WCDA Albany, N.Y., which we reported last week had dropped satellite country for a gold-based country mix, has become **WPTR-FM**. PD **Steve Warren** did mornings at **WPTR-AM** in the '80s.

KEZE, the former call letters of the current adult modern **KAEP** (the Peak) Spokane, Wash., return to the market on **Rook Broadcasting's** new **96.9 FM**. The new **KEZE** is carrying ABC's classic rock format 24 hours a day with no plans to hire a local on-air staff. Religious **KSPO**, which had been on **96.9**, has moved to owner **Read Broadcasting's** **106.5** signal, which had been running an easy listening format.

FOLKS: GONE COUNTRY

John Sebastian is named PD at **KZLA/KLAC** Los Angeles. He moves from the PD desk at classic rock **KSLX** Phoenix. Sebastian has been in radio 28 years but has never done country. He has, however, worked with **KZLA** GM **J.D. Freeman**.

Top 40/rhythm **WERQ** (92Q) Baltimore hires **Tom Casey** (ex-**KJMZ** Dallas PD, most recently **Jive Records' L.A. regional**) as PD.

Chris Ostrander is the new PD at **WWSW** Pittsburgh, working his way up from gigs as a chief engineer and, most recently, **WWSW's** promotion director.

Sean Ross, Phyllis Stark, John Loscalzo, and Janine McAdams of Airplay Monitors contributed to this column.

Justin Case's WDSY Left Standing Tall In Pittsburgh

TWO YEARS AGO, four country stations were battling it out in Pittsburgh, three of which were co-owned.

Today, there is just one country outlet left, **WDSY** (Y108), and that station is well on its way to realizing its goal of becoming No. 1 12-plus in the market.

In the last year, Y108 has climbed 6.5-8.3 12-plus and was No. 3 in the market, according to the fall 1995 Arbitrons, behind N/T **KDKA** and album rock **WDVE**. In the latest Arbitrends, the station was tied for No. 2 with **WDVE**.

The battle that once raged in the Steel City was between Entercom's mainstream country **Y108**, hot country **WXR** (the Rebel), and Real Country-affiliated **WEEP-AM**, and **EZ Communications' WQKB** (the Bear). When **EZ** pulled the plug on the Bear about a year and a half ago, Entercom began simulcasting **Y108** on **WEEP** and then continued to do extensive market research that led it to change the Rebel to modern rock as the **Revolution** last fall.

"After several studies, we found there was only room for one country station in Pittsburgh," says **Y108** PD **Justin Case**. "We found that **Y108** was in a very strong position because of its heritage and lack of strategic weaknesses and in terms of imaging."

"What got us to change the Rebel to the Revolution was [the question], 'How can **Y108** be No. 1?' The way to do that was to change the Rebel to help **Y108** attain that No. 1 12-plus status."

At the same time, the company embarked on a heavy marketing campaign for **Y108** that included TV commercials, bus-card advertising, and on-air contesting. Case says the purpose of the campaign was "to reinforce that we've been here and we're still here. We wanted to say to our listeners, 'Hey, come back to us.'" The contesting included a \$20,000 Payroll Payoff and a \$10,000 rolling-jackpot contest. More recently, **Y108** gave away tickets for a cruise from Miami to Cozumel, Mexico, with the **Mavericks**.

Last summer, **Y108** became aggressively visible in the market, going after noncountry events at which listeners had not typically seen it in the past. That included a deal with **Ticketmaster** to have the **Y108** logo on the back of all tickets, including those for sporting events; sponsorship of the out-of-town scoreboard at the **Civic Arena**, where the **Penguins** play; and "a lot of beer and chili festivals," Case says. "We made an effort to get in front of as many people as possible," he says. "That added exposure is really benefiting us now."

The station tries to sponsor a "benchmark" event about once a month at which listeners can meet the air staff. Those events include the Halloween midnight bowling party, **Boo Bowl**; a

live Christmas Holiday Jam concert; a "prom for big kids"; and the **Mother's Day Iron Mom** competition. Case says those types of events help add personality to the station.

Another major focus for **Y108** is community service. It is involved in annual fund-raisers for at least a half-dozen organizations. "Just about anything we can do to get out and help the community we're involved in," Case says.

Entercom gives all its employees a special day off each year dubbed **Make a Difference Day**, on which they are encouraged to work together for a charitable organization.

Despite being the only game in town, the station, Case says, hasn't changed its programming philosophy. It is still 70% current/recurrent and 30% gold. Case goes back as far as '88 for gold but primarily plays music from '90 and thereafter.

The music is chosen by a committee that includes **Case**, music director **Chris DeCarlo**, and GM **Joe Armao**, a former programmer. "The three of us together bring a lot to the table," Case says.

"We have a conservative approach, because the Pittsburgh audience is older, so you kind of have to spoon-feed them new music and can't have too much [of it] out there at any one time."

Here's a recent 4 p.m. hour on **Y108**: **Joe Diffie**, "Bigger Than The Beatles"; **Garth Brooks**, "If Tomorrow Never Comes"; **Brooks & Dunn**, "Rock My World (Little Country Girl)"; **Faith Hill**, "Someone Else's Dream"; **Ricochet**, "What Do I Know"; **Trisha Yearwood**, "That's What I Like About You"; **John Michael Montgomery**, "Long As I Live"; **Martina McBride**, "Wild Angels"; **Vince Gill**, "I Can't Tell You Why"; **Tracy Byrd**, "Heaven In My Woman's Eyes"; **Travis Tritt**, "Foolish Pride"; **Alabama**, "I'm In A Hurry (And Don't Know Why)"; and **Clay Walker**, "Hypnotize The Moon."

Case launched his career at **WADM** and **WQYZ** Decatur, Ind., in the late '70s. After a stint at **WMEE** Fort Wayne, Ind., he landed his first PD job at **WZOQ** Lima, Ohio. That led to programming gigs at **WMME** Augusta, Maine, and **WPKX** Springfield, Mass. He joined **WDSY** as PD a year and a half ago.

Having been in country for a while, Case says the best change he's seen lately is that labels are taking pains with artist development. "I like the groundwork a lot of labels are doing with advance music and artist tours—letting us get familiar with the artist, so when their music comes across our desks, we've already developed a passion for [it]," he says. "The most frustrating thing for me was to get a song [from a new artist] on my desk, [and] I've never seen or heard this person, and suddenly I'm being worked on it." Now, he says, "they are establishing stars for tomorrow." **PHYLLIS STARK**



newsline...

JOHN CULLEN has been named president/COO of Gulfstar Communications, which owns or LMAs 30 stations in 11 Texas markets. Cullen was regional VP for **SFX Broadcasting**.

MARIJANE MILTON is named GM of **KRWM** Seattle. She was promoted from general sales manager.

J. CHRIS ACKERMAN has been appointed general sales manager of **WAMG/WMYX/WEMP**, the three Milwaukee stations owned by **Heritage Media**.

STATION SALES: **WKIX** Raleigh, N.C., from **Alchemy** to **Curtis Broadcasting** for \$16 million; **WQRA** Warrenton/Manassas, Va., from **Dettra Broadcasting** to **Radio Broadcast Communications** for \$800,000.

Music Video

PROGRAMMING

Primus Gets On The 'Pachyderm' Band Is Involved With Vid, Enhanced CD

BY TERRI HORAK

NEW YORK—Many artists take an active role in the creation of their music videos, but few are as ambitious as Primus. The band recently released its first enhanced CD and is wrapping production on a unique video, the second from its 1995 Interscope album, "Tales From The Punch Bowl." The video, for the track "Southbound Pachyderm," is due in early April.

"Anytime you deal with Primus, it's going to be inventive and unusual. They optimize the medium really well," says David Saslow of Interscope's video promotion department.

"Southbound Pachyderm," written and co-directed by Primus songwriter/bassist Les Claypool, is an action/adventure animation piece that features, among other things, foam puppets, portly safari men, tanks on sand dunes, and an elephant.

"It's going to be amazing-looking because of all the very talented people that are involved," Claypool says. "As a director, there really hasn't been a heck of a lot I've had to do. I just sort of laid out the road map and let these guys go, because they're very good and very creative people."

Claypool is quick to credit co-director Raub Shapiro, who produced the band's last video, "Wynona's Big Brown Beaver," with putting together the animation team when a previous arrangement fell through.

"I haven't been around as much as I'd like because we've been touring, so Raub's been extremely helpful," Claypool says. "Plus, he's a filmmaker, he's a producer, and he's handling the technical aspects of all this, where I definitely fall short."

Claypool notes that he has been impressed with the technical dimensions of the video's production.

"It's pretty mind-boggling to see this thing in the works," he says. "We've got this one gigantic machine that they used for the 'Star Wars' films, and there are usually two or three sets going at once, so it's a pretty amazing sight."

To create the clip, the animation



PRIMUS

team used stop-motion photography that was similar to the production process used in the Tim Burton film "The Nightmare Before Christmas."

Claypool says the process has been "quite slow. They're getting out 6-10 seconds [of footage] a day, so [it takes] a long time when you're trying to shoot for four minutes," he says.

The clip for "Southbound Pachyderm" has taken almost six weeks to film.

The aforementioned foam puppets were made by Steve Johnson, who made the prosthetics used in the "Wynona's Big Brown Beaver" video, and are based on prototypes sculpted by Claypool.

"I started doing storyboards for it, and I couldn't really draw the characters I wanted very well," Claypool says, "so I got out some [sculpting material] out and made some models. Raub did a storyboard, and [then] you leave it up to the animators to bring these things to life and give them whole personalities."

Because of the limited opportunities

for exposure at conventional music video outlets, Claypool says that he plans to create a short film edit for animation festivals.

In addition to the new video, Primus recently issued an enhanced CD version of "Tales From The Punch Bowl."

Almost all of the album's 13 songs have graphic scenes with interactive elements, and much of the artwork was created by Claypool, Primus guitarist Larry LaLonde, and Adam Gates through their company, Prawn Songs Designs. Though each enhanced CD segment does not necessarily resemble a conventional music video, it does add a significant visual element to each song.

Claypool says that the 13 "computer clips" were created for less than the price of a typical music video.

"Unfortunately, it's very expensive to make music videos," says Claypool. "With something like this, you can do graphics or visuals for every song for about the same cost as it would be for one video for one song."

However, Claypool says that most enhanced CD titles are missing the mark.

"Most of the enhanced CDs I've seen, well, they've been pretty boring, so we wanted to do something a little more exciting," says Claypool. "The computer world and the music world are having a hard time meshing and finding the right marketplace for [enhanced CDs], so it's a little difficult to find. But, if you can find it, it's a treat."

PRODUCTION NOTES

LOS ANGELES

Propaganda Films recently wrapped production on five clips, Tina Turner's "Whatever You Want," directed by Stephane Sednaoui; MC Lyte's "Keep On Keepin' On" and Ice-T's "I Must Stand," directed by Paul Boyd; and the Replicants' "Destination Unknown" and Delinquent Habits' "Tres Deliquentes," directed by Steven Hanft.

Randy Crawford's "Give Me The

Night" was directed by Mike Maloy; Leslie Hirschhorn produced. Jeff Hirschhorn directed photography for Rat Productions.

Darren J. Lavett is the eye behind New Kingdom's "Mexico Or Bust." Joel Tabbush and Catherine Finkenstaedt co-produced, and Vince Toto directed photography for Squeak Pictures.

Notorious Pictures director Guy Guillet lensed Killing Joke's "Democracy" clip. Marc Smerling produced, while Neil Shapiro directed photography.

Code 3's "Humpin' Bumpin'" was directed by Cameron Casey. Chris Palladino produced; Troy Smith directed photography.

NEW YORK

Steven Carr directed Dos Of Soul's "When You Come Around" video, which is taken from the film "The Nutty Professor." Daphne McWilliam produced for Crazy Horse Productions.

Cella Dwellas' "Perfect Match" was directed by Franck Ange Kalfhoun. Emmanuel Leroy produced, while Chris Lavasseur directed photography for Rat Productions.

NASHVILLE

Director Michael Merriman is the eye behind Rebecca St. James' "God." Bryan Bateman produced for Pecos Films.

John Anderson's "Long Hard Lesson Learned" clip was directed by Jim Shea. Robin Beresford produced for Planet Inc.

Debra Lee Steps Into BET; Domino Gets Nostalgic

BET ON LEE: Debra L. Lee has been named to the newly created position of president/COO for BET Holdings Inc. and Black Entertainment Television Inc., which owns BET and the recently launched BET on Jazz.

Lee will take over some of the day-to-day management duties previously handled by chairman/CEO Bob Johnson, who will focus on more strategic planning for the company.

"The BET cable network has been the core business for years," says Lee. "We'll continue to expand that, but we would like to get BET on Jazz to a place where it is profitable. It's time to get down to business."

BET on Jazz, which launched Jan. 15, has had difficulty getting wide exposure in the U.S. It currently reaches less than 1 million cable households; BET reaches 44.6 million cable homes.

Expect a stronger commitment to news and public affairs programming in the coming year on BET, says Lee. The cable channel has been the subject of criticism by some media analysts for its over reliance on lightweight content, such as music and music video programming. However, BET received a significant ratings and image boost when it landed the first on-air interview with O.J. Simpson after his trial.

Lee says that BET will make some significant programming announcements for the fall season in the coming weeks, including a new daily talk show. However, Lee says, BET will not lessen its commitment to music and music video programming.

DOMINO DELIVERS: Outburst artist Domino pays homage to music videos of the past in his unconventional clip "Physical Funk."

In the video, the rapper revisits the sets of such clips as Sir Mix-A-Lot's "Baby Got Back," Michael and Janet Jackson's "Scream," and Robert Palmer's "Addicted To Love." The clip, which was directed by Michael Martin for Shooting Star Pictures, also contains an animated segment with a character who looks suspiciously like Coolio.

"People always ask me if I was afraid that I would upset some of these people," says Domino. "But why should someone get upset when all we are doing is paying respect? I just wanted to make as different a video as possible."

However, the original concept for the video was perhaps a little too different.

"Michael had [conceived] the concept for me to go through a bunch of

different videos, but he originally wanted me to go through clips like Nine Inch Nails," says Domino. "I told him that it was a cool concept, but that I didn't think Nine Inch Nails was the right act. I wanted to use videos that people who watch the Box would likely relate to."

Speaking of the Box, Domino told the Eye that recently he had a strange encounter with a fan who had requested his videos on the Box a few times too many.

"I was at a Virginia record store signing autographs, and this mother brought her daughter in and gave me a funny look," says Domino. "She said that her phone had been cut off because the daughter kept calling the Box to request my videos."

The Eye reminds all Billboard readers to get their parents' permission before ordering anything over the telephone.

DEMOCRACY IS A JOKE: The Eye's Cool Clip of the Week is Killing Joke's "Democracy," which was directed by Guy Guillet for Notorious Pictures.

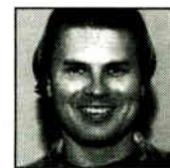
The video makes a strong visual statement about freedom of choice. Fans of George Orwell's novel "1984" will appreciate the clip's dark political theme, which highlights the frustration over a voter's lack of "choice." The clip depicts an election in which the generic-named candidates Smith and Jones appear as the only options on the ballot.

"Initially, the song was not written about party politics," says producer/bassist Youth. "It has more to do with personal politics. The song was about what we felt working in a band with three people from different countries and three different world views. That became political for us... Guy had the idea for the video to show 'Democracy' as a way to expose the two-party political system. We live in a dualistic world where there appears to be freedom of choice, but a two-party system is still only a choice of two."

HEY, HEY! Mickey Dolenz of the Monkees may have a new career ahead of him as a music video director. The musician, who has several film and TV credits, lensed his first clip for U.K. act PJ & Duncan's "(I'm Not Your) Steppin' Stone." Yes, that is the same track that the Monkees took to No. 20 on Billboard's Hot 100 singles chart in 1967.

Dolenz is represented by Strawberry Films, which just relocated its Los Angeles offices to 7803 Sunset Blvd.

THE
EYE



by Brett Atwood



Ziggy Meets Kermit. Ziggy Marley & the Melody Makers shot their latest clip, "Love Power," with the world's most famous frog, Kermit. The video promotes the soundtrack to the film "Muppet Treasure Island." Pictured, from left, are Ellen Davis, video director; Pete Coogan, director of international production, Jim Henson Productions; Aimee Gautreau, Angel VP publicity and advertising; Brian Henson, president/CEO, Jim Henson Productions; Kermit; Amy Bilbija, Angel lawyer; Tami Reiker, director of photography; and Drew Goldberg, Angel publicist.

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 Nonchalant, 5 O'Clock
- 2 Busta Rhymes, Woo-Hah! Got You All In Check
- 3 Fugees, Fu-Gee-La
- 4 R. Kelly, Down Low
- 5 Mariah Carey, Always Be My Baby
- 6 Domino, Physical Funk
- 7 Lost Boyz, Renee
- 8 Monifah, I Miss You
- 9 The Tony Rich Project, Nobody Knows
- 10 Chantay Savage, I Will Survive
- 11 Shaggy Feat. Grand Puba, Why You Treat Me...
- 12 Deborah Cox, Who Do U Love
- 13 Coolio, 1, 2, 3, 4
- 14 Terry Ellis, What Did I Do To You?
- 15 Brandy, Sittin' Up In My Room
- 16 2Pac, California Love
- 17 D'Angelo, Lady
- 18 Ladae, Party 2 Nite
- 19 Groove Theory, Keep Tryin'
- 20 Whitney Houston & CeCe Winans, Count On Me
- 21 Jesse Powell, All I Need
- 22 Horace Brown, One For The Money
- 23 Xscape, Do You Want To
- 24 Gerald & Eddie Levert, Sr., Wind Beneath...
- 25 Shawn Stockman, Visions Of A Sunset
- 26 Mary J. Blige, Not Gon' Cry
- 27 Randy Crawford, Give Me The Night
- 28 Hami, I'm Tha' One Ya' Slept On
- 29 Redman, Funkorama
- 30 Art 'N' Soul, Ever Since You Went Away

*** NEW ONS ***

Maxwell, Til The Cops Come Knockin'
LL Cool J, Doin It
Angelique Kidjo, Wombo Lombo
Total Feat. DaBrat, No One Else
I D Extreme, If I Knew Then What I Know Now
Quindon, It's You That's On My Mind



COUNTRY MUSIC TELEVISION

- Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214
- 1 Pam Tillis, The River And The Highway
 - 2 Linda Davis, Some Things Are Meant To Be
 - 3 The Mavericks, All You Ever Do Is Bring Me D
 - 4 Daryle Singletary, Too Much Fun
 - 5 Alabama, It Works
 - 6 Clay Walker, Hypnotize The Moon
 - 7 Tracy Lawrence, If You Loved Me
 - 8 Lonestar, No News
 - 9 Junior Brown, My Wife Thinks You're Dead
 - 10 Shania Twain, You Win My Love

- 11 Garth Brooks, The Change
- 12 JoDee Messina, Heads Carolina, Tails California
- 13 Billy Dean, It's What I Do
- 14 Tim McGraw, All I Want Is A Life
- 15 Collin Raye, I Think About You
- 16 Sky Kings, Picture Perfect
- 17 Doug Supernaw, She Never Looks Back
- 18 Joe Diffie, C-O-U-N-T-R-Y
- 19 Blackhawk, Almost A Memory Now
- 20 Paul Brandt, My Heart Has A History
- 21 Toby Keith, Does That Blue Moon Ever Shine...
- 22 Bryan White, I'm Not Supposed To Love You...
- 23 Gretchen Peters, When You Are Old
- 24 Sawyer Brown, Treat Her Right
- 25 Mark Collie, Lipstick Don't Lie
- 26 Sammy Kershaw, Meant To Be
- 27 Reba McEntire, Starting Over Again
- 28 Diamond Rio, Walkin' Away
- 29 Dwight Yoakam, Gone
- 30 Mandy Barnett, Now That's All Right With Me
- 31 Nanci Griffith W/The Crickets, Well...
- 32 Mindy McCready, 10, 000 Angels
- 33 Kieran Kane, Cool Me Down
- 34 Stephanie Bentley, Who's That Girl
- 35 Terri Clark, If I Were You
- 36 Steve Azar, Someday
- 37 Keith Gattis, Little Drops Of My Heart
- 38 Delevantes, Driving At Night
- 39 Neil Diamond, One Good Love
- 40 Lorie Morgan, Standing Tall
- 41 Rhonda Vincent, What More Do You Want From Me
- 42 Baker & Myers, Years From Here
- 43 Keith Stegall, 1969
- 44 Rich McCready, Hangin' On
- 45 Bobbie Cyner, You'd Think He'd Know Me
- 46 Joel Nava, I Do
- 47 Bellamy Brothers, Old Hippie
- 48 Dan Seals, I'd Really Love To...
- 49 Emilio, Even If I Tried
- 50 Travis Tritt, Only You

*** NEW ONS ***

Brooks & Dunn, My Maria
John Anderson, Long Hard Lesson Learned
Ronna Reeves, My Heart Wasn't In It
Trace Adkins, There's A Girl In Texas
Tracy Lawrence, Time Marches On



MUSIC TELEVISION

- Continuous programming
1515 Broadway, NY, NY 10036
- 1 Mariah Carey, Always Be My Baby
 - 2 Smashing Pumpkins, 1979
 - 3 Alanis Morissette, Ironic
 - 4 Bush, Machinehead
 - 5 Red Hot Chili Peppers, Aeroplane
 - 6 Coolio, 1, 2, 3, 4
 - 7 Oasis, Champagne Supernova
 - 8 Foo Fighters, Big Me
 - 9 Presidents Of The United States, Peaches
 - 10 LL Cool J, Doin It
 - 11 Mary J. Blige, Not Gon' Cry
 - 12 Brandy, Sittin' Up In My Room
 - 13 Alice In Chains, Heaven Beside You

- 14 Lenny Kravitz, Can't Get You Off My Mind
- 15 Dog's Eye View, Everything Falls Apart
- 16 Radiohead, High And Dry
- 17 The Tony Rich Project, Nobody Knows
- 18 Green Day, Brain Stew
- 19 Busta Rhymes, Woo-Hah! Got You All In Check
- 20 Gin Blossoms, Follow You Down
- 21 Garbage, Only Happy When It Rains
- 22 Everclear, Santa Monica
- 23 The Dogg Pound, New York, New York
- 24 No Doubt, Just A Girl
- 25 Spacehog, In The Meantime
- 26 Stabbing Westward, What Do I Have To Do?
- 27 R. Kelly, Down Low
- 28 "Weird Al" Yankovic, Amish Paradise
- 29 Goo Goo Dolls, Naked
- 30 D'Angelo, Lady
- 31 Joan Osborne, Right Hand Man
- 32 The Nixons, Sister
- 33 Whitney Houston & CeCe Winans, Count On Me
- 34 2Pac, California Love
- 35 Jewel, Who Will Save Your Soul
- 36 Kris Kross, Tonight's The Night
- 37 Tori Amos, Caught A Lite Sneeze
- 38 Ammonia, Drugs
- 39 Bodeans, Closer To Free
- 40 Presidents Of The United States, Lump
- 41 Fugees, Fu-Gee-La
- 42 Immature, We Got It
- 43 Cowboy Junkies, A Common Disaster
- 44 Ozzy Osbourne, See You On The Other Side
- 45 Bush, Glycerine
- 46 The Afghan Whigs, Honky's Ladder
- 47 Goldfinger, Here In Your Bedroom
- 48 Live, Lightning Crashes
- 49 Jars Of Clay, Flood
- 50 Nirvana, Heart-Shaped Box

*** NEW ONS ***

The Cranberries, Salvation
Madonna, Love Don't Live Here Anymore
SWW, You're The One
Tracy Bonham, Mother Mother
Candlebox, Best Friend
Cracker, I Hate My Generation
Gravity Kills, Guilty
Korn, Clown
The Verve Pipe, Photograph



THE NASHVILLE NETWORK
The Heart of Country

- 30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214
- 1 Daryle Singletary, Too Much Fun
 - 2 Sammy Kershaw, Meant To Be
 - 3 Linda Davis, Some Things Are Meant To Be
 - 4 The Mavericks, All You Ever Do Is Bring Me Down
 - 5 Clay Walker, Hypnotize The Moon
 - 6 Tracy Lawrence, If You Loved Me
 - 7 Diamond Rio, Walkin' Away
 - 8 Alabama, It Works
 - 9 Pam Tillis, The River And The Highway
 - 10 JoDee Messina, Heads Carolina, Tails California
 - 11 Billy Dean, It's What I Do

- 12 Shania Twain, You Win My Love
- 13 Joe Diffie, C-O-U-N-T-R-Y
- 14 Junior Brown, My Wife Thinks You're Dead
- 15 Emilio, Even If I Tried
- 16 Lonestar, No News
- 17 Tim McGraw, All I Want Is A Life
- 18 Lorie Morgan, Standing Tall
- 19 Garth Brooks, The Change
- 20 Stephanie Bentley, Who's That Girl
- 21 Dwight Yoakam, Gone
- 22 Doug Supernaw, She Never Looks Back
- 23 Neil Diamond, One Good Love
- 24 Dan Seals, I'd Really Love To
- 25 Terri Clark, If I Were You
- 26 Paul Brandt, My Heart Has A History
- 27 Toby Keith, Does That Blue Moon Ever Shine...
- 28 Bryan White, I'm Not Supposed To Love You
- 29 Keith Gattis, Little Drops Of My Heart
- 30 Sawyer Brown, Treat Her Right

*** NEW ONS ***

John Anderson, Long Hard Lesson Learned
Brooks & Dunn, My Maria
Mark Collie, Lipstick Don't Lie
Tracy Lawrence, Time Marches On



MUSIC FIRST

- Continuous programming
1515 Broadway, NY, NY 10036
- 1 Joan Osborne, One Of Us
 - 2 Mariah Carey, Always Be My Baby
 - 3 Hootie & The Blowfish, Time
 - 4 Celine Dion, Because You Loved Me
 - 5 Melissa Etheridge, I Want To Come Over
 - 6 Natalie Merchant, Wonder
 - 7 Seal, Don't Cry
 - 8 Collective Soul, The World I Know
 - 9 Blues Traveler, Hook
 - 10 Alanis Morissette, Ironic
 - 11 Natalie Merchant, Carnival
 - 12 Gin Blossoms, Follow You Down
 - 13 The Tony Rich Project, Nobody Knows
 - 14 Whitney Houston, Exhale
 - 15 The Beatles, Real Love
 - 16 Sting, Let Your Soul Be Your Pilot
 - 17 Jewel, Who Will Save Your Soul
 - 18 Seal, Kiss From A Rose
 - 19 Tracy Chapman, Give Me One Reason
 - 20 Ace Of Base, Lucky Love
 - 21 Whitney Houston & CeCe Winans, Count On Me
 - 22 Alanis Morissette, Hand In My Pocket
 - 23 Bodeans, Closer To Free
 - 24 Hootie & The Blowfish, Only Wanna Be With You
 - 25 Blues Traveler, Run Around
 - 26 TLC, Waterfalls
 - 27 Sophie B. Hawkins, Only Love
 - 28 Son Volt, Drown
 - 29 Sheryl Crow, All I Wanna Do
 - 30 Sophie B. Hawkins, As I Lay Me Down

*** NEW ONS ***

Michael Jackson, Why Don't Care
Madonna, Love Don't Live Here Anymore

DON HENLEY SIGNS WITH WARNER

(Continued from page 6)

Steve Baker worked as a go-fer at Asylum in 1974, when the Eagles were signed to the label.

Baker recalls Henley taking the time to speak with him when he was a go-fer. "He was really cool to me and encouraging," he says, "and that's a little thing I've remembered all my life."

Henley was affiliated with the Warner family during his first stint with the Eagles. The band's albums, including its four consecutive chart-toppers, were re-released during the '70s and early '80s by Asylum through distributor WEA.

The singer/songwriter's association with Warner continued during his solo career, when he signed to Asylum and later Geffen, which was also distributed by WEA.

The ties with Warner, however, were severed when Geffen was sold to MCA in March 1990. MCA was acquired by Matsushita in November 1990.

"My entire recording career has been with one label or another in the Warner Group, until Geffen was sold to MCA," Henley says.

The singer acknowledges that Warner Bros. also has gone through some changes. "Even though a corporate shakeup occurred, and some of the people I was very close to have since left Warner Bros., there are still a great many people there with whom I have a longstanding and valuable working relationship."

Another key point for Henley is the fact that Warner Bros. is the last major record company that is American-owned. "I have nothing against foreign-owned record companies, but from an artist perspective, the record business has become a lot more impersonal than it used to be... Anything can happen."

Recalling Geffen's sale to MCA, Henley says, "I woke up one morning a few years ago, and I was no longer part of the Warner family. I was with a com-

pletely different company, whose ownership and headquarters were in Japan. Even though the people who ran that branch of the company were in L.A. in the offices that they had always been in, it still was upsetting to me to know that things can change like that without any warning. In fact, I didn't get any warning—I read it in the paper."

Henley acknowledges that his manager, Irving Azoff, also has a close relationship with Warner Music Group. Azoff's Revolution label, formerly known as Giant, recently reinked its distribution deal with Warner Bros. (Billboard, March 16).

Henley's relationship with Geffen, for which he recorded such hit albums as "Building The Perfect Beast" (1984) and "The End Of The Innocence" (1989), turned sour in 1993, when the label sued Henley for breach of contract. Henley followed with a countersuit accusing Geffen of conspiracy.

The suits were settled out of court, with Geffen receiving the rights to release the Eagles reunion album "Hell Freezes Over." The album, released Nov. 1, 1994, was No. 1 on The Billboard 200 and has sold more than 5.4 million copies.

Henley's contractual obligation to Geffen was completed with the release of "Actual Miles—Henley's Greatest Hits," which has sold more than 399,000 units since its release in November 1995.

Following dates on the East Coast and in Canada, the Eagles will fly to Europe for a summer tour. "After that, there are no plans for the Eagles, but I'm not ruling it out," says Henley. "I have to start work on my first album for Warner Bros."

Since the Warner Bros. deal is for Henley as a solo act, if and when the Eagles record again, the band will shop for a new deal.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 6, 1996.



MUSIC TELEVISION
YOU CONTROL

- Continuous programming
1221 Collins Ave
Miami Beach, FL 33139
- AMERICA'S NO. 1 VIDEO
- R. Kelly, Down Low (Nobody Has To Know)
- BOX TOPS
- "Weird Al" Yankovic, Amish Paradise
Immature, Please Don't Go
Rappin' 4-Tay, Ain't No Playa Like...
The Click, Scandalous
Deborah Cox, Who Do U Love
MC Lyte, Keep On Keepin' On
Junior M.A.F.I.A., Get Money
AZ, Doe Or Die
Eightball & MJG, Space Age
Whitney Houston/CeCe Winans, Count On Me
Coolio, 1, 2, 3, 4 (Sumpin' New)
Dangerous Crew, Buy You Some
MC Ren, Mad Scientist
D'Angelo, Lady
Busta Rhymes, Woo-Hah! Got You All In Check
Mary J. Blige, Not Gon' Cry
Tha Dogg Pound, New York, New York
Conscious Daughters, Gamers

- NEW
- Ammonia, Drugs
All-4-One, These Arms
Celia Dwellas, Perfect Match
Cowboy Junkies, A Common Disaster
Genius/GZA, Shadowboxin'
Kiss, Rock And Roll All Nite
Ladae, Party 2 Nite
LL Cool J, Doin It
Love And Rockets, Sweet Lover Hangover
Marilyn Manson, Sweet Dreams
Maxwell, Til The Cops Come Knockin'
Mr. Big, Gonin' Where The Wind Blows
The Nixons, Sister
Oasis, Champagne Supernova
Quad City DJ's, C'mon 'N' Ride It
7 Mary 3, Water's Edge
SWW, You're The One
Too Short, Gettin' It
Yella, 4 Tha E



The Music Shipping Network

- Continuous programming
3201 Dickerson Pike
Nashville, TN 37207
- The Beatles, Real Love
Blessid Union Of Souls, Oh Virginia
Mariah Carey, Always Be My Baby
Gin Blossoms, Follow You Down
Newman/Lovett, You've Got A Friend
Bonnie Raitt, Burning Down The House
Bruce Springsteen, Dead Man Walking
Sting, Let Your Soul Be Your Pilot
Jann Arden, Insensitive
Bel Cantor, Rumour
Mariah Carey & Boyz II Men, One Sweet Day
Jesse Cook, Tempest
The Corrs, The Right Time
Diamond/Jennings, One Good Love
Enya, Anywhere Is
Chris Isaak, Graduation Day
Cyndi Lauper, I'm Gonna Be Strong
Mavericks, All You Ever Do...
Edwin McCain, Sorry To A Friend
Rod Stewart, So Far Away

- Six hours weekly
1 Centre Street, Room 2704
New York, NY 10007
- Maysa, Sexy
Rugged Scientist, Black People
Yvette Michelle, Everyday & Everynight
Busta Rhymes, Woo-Hah! Got You All Check
Patra, Scent Of Attraction
D'Angelo, Lady
Skin Deep, No More Games
Deborah Cox, Who Do U Love
R. Kelly, Down Low
Wolfpack, Definition
Randy Crawford, Give Me The Night
AZ, Doe Or Die
Heather B, If Heads Only Knew
Dangerous Crew, Give You Some
Shabazz The Disciple, Crime Saga
Lost Boyz, Renee
Horace Brown, One For The Money



- Continuous programming
Hawley Crescent
London NW18TT
- Robert Miles, Children
Take That, How Deep Is Your Love
Babylon Zoo, Spaceman
3T, Anything
George Michael, Jesus To A Child
Backstreet Boys, I'll Never Break Your Heart
Joan Osborne, One Of Us
Coolio, Too Hot
Boyzone, Father & Son
Fools Garden, Lemon Tree
Everything But The Girl, Missing
Tina Turner, Whatever You Want
Da Luniz, I Got 5 On It
Culture Beat, Cryin' In The Rain
Coolio Feat. L.V., Gangsta's Paradise
2Pac, California Love
2 Unlimited, Jump For Joy
Mighty Dupcats, Magic Carpet Ride
LL Cool J, Hey Lover

- Continuous programming
2806 Opryland Dr
Nashville, TN 37214
- DC Talk, Jesus Freak
Kathy Troccoli, Go Light Your Work
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
Aaron Jeffrey, After The Rain (new)



- Whitney Houston, Count On Me (new)
Big Tent Revival, Somethin' Bout Jesus (new)
- One hour weekly
216 W Ohio
Chicago, IL 60610
- Mysteries Of Life, Going Through The Motions
Bogmen, Suddenly
Goldfinger, Here In Your Bedroom
22 Brides, Lullaby
Butterfly, She's Got The Akshun
Frank Black, Men In Black
Alice In Chains, Heaven Beside You
Foo Fighters, Big Me
Blur, Charmless Man
Ruby, Tiny Meat
Deep Blue Something, Halo
Black Grape, Kelly's Heroes
The Prodigy, Out Of Space
Noise Addict, Frail Girl
Left Field, Release The Pressure
Gas Huffer, 63 Hours
Smugglers, Especially You
Bad Religion, A Walk
Stabbing Westward, What Do I Have To Do

- 
- TV FOR U-NOT THEM '98
- 1/2-hour weekly
46 Gifford St
Brockton, MA 02401
- Bogmen, Suddenly
Pulp, Common People
Lou Reed, Hooky Wooky
Stabbing Westward, What Do I Have To Do
Frank Black, Men In Black
Comustible Edison, Vertigo
Marilyn Manson, Sweet Dreams
Maria Glenn, Ain't That A Shame
Love And Rockets, Sweet Lover Hangover
Killing Joke, Democracy
Mysteries Of Life, Going Through The Motions
The Nixons, Sister
Rebecca Timmons, Coming Of The Dream
Red Hot Chili Peppers, Warped
Red Hot Chili Peppers, Aeroplane

SCHOOLHOUSE ROCK

(Continued from page 9)

"Schoolhouse Rock" is receiving, Lava is taking steps to make sure music consumers are aware of the disc and has produced singles, a music video, and a formidable retail campaign.

"We are channeling our effort to make sure that this record is extremely visible at retail," says Daniel Savage, VP of marketing for Lava. "This is the type of thing that people will see and say, 'Wow, this is great—look who's on this record,' so we are being strategic and have a long-range plan to keep it out and visible."

Savage cites the package, a bright-yellow, opaque jewel box stickered with the artists and tracks, as the first step toward that goal.

Initial plans at retail also include extensive merchandising, listening posts, and "whatever we can do to get it out of the 'various' ghetto," Savage says.

Bob Bell, new-release buyer for the 282-store Warehouse Entertainment in Torrance, Calif., thinks the album's "potential is great" and agrees that visibility is key. "We will be supporting it in terms of advertising, pricing, and positioning. If it's filed away in 'various,' it may not have a chance."

Bell agrees with Savage that the strength of the artist lineup will be enough to attract younger buyers and points to other pop culture references to the series, such as a recent parody on "The Simpsons" TV show.

"Schoolhouse Rock Rocks" will be cross-promoted on the packaging of "Schoolhouse Rock" videos and in an ad in the back of the Hyperion book with

Tower Records' 800 number, and two songs from the album will be added to the Rhino four-CD boxed set as bonus cuts. All those releases are mentioned in the CD booklet.

The first single, Blind Melon's "Three Is A Magic Number," was shipped to alternative and album rock stations March 8 and will go to top 40 in early April.

"It sounds really cute on the air," says Alexa Tobin, PD at commercial alternative WBRU Providence, R.I. "It certainly will appeal to people who grew up on the 'Schoolhouse Rock' stuff," she says.

The music video for the track features the original cartoon footage with additional footage to fit the longer length of the Blind Melon version.

A college promotion is also in the works, says Savage. A 7-inch single with tracks by Pavement and Man Or Astro-Man? has shipped to college radio.

As part of its long-range goals, Lava is planning two stages of advertising. To reach the core audience of alternative fans in their 20s, the label will run ads in alternative music publications near the album's release date.

Lava will target broader-based publications near the June release date of the Rhino set; in some cases, the later ads will connect with the boxed set or other "Schoolhouse Rock" properties, according to Savage.

"It's a very inherently worthwhile property in that it has literally educated millions of kids over time on the air," says Savage. A portion of the proceeds will go to the Children's Defense Fund.

SOUTH AFRICA'S LIVE INDUSTRY HEALTHY, BUT VENUES STILL LIMITED

(Continued from page 1)

and the subsequent readmittance of South Africa to international sporting, cultural, and economic activities. From the disaster of Paul Simon's ill-timed *Born at the Right Time* tour in 1992 to the euphoria surrounding Pavarotti's arrival, the live industry has grown up considerably.

But the industry has yet to come of age, says Showtime Management's Hazel Feldman, promoter of the Pavarotti concerts and last year's Rolling Stones tour, probably the two most important tours in South Africa so far.



O'BRIEN

"In the brief time since artists started to flow back on a normal basis, we've come far in terms of the support systems that exist for the entertainment industry," says Feldman. "But we don't yet have [modern, custom-designed] music venues. We're making do with sports venues for both big acts and small acts."

Feldman points out, however, that none of the sophisticated touring infrastructure—from light and sound to touring facilities—existed five years ago.



FELDMAN

"From that point of view, the industry is growing, but it will only come of age when we get the right venues," Feldman says. "The problem now is that we are relying on big-venue artists, but there are not that many acts in the world that could bring 50,000 people to a stadium. To build our audience—which is the key to everything we do as promoters—we need to develop that middle base of medium-sized venues and artists."

Feldman has set out to address that problem, masterminding the creation of a chain of music venues around South Africa. The first such venue, the proposed 20,000-seat Showplex Amphitheatre, designed for music, sports, and pageants, was announced Jan. 31 after almost two years of planning.

It will be built as part of a hotel, casino, shopping, and entertainment complex in Cape Town, in an agreement between Feldman, the large Southern Sun hotel chain, and Tsogo Investments, a powerful group representing organized black business and labor.

At the same time, the Sun City Superbowl is gearing up for a new approach. The Superbowl has been considered South Africa's premier live venue and has played host to superstars, such as Elton John, Queen, and Frank Sinatra. Feldman ran the facility before going independent.

"Sun City's whole focus has changed," says Sun International entertainment executive Kerry O'Brien. "The Superbowl is a wonderful venue but with a limited capacity. The seating capacity is 5,500, which one can push up to 10,000 with a standing-room area, but thanks to our poor exchange rate [which recently dropped to 3.90 rand to the dollar], that is not enough for big

stars, who need to perform in stadiums to earn their fees."

The most recent Sun City act, Chris Isaak, who performed at the Superbowl in mid-February, typifies the venue's new booking profile, as do such recent performers as Joe Cocker, Kiri Te Kanawa, and the Moody Blues. Bryan Adams, despite his status as an arena-oriented act, electrified the Superbowl last year and is said to be eager to return. Sun City executives are also in discussions with Jose Carreras, Annie Lennox, Jackson Browne, and Bob Dylan.

"We're now looking at artists who have a particular appeal to a niche market," says O'Brien. "If they are interested in seeing more of the country, we would look at touring them."

O'Brien has a good relationship with other promoters and has successfully teamed with them to take acts from the Superbowl to Durban and Cape Town.

"Because the market is so small," she says, "it's very important that we cooperate, even to the extent of discussing which artists we're talking to. The whole industry works well together."

CAPACITY CROWDS

The other promoters have been hard at work. Attie Van Wyk's Big Concerts, which, along with Feldman's firm, dominates the live industry here, has presented concerts by Phil Collins, Bon Jovi, and Roxette, all of which filled stadiums around the country. It has also drawn capacity crowds to small sports venues with concerts by Sim-



ple Minds, Iron Maiden, and Joan Armatrading.

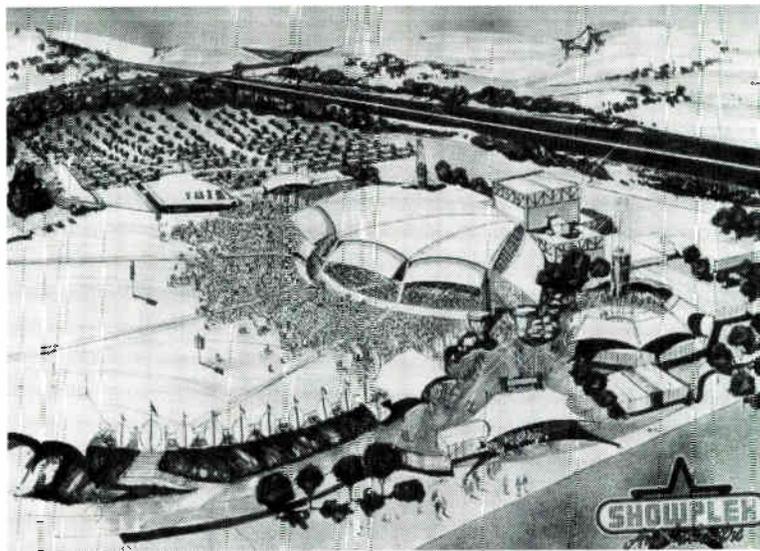
Big Concerts has promoted 27 tours since 1990, with 45 stadium shows and about 130 arena dates selling 2.5 million tickets. Big Concert's latest offering, Tina Turner, who is due to deliver four performances in April, sold out the stadium dates more than one month in advance.

"South Africans have become more aware and more educated about live concerts," says Van Wyk. "They're getting used to seeing international artists, and we've seen a steady upward trend in attendance figures since the days of the Paul Simon tour [Simon's shows were promoted by Van Wyk and beset by political crises]. Bon Jovi drew 182,000 people over four concerts. On the other hand, audiences have generally not followed the international trend of booking six months before a concert—they wait until the last few weeks."

While Van Wyk agrees that South Africa is desperately short of mid-sized arenas, he does not believe that the era of the stadium concert has ended in this country.

"If you look at the big acts in the world today, people like Madonna, U2, and Paul McCartney, I don't think they can meet the demand here with indoor arenas. It wouldn't make economic sense, particularly in the light of our weak exchange rate."

For the same reason, however, he believes that the arrival of arenas that seat 15,000-20,000 people will



An artist's rendering of the proposed Showplex Amphitheatre.

change the face of the industry, as they will enable promoters to bring in artists who would find it impractical to perform multiple shows in the existing 6,000-seat venues and who would be risky to book in stadiums.

"A stadium show is a hell of a financial risk if you can't pull a capacity crowd," says Van Wyk. "Every show is based on estimates, and some promoters have lost serious money by not reaching capacity. Smaller venues are much safer."

SMALL TICKET POOL

Van Wyk raises an issue that is almost unspoken in the live industry: the absence of black faces in the crowds of most of these concerts. The problem, he says, is the historical forces that have put most of the economic power in the hands of about 5 million white people. Despite the rapid emergence of a black middle and upper class, the small pool of ticket-buyers remains a threat to the viability of the live industry.

"The situation is a culmination of economic factors, as well as what has been on offer over the last few years," he says. "We really have tried hard to get acts like Boyz II Men, Mariah Carey, and Luther Vandross, who would draw large black audiences."

"You need a reasonable ticket price, but when you plug in the gross potential, minus expenses, it doesn't make economic sense for most acts," Van Wyk adds. "Whereas the likes of Bon Jovi can fetch an average ticket price of 125 rand [€32], which is in line with international ticket prices, you can't charge that if you want to draw a black audience. I would like to see more acts come our way that can entertain the masses, however. We are looking at ways of doing that over the next year."

Buffalo Concerts, a partnership between promoter Mike Fuller and entertainment producer John Sparks, has filled stadiums and arenas with UB40, Mike & the Mechanics, and Scottish comedian Billy Connolly. Louis Van Wyk's Showstar Concerts has added to the spread of medium-sized acts, such as Vaya Con Dios from Belgium—a sell-out here, yet unknown in South Africa outside of the listenership of easy-listening station Radio Highveld.

Fuller warns, however, that the

success of international touring artists may have all but wiped out the potential for a healthy South African festival circuit.

"During the latter years of the apartheid era, when the cultural boycott really hit home, the internal concert business boomed," says Fuller. "Major outdoor festivals, particularly in the black townships, regularly drew crowds of 50,000 or more to see the cream of South African acts, whose careers boomed."

"But with the political changes of the late '80s and early '90s came widespread violence, and the out-



door concert business dwindled badly," adds Fuller. "Now, as a result of that, even the top South African bands have no natural touring circuit once they go beyond the club stage and have hit record success. Just a handful of bands can go to an arena, but it still takes a major promotional campaign to fill a night or two. All that is left for them is to be a support act for international tours."

The problem is not so much that the public has abandoned these acts as the fact that they came to prominence a decade or more ago, during the festival era, and their followers have grown older and have raised their aspirations. The increased sales of CDs by international acts is one sign of this phenomenon. Today, these audiences prefer to watch an act in a theater environment, typically in 1,000- to 2,000-seat venues. Both Fuller and Louis Van Wyk point out that such venues, which closed during the darkest days of the apartheid era, are desperately needed, but this fact is overshadowed by the need for midsize arenas.

YOUNG ACTS CARVE NICHE

One development that holds promise for the future is the new, young acts that are carving out an alternative live circuit in South Africa.

Says Fuller, "An exception to the

problem of live venues is the new wave of street bands that are breaking in this country that evolved out of street bashes and have gone from playing big clubs to playing outdoor festivals in townships where six or eight acts are featured on the same bill. All these acts sing live to backing DATs, because it is hard to find work for the singers with entire bands. The big stars wouldn't fit into these lineups, yet it is a new era in live South African music."

Meanwhile, Fuller is tackling the touring industry from an entirely fresh perspective, staging concept concerts that do not rely on household names. Buffalo Concerts' Camel Party Zone is the country's first dance event featuring multiple international artists. Dance acts 740 Boyz, Pizzaman, Clock, and Gillette (who had the controversial dance hit "Short Dick Man"), along with three international DJs, are collaborating in sound and lighting extravaganzas in Johannesburg, Cape Town, and Durban from March 29 to Saturday (6). It is the first South African international tour featuring non-superstars to receive major sponsorship from a tobacco company.

"It augurs well for the future that we are looking for new ways of presenting events and not just saying, 'OK, who's the next act?'" says Fuller. "It also underlines the maturity of our audiences in that they are ready for such new concepts."

The occasional touring disaster has been the result of American artists agreeing to help out novice promoters here and American promoters coming here to set up concerts without appreciating local circumstances. Several artists, such as Andrae Crouch and Clarence Carter, have played to near-empty houses as a result of inadequate promotion. By the same token, tours by Public Enemy and Roberta Flack, as well as two international jazz festivals, have been called off due to inexperienced promoters being unable to offer adequate guarantees.

Ironically, one of the subtlest signs of the health of the live concert industry in South Africa was the success of a little-hyped promoter and an act that has long been out of the media spotlight.

Dave Marks, owner of a small but respected independent record label, Third Ear Music, presented Crosby, Stills & Nash in a nationwide tour in January, in collaboration with CD mail-order company Club Music Direct. Marks worked as a sound engineer at Woodstock before embarking on a career in the touring industry. The CSN tour was the culmination of 27 years of promoting "concept concerts" designed to bypass apartheid restrictions on black and white artists performing together.

"I've gone international specifically because I wanted to bring out people with integrity—great musicians who want to play because they love to play. CSN is not a product, but three musicians, and that's what I've always tried to showcase. The same people who used to come to my Free People's Concerts and Guitars for Africa came to see CSN because they appreciate the music."

The result: So great was the demand for tickets that Marks had to put on two extra concerts—a symbol of success usually reserved for the Pavarottis of the touring world.

RETAIL STREET-DATE VIOLATIONS CLOUD 'ANTHOLOGY' RELEASES

(Continued from page 6)

On Me."

But once again, accounts had a field day breaking street date, say retail sources.

What bothers merchants is that most of the accounts that broke street date on "Anthology 1" did so again on "Anthology 2."

At NARM, Ivan Lipton, president of Milford, Mass.-based Strawberries, said that when "Anthology 1" came out, his store managers identified about 14 locations that broke street date, a fact that they documented by buying the album and getting receipts. The majority of the violations were from Wal-Mart and Kmart, Lipton stated.

Other music specialty merchants—including Mike Dreese of Boston-based Newbury Comics; John Manes, manager of CD Connection, an independent retailer in Dayton, Ohio; and Don Rosenberg, owner of Durham, N.C.-based the Record Exchange of Roanoke, Va.—

agree with Lipton.

In addition to the discount chains, merchants identified supermarkets as main culprits behind street-date violations. In distributing the Beatles album, EMI's Special Markets Group solicited nonmusic merchants in an effort to get a wider distribution spread on the title.

When "Anthology 1" came out, Capitol claimed that supermarkets, which don't report to SoundScan, generated about 400,000 units in sales during the first week of release. Figures about supermarket distribution on the current album were unavailable at press time.

In urban centers, independent retailers that buy from one-stops tend to jump street date because they feel it gives them an edge over chains.

In the suburbs and rural areas, mass merchants are more likely to violate street date. But when that occurs, executives of such chains claim that the violations are due to

mistakes, since their store personnel are unfamiliar with music industry rules and put merchandise on shelves as soon as it reaches the store.

In the past, the major distributors have been very tough on one-stops that violate street date but lenient with the mass merchants. Merchants say that Cema is not the only distributor allowing mass merchants to violate street dates; the other five majors are said to be overlooking mass-merchant violations.

Lipton says he wrote a letter to Cema last year containing documentation on the street-date violations for "Anthology 1" and asked Cema to rectify the situation. "Based on the street-date violations for 'Anthology 2,' I am not aware of any action Cema has taken," says Lipton. "Considering that Wal-Mart had the album in time to jump street date again, it's clear they didn't ship to Wal-Mart late."

Newbury Comics' Dreese says he also wrote a letter to Cema, documenting "Anthology 1" violations at Kmart and Wal-Mart.

Cema president Russ Bach refutes merchant complaints by saying that street-date violations for "Anthology 2" "were very contained this time."

That's because the company is "taking actions" against violators, he says. But Bach declined to say what those actions were.

Bach also says he cannot take action on the "Anthology 2" violations until he gets documentation.

Lipton complains that Cema's manner of dealing with street-date violations is unfair to those who abide by the company's policies. "When will they penalize the offenders to protect the people who play by the rules?" he asked. "Why don't we break street date and let Wal-Mart start reacting to us?"

The Record Exchange's Rosenberg says that Cema's stance on street-date violations is to "yell 'stop,' and if that doesn't work, to yell 'stop' again the next time. Either they have a street date, or they don't. Which is it?"

Lipton concluded that he "would really be interested in seeing how Cema deals with the street-date issue on volume three."

In addition to street-date violations, merchants were up in arms about Circuit City's loss-leader pricing on "Anthology 2." Circuit City sold the album at \$19.96, which is below Cema's wholesale cost of \$20.50 and its MAP of \$22.85.

Albums bought at stores of the Richmond, Va.-based chain contained a scratch-card contest for a trip to Liverpool, England, as the grand prize, with other Beatles memorabilia being offered at lesser prices.

The scratch cards were sealed inside the shrink-wrap, which means that Cema inserted the card at the warehouse. Also, the prizes were supplied by Capitol.

Merchants wonder how Cema and Capitol could cooperate in a promotion that would be sold as a loss leader. Bach says the company didn't know that Circuit City was going to loss-lead the title.

"They violated MAP, so we won't pay for the ad," he says. As for the prizes in the contest, Bach says, "We called our outside legal counsel on that issue, and they say that as it is a consumer contest and not coopera-

tive funds for the account, we should pay for the prizes."

Consequently, Cema will change its MAP policy to reflect its experience with Circuit City on the promotion so that in the future, it can legally deny sweepstake prizes to those

who violate MAP. Cema senior VP Gene Rumsey says the company was "very disappointed" and "learned a lesson" from its dealings with Circuit City. Circuit City executives were unavailable for comment at press time.

NARM Upbeat, But Lack Of Music, Product Demos Deemed 'Strange'

■ BY DON JEFFREY

WASHINGTON, D.C.—Most music executives say that the 1996 NARM convention was generally good for business and surprisingly upbeat, despite the crisis at retail. But they also say the four-day conference was too long and somewhat "strange" because of the relative scarcity of live performances for a music industry event.

Many attendees at the 38th annual National Assn. of Recording Merchandisers convention say that private meetings with suppliers or accounts were numerous and productive. They also applaud a convention that focused on issues and strategies for improving business in troublesome times rather than on showcases for labels' latest and upcoming releases.

NARM says 3,000 people attended the convention March 22-25 at the Sheraton Washington, down from 3,400 the year before. Reasons for the decline ranged from the presence of fewer spouses and family members and a lack of interest in attending a trade show in Washington to the defining issue in music retail today: a continuing crisis in profitability that has forced many NARM members to leave the business or cut back severely on costs.

The trade group made no policy declarations, nor did it issue any reports on the state of the industry at the convention. A closed-door meeting to discuss a study of record clubs ended in an agreement to hold another meeting (see story, this page). And although NARM said tests that placed electronic anti-theft tags on CDs during manufacturing were successful and urged record companies to begin source-tagging by August, major distribution executives indicated privately that they still have concerns about the process.

NARM did say that it is stepping up efforts to recruit new members and is considering a revision of the dues structure. Labels now pay a disproportionate share of the fees, and NARM executive VP Pamela Horovitz said that a new system "may be based on parity."

The trade organization also indicated that it would not go ahead with a suggestion at last year's convention to move the annual affair to the fall and stage it in conjunction with an American music festival open to the public. Horovitz said that tour-booking problems this year rendered the plan unworkable. This year's Music in America concert, a two-hour extravaganza at Washington's Constitution Hall for which all six major record companies contributed popular artists, was a variation on NARM's idea, but it was not open to the public.

For many participants in this year's conference, it was the gener-

**NARM
'96**

al lack of live music that created the sense of strangeness. The six majors did away with their costly and time-consuming product presentations. Some of the more lavish events in the past were said to cost from \$500,000 to nearly \$1 million (see editorial, page 5).

Many executives said the presentations were unnecessary, because labels introduce their new releases and new acts to accounts in nationwide showcases at stores, distribution branches, and retail conventions. However, some independents and small retail chains, which lack the resources of their bigger competitors, felt slighted.

Nevertheless, many independent retailers found this to be a productive convention because they were able to strengthen their nascent independent retail coalition at meetings. The group was formed last year to enable small retailers to have better bargaining power with the record companies.

Many label and retail executives said the absence of product presentations gave them more time to hold meetings and get down to business. "In an odd way, all that music doesn't allow you to talk much," said Russ Solomon, president of Tower Records.

Several retail executives said that they meet with major suppliers throughout the year and that the convention provided the time to sit down with small labels and suppliers for in-depth discussions.

But some executives indicated labels overreacted to complaints about past product presentations and that the showcases may return next year in a limited fashion.

Despite pulling the plug on presentations, the major record companies did not diminish their commitment to the convention. They said they sent the same number of people or "slightly fewer" than last year.

But some major-label executives, as well as retailers, felt that the relative lack of music created a duller or less dramatic convention. The only daytime music events were a "Guitar Pull" featuring country singers Pam Tillis, Mary Chapin Carpenter, Carlene Carter, and Suzy Bogguss; a "gospel brunch," at which DC Talk, Kirk Franklin, and Hezekiah Walker & the Love Fellowship Crusade Choir performed; and a Walt Disney-sponsored awards luncheon, at which All-4-One and Maureen McGovern sang.

Each evening, the independents took up the slack and staged "Club DiverCity," an ad hoc nightclub set up in the hotel to showcase indie label acts.

But even for those attendees who accomplished their business objectives and did not miss the musical showcases, there were inevitable complaints about the convention site and the cool weather. The latter complaint, at least, should be remedied at next year's convention in Orlando, Fla.

VID BUYERS HUNGRY FOR 'BABE'

(Continued from page 6)

generated for the Academy Awards, held March 25, "Babe" continues to ride the momentum despite winning only one Oscar for special effects. The film was nominated in seven categories, including best picture, but lost the top award to "Braveheart."

In addition to the extensive pre-Oscar hype, "Babe" got an additional on-air plug when host Whoopi Goldberg "interviewed" the talking pig in a comedy segment.

Although retailers were able to take advantage of the title's moment in the Oscar spotlight, Walt Disney Home Video's "Pocahontas" isn't losing any sales ground.

Disney picked up a pair of music Oscars with "Pocahontas," winning best original score for a musical or comedy and original song for "Colors Of The Wind."

"We're experiencing a 70% sell-off rate on 'Pocahontas,' and it's a consistent title," says Pagano. "We also brought in about 20% more 'Pocahontas' than we did for 'Babe.'"

On track with other Disney classic animation videos, "Pocahontas" continues to be a strong seller since its Feb. 27 release, dealers report. They add

that sell-off rates are 60%-70% of an initial total shipment of 17.6 million units.

A Disney spokeswoman says the title has experienced a "strong sales lift" since the Academy Award wins.

Dealers add that "Babe" is likely to maintain a consistent sell-off rate through the end of the year.

"'Babe' has more appeal than just to kids and families," says Strawberries' director of sales promotion Paul Grasso. "It's a novelty film, but it's also a good movie that will stay strong for a while."

Kairey says the studio has TV advertising planned through mid-April and will announce new cross-promotional partners for a spiffed-up marketing campaign scheduled for the second and third quarters. Another marketing push is scheduled for the fourth quarter.

Although many industry observers say MCA's initial shipment goals on "Babe" were conservative, Kairey downplays the importance of street-date shipments.

"We don't go and shove product into the market; we feed the market," says Kairey. "It's OK for dealers to reorder, because we'll make more."

ANTI-CLUB SENTIMENT STRONG AT NARM

(Continued from page 6)

past year, Geffen, Virgin, and MCA Records decided not to renew record club deals. Record company executives say that the clubs are attempting to show the industry that they are signing up more labels than are dropping out.

Ichiban Records was one of the labels solicited for business, but no deal has been signed. Ken Masters, national director of retail marketing and promotion for Ichiban, says, "[Columbia House] actively approached us. We asked for a clarification of their label roster."

Record clubs typically pay labels a licensing fee for recording masters and prints to manufacture CDs, cassettes, and packaging. The clubs pay a lower wholesale price than retailers pay, which allows them to give away up to 50% of their product in promotional offers to attract and keep customers.

More than a year ago, NARM commissioned a report on record clubs from law firm Jenner & Block. Earlier

this year, the firm's findings were presented to the NARM board. At the convention here March 22, the results were presented at a two-hour closed-door meeting attended by top executives of the major music retailers and wholesalers.

Executives of NARM and the accounts who attended said they could not discuss what went on during the meeting. One executive who was present says, "They were presented with the facts, and they are considering their options." The legal options include filing a class-action suit and a complaint to the Federal Trade Commission.

According to a source, one issue discussed was the potential cost of a suit and how funds for such an action could be raised.

Pamela Horovitz, executive VP of NARM, says, "It is not NARM's intent or desire to drive clubs out of business. It is our intent to level the playing field, if it deserves to be leveled."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 266 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)
			★ ★ NO. 1 ★ ★	
1	1	26	MISSING EVERYTHING BUT THE GIRL (ATLANTIC) 5 wks at No. 1	
2	5	5	BECAUSE YOU LOVED ME CELINE DION (550 MUSIC)	
3	2	16	IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE)	
4	3	9	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)	
5	4	17	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)	
6	7	34	NAME GOD GOO DOLLS (METAL BLADE/WARNER BROS.)	
7	6	25	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)	
8	11	20	WONDER NATALIE MERCHANT (ELEKTRA/VEEG)	
9	15	11	CLOSER TO FREE BODEANS (SLASH/REPRISE)	
10	12	10	FOLLOW YOU DOWN GIN BLOSSOMS (A&M)	
11	10	18	SITTIN' UP IN MY ROOM BRANDY (ARISTA)	
12	8	22	TIME HOOTIE & THE BLOWFISH (ATLANTIC)	
13	14	21	THE WORLD I KNOW COLLECTIVE SOUL (ATLANTIC)	
14	9	21	1979 SMASHING PUMPKINS (VIRGIN)	
15	13	22	BE MY LOVER LA BOUCHE (RCA)	
16	26	5	KILLING ME SOFTLY FUGEES (RUFFHOUSE/COLUMBIA)	
17	16	26	ONE OF US JOAN OSBORNE (BLUE GORILLA/MERCURY)	
18	17	20	WONDERWALL OASIS (EPIC)	
19	18	28	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)	
20	20	24	HOOK BLUES TRAVELER (A&M)	
21	23	17	DON'T CRY SEAL (ZTT/WARNER BROS.)	
22	19	14	NOT GON' CRY MARY J. BLIGE (ARISTA)	
23	22	26	ANYTHING 3T (MJJ/550 MUSIC)	
24	33	8	BIG ME FOO FIGHTERS (ROSWELL/CAPITOL)	
25	25	32	TELL ME GROOVE THEORY (EPIC)	
26	27	12	CALIFORNIA LOVE 2 PAC (FEAT. DR. DRE AND R. TROUTMAN) (DEATH ROW)	
27	21	14	I WANT TO COME OVER MELISSA ETHERIDGE (ISLAND)	
28	38	7	CHAMPAGNE SUPERNOVA OASIS (EPIC)	
29	32	17	SANTA MONICA (WATCH THE WORLD DIE) EVERCLEAR (TIM KERR/CAPITOL)	
30	28	11	FEELS SO GOOD (SHOW ME YOUR LOVE) LINA SANTIAGO (GROOVE NATION/UNIVERSAL)	
31	31	13	IN THE MEANTIME SPACEHOG (HIFI/SIRE/VEEG)	
32	35	3	BIG BANG BABY STONE TEMPLE PILOTS (ATLANTIC)	
33	45	4	1, 2, 3, 4 (SUMPIN' NEW) COOLIO (TOMMY BOY)	
34	30	36	TIL I HEAR IT FROM YOU GIN BLOSSOMS (A&M)	
35	37	7	LUCKY LOVE ACE OF BASE (ARISTA)	
36	41	5	EVERYTHING FALLS APART DOG'S EYE VIEW (COLUMBIA)	
37	34	21	BEFORE YOU WALK OUT OF MY LIFE MONICA (ROWDY/ARISTA)	

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

HOT 100 RECURRENT AIRPLAY

1	1	6	KISS FROM A ROSE SEAL (ZTT/SIRE/WARNER BROS.) (weeks) 4
2	—	1	AS I LAY ME DOWN SOPHIE B. HAWKINS (COLUMBIA)
3	3	6	RUN-AROUND BLUES TRAVELER (A&M)
4	2	4	ROLL TO ME DEL AMITRI (A&M)
5	4	4	ONLY WANNA BE WITH YOU HOOTIE & THE BLOWFISH (ATLANTIC)
6	8	5	CARNIVAL NATALIE MERCHANT (ELEKTRA/VEEG)
7	6	5	BACK FOR GOOD TAKE THAT (ARISTA)
8	5	3	FANTASY MARIAH CAREY (COLUMBIA)
9	7	3	BLESSED ELTON JOHN (ROCKET/ISLAND)
10	9	10	WATERFALLS TLC (LAFACE/ARISTA)
11	10	9	DECEMBER COLLECTIVE SOUL (ATLANTIC)
12	11	8	I'LL BE THERE FOR YOU THE REMBRANDTS (EASTWEST/VEEG)
13	13	12	COME DOWN BUSH (TRAUMA/INTERSCOPE)
14	14	14	I CAN LOVE YOU LIKE THAT ALL-4-ONE (BLITZZ/ATLANTIC)
15	12	6	RUNAWAY JANET JACKSON (A&M)
16	16	40	ANOTHER NIGHT REAL MCCOY (ARISTA)
17	15	8	POSSUM KINGDOM TODDIES (INTERSCOPE)
18	17	6	GOOD INTENTIONS TOAD THE WET SPROCKET (COLUMBIA/REPRISE)
19	19	6	HAND IN MY POCKET ALANIS MORISSETTE (MAVERICK/WARNER BROS.)
20	18	40	YOU GOTTA BE DES'REE (550 MUSIC)
21	22	13	I WANNA B WITH U FUN FACTORY (CURB EDEL/CURB)
22	20	25	I KNOW DIONNE FARRIS (COLUMBIA)
23	—	1	DIGGIN' ON YOU TLC (LAFACE/ARISTA)
24	—	20	ALL OVER YOU LIVE (RADIOACTIVE/MCA)
25	—	52	ALL I WANNA DO SHERYL CROW (A&M)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

10	1, 2, 3, 4 (SUMPIN' NEW) (T-Boy, ASCAP/Boo Daddy, ASCAP/Screen Gems-EMI, BMI) HL
17	1979 (Chrysalis, BMI/Cinderful, BMI) WBM
49	5 O'CLOCK (ARALC, ASCAP/Deez Nutz, ASCAP)
100	AIN'T NOBODY (Copyright Control)
76	AIN'T NO NIGGA (Lu Lu Lu, BMI/Biggie, BMI)
93	AIN'T NO PLAYA (Find-A-Way, ASCAP/Rag Top, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI/Anthony Forte, BMI)
15	ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...) (Faded 2 Black, ASCAP/Tallest Tree, ASCAP/Urban Agenda, ASCAP/PolyGram Int'l, ASCAP) HL
2	ALWAYS BE MY BABY (Sony/ATV Songs, BMI/ATV, BMI/Rye, BMI/So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP)
62	AMISH PARADISE (Jobete, ASCAP/Black Bull, ASCAP/T-Boy, ASCAP/Boo Daddy, ASCAP/Songs Of PolyGram, BMI/Madcastle, BMI/G's Only, BMI) HL/WBM
20	ANYTHING (To The Tee, BMI)
1	BECAUSE YOU LOVED ME (FROM UP CLOSE & PERSONAL) (Realsongs, ASCAP) WBM
37	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (Almo, ASCAP/Sailandra, ASCAP/EMI Casadida, BMI/EMI Blackwood, BMI/EMI April, ASCAP/D.A.R.P., ASCAP/Nuthouse, ASCAP/WB, ASCAP) WBM/HL
18	BE MY LOVER (FMP, GEMA/Edition Beam, GEMA/Warner-Tamerlane, BMI/Neue Well, GEMA/Mel Thorton, GEMA/Lane McCray, GEMA) WBM
97	BEWARE OF MY DREW (FROM A THIN LINE BETWEEN LOVE AND HATE) (Dogg Style, BMI/Saja, BMI/Songs Of Lastrada, BMI/WB, ASCAP/Suge, ASCAP/Snoop Doggy Dog, ASCAP)
38	BREAKFAST AT TIFFANY'S (Deep Blue Something, ASCAP/WB, ASCAP/Lorene, Lorene, ASCAP) WBM
67	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
83	CAN'T GET YOU OFF MY MIND (Miss Bessie, ASCAP)
80	CAUGHT A LITE SNEEZE (Sword And Stone, ASCAP)
24	CLOSER TO FREE (FROM PARTY OF FIVE) (Ua-Mann, ASCAP)
84	C'MON 'N RIDE IT (THE TRAIN) (Ceceaj, BMI/Sa-vette, BMI/Unichappell, BMI) HL
98	COUNTING BLUE CARS (Mono Rat, ASCAP/Bigger Than Peanut Butter, ASCAP)
16	COUNT ON ME (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Nippy, ASCAP/Auniana, ASCAP) WBM
52	CUMBERSOME (7 Mary 3, BMI/EMI Blackwood, BMI) HL
12	DOIN IT (LL Cool J, ASCAP/Def Jam, ASCAP/Sadyah, BMI/EMI Blackwood, BMI/Janice Combs, BMI)
4	DON'T CRY (SPZ, BMI)
4	DOWN LOW (NOBODY HAS TO KNOW) (Zomba, BMI/R/Kelly, BMI) WBM
56	DO YOU WANT TO (Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
85	ENVY/FIREWATER (Joseph Cartagena, ASCAP/Maurkens, ASCAP/EMI April, BMI/Wu-Tang, ASCAP/Soul Clap, ASCAP/EMI Blackwood, BMI/Bug Pie, ASCAP/Ritz Writers, ASCAP) HL
75	ESA NENA LINDA (AACI, ASCAP/Cynthia, ASCAP/Fatso, ASCAP)
86	EVER SINCE YOU WENT AWAY (Nature Boy, ASCAP/Taylor's Dad, BMI/Beautiful Mess, BMI/Fatz, BMI)
90	EVERYDAY & EVERYNIGHT (Funkmaster Flex, BMI/M. Bryant, BMI)
40	EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM/HL
35	FEELS SO GOOD (SHOW ME YOUR LOVE) (Cynthia, ASCAP/Fatso, ASCAP/WB, ASCAP)
11	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
29	FU-GEE-LA (Tete San Ko, ASCAP/Sony, ASCAP/Overse Creation, ASCAP/McNella, ASCAP/Midnight Magnet, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP) HL
81	FUNKORAMA (Zomba, ASCAP) WBM
34	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
48	GET MONEY (Big Poppa, ASCAP/Undeas, BMI/EZ Elpee, ASCAP/AFI, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/WB, ASCAP) HL
87	GIVE ME...A REASON (Yabata, BMI)
60	GIVE ME ONE REASON (EMI April, ASCAP/Purple Rabbit, ASCAP)
54	GLYCERINE (Mad Dog Winston, BMI/Warner-Tamerlane, BMI/Truly Soothing Elevator, ASCAP) WBM
77	HAVE I NEVER (Ecaf, BMI/Sony/ATV Songs, BMI/ATV, BMI) HL
42	HEY LOVER (Rodsongs, ASCAP/LL Cool J, ASCAP/Almo, ASCAP) WBM
78	HIGH AND DRY (Warner Chappell, ASCAP) WBM
36	HOOK (Blues Traveler, BMI/Irving, BMI) WBM
7	I GOT ID/LONG ROAD (Innocent Bystander, ASCAP)
46	INSENSITIVE (PolyGram, BMI/Frankly Shirley, BMI/PolyGram Int'l, BMI) HL
43	IN THE MEANTIME (Hog (Space), ASCAP)
5	IRONIC (MCA, BMI/VanHurst Place, ASCAP) HL
99	IT MATTERS TO ME (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WBM/HL
26	I WANT TO COME OVER (MLE, ASCAP/Almo, ASCAP) WBM
30	I WILL SURVIVE (PolyGram Int'l, BMI/Perren-Vibes, ASCAP) HL
53	JESUS TO A CHILD (Dick Leahy, ASCAP/Chappell & Co., ASCAP) WBM
44	JUST A GIRL (Knock Yourself Out, ASCAP/WB, ASCAP/Interscope, ASCAP) WBM
57	KEEP ON, KEEPIN' ON (FROM SUNSET PARK) (So So Def, ASCAP/EMI April, ASCAP/Brooklyn Based, ASCAP/Top Bilin', ASCAP/Mjac, BMI/Warner-Tamerlane, BMI) HL/WBM
71	KEEP TRYIN' (Eiza's Voice, ASCAP/Groove 78, ASCAP/Almo, ASCAP/Jizop, BMI/Sony, ASCAP) HL/WBM
14	LADY (Ah-choo, ASCAP/12-DO AM, ASCAP/Rhythm Sons, ASCAP/PolyGram Int'l, ASCAP) HL
88	LA FAMILIA (A.L.T., BMI/Too Brown, Too Down, BMI/Lauren Loves My Music, ASCAP/EMI Virgin, BMI) HL
79	LET'S PLAY HOUSE (Suge, ASCAP/Emoni's, ASCAP/WB, ASCAP/Snoop Doggy Dog, ASCAP)
33	LUCKY LOVE (Megasong/Jerk Awake, ASCAP/EMI) HL
8	MISSING (Sony/ATV Tree, BMI) HL
23	NAME (Scrap Metal, BMI/Metal Blade, BMI/EMI Virgin, BMI/EMI April, ASCAP/Full Volume, BMI) HL
66	NATURAL ONE (FROM KIDS) (Loobiceore Endless Soft Hits, BMI/Bliss WG, BMI)
3	NOBODY KNOWS (Joe Shade, BMI/Stiff Shirt, BMI/D'Jon, BMI) CLM
39	NO ONE ELSE (Jumping Bean, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Evelle, ASCAP/BOP, ASCAP/Zomba, ASCAP/Air Control, ASCAP/WB, ASCAP) HL/WBM
7	NOT GON' CRY (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM
92	ONE FOR THE MONEY (Zomba, BMI/Horace Brown, BMI/Lanoma, ASCAP/EMI April, ASCAP/Robert G. Graham, ASCAP/141-131, ASCAP) HL/WBM
19	ONE OF US (Human Boy, ASCAP/WB, ASCAP) WBM
9	ONE SWEET DAY (Sony/ATV Songs, BMI/Rye, BMI/Black Panther, BMI/Vanderpool, BMI/Amaw, BMI/Shawn Patrick,

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)
			★ ★ NO. 1 ★ ★	
1	1	5	BECAUSE YOU LOVED ME CELINE DION (550 MUSIC) 3 wks at No. 1	
2	2	6	DOWN LOW (NOBODY HAS TO KNOW) R. KELLY FEATURING RONALD ISLEY (JIVE)	
3	—	1	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)	
4	3	15	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)	
5	4	15	SITTIN' UP IN MY ROOM BRANDY (ARISTA)	
6	11	5	DOIN IT LL COOL J (DEF JAM/RAL/ISLAND)	
7	8	4	WOO-HAH! EVERYTHING REMAINS RAW BUSTA RHYMES (ELEKTRA/VEEG)	
8	5	10	NOT GON' CRY MARY J. BLIGE (ARISTA)	
9	6	9	ALL THE THINGS (YOUR MAN WON'T DO) JOE (ISLAND)	
10	7	5	LADY D'ANGELO (EMI)	
11	10	3	COUNT ON ME WHITNEY HOUSTON & CECE WINANS (ARISTA)	
12	12	5	1, 2, 3, 4 (SUMPIN' NEW) COOLIO (TOMMY BOY)	
13	9	3	REAL LOVE THE BEATLES (APPLE/CAPITOL)	
14	14	7	I WILL SURVIVE CHANTAY SAVAGE (RCA)	
15	17	4	IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE)	
16	15	9	WHO DO U LOVE DEBORAH COX (ARISTA)	
17	13	19	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)	
18	16	11	FU-GEE-LA FUGEES (RUFFHOUSE/COLUMBIA)	
19	18	34	GANGSTA'S PARADISE COOLIO FEATURING L.V. (MCA SOUNDTRACKS/MCA)	
20	20	26	ANYTHING 3T (MJJ/550 MUSIC)	
21	19	17	NO ONE ELSE TOTAL (BAD BOY/ARISTA)	
22	26	5	PEACHES THE PRESIDENTS OF THE UNITED STATES (COLUMBIA)	
23	21	20	BE MY LOVER LA BOUCHE (RCA)	
24	27	9	1979 SMASHING PUMPKINS (VIRGIN)	
25	23	7	JESUS TO A CHILD GEORGE MICHAEL (DREAMWORKS/GEFFEN)	
26	25	9	GET MONEY JUNIOR M.A.F.I.A. (UNDEAS/50G BEAT/ATLANTIC)	
27	24	18	TONITE'S THA NIGHT KRIS KROSS (SO SO DEF/COLUMBIA)	
28	34	7	A THIN LINE BETWEEN LOVE & HATE H-TOWN (JAC-MAC/WARNER BROS.)	
29	31	7	I WANT TO COME OVER MELISSA ETHERIDGE (ISLAND)	
30	22	18	ONE OF US JOAN OSBORNE (BLUE GORILLA/MERCURY)	
31	36	5	5 O'CLOCK NONCHALANT (MCA)	
32	37	4	KEEP ON, KEEPIN' ON MC LYTE FEATURING ISKAEL (FLAVOR UNIT/EASTWEST/VEEG)	
33	28	11	WONDERWALL OASIS (EPIC)	
34	29	25	BEFORE YOU WALK...LIKE THIS AND... MONICA (ROWDY/ARISTA)	
35	30	5	DO YOU WANT TO XSCAPE (SO SO DEF/COLUMBIA)	
36	35	23	SET U FREE PLANET SOUL (STRICTLY RHYTHM)	
37	33	20	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)	

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

38	32	14	WHERE DO U WANT ME TO PUT IT SOLO (PERSPECTIVE/A&M)
39	39	2	RENEE LOST BOYZ (ISLAND)
40	48	6	LUCKY LOVE ACE OF BASE (ARISTA)
41	43	31	MACARENA (BAYSIDE BOYS MIX) LOS DEL RIO (RCA)
42	44	11	FEELS SO GOOD (SHOW ME YOUR LOVE) LINA SANTIAGO (GROOVE NATION/UNIVERSAL)
43	38	21	HEY LOVER LL COOL J (DEF JAM/RAL/ISLAND)
44	49	2	AMISH PARADISE "WEIRD AL" YANKOVIC (ROCKWELL/SCOTTI BROS.)
45	52	2	SWEET DREAMS LA BOUCHE (RCA)
46	40	13	VISIONS OF A SUNSET SHAWN STOCKMAN (POLYDOR/A&M)
47	42	18	SOON AS I GET HOME FAITH EVANS (BAD BOY/ARISTA)
48	41	11	CUMBERSOME SEVEN MARY THREE (MAMMOTH/ATLANTIC)
49	51	3	JUST A GIRL NO DOUBT (TRAUMA/INTERSCOPE)
50	46	10	STAYIN' ALIVE N-TRANCE (RADIKAL/AVEX-CRITIQUE)
51	59	2	INSENSITIVE JANN ARDEN (A&M)
52	45	17	WE GOT IT IMMATURE (FEATURING SMOOTH) (MCA)
53	47	21	DIGGIN' ON YOU TLC (LAFACE/ARISTA)
54	53	8	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU GIN BLOSSOMS (A&M)
55	54	3	HAVE I NEVER A FEW GOOD MEN (LAFACE/ARISTA)
56	74	13	FREE AS A BIRD THE BEATLES (APPLE/CAPITOL)
57	50	20	MISSING EVERYTHING BUT THE GIRL (ATLANTIC)
58	62	4	PHYSICAL FUNK DOMINO (OUTBURST/RAL/ISLAND)
59	56	4	STAIRWAY TO HEAVEN PURE SOUL (STEP SOUND/INTERSCOPE)
60	64	8	CAN'T BE WASTING MY TIME MONA LISA FEATURING LOST BOYZ (ISLAND)
61	58		

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
(1)	1	1	5	*** No. 1 *** BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL") D. FOSTER (D. WARREN)	3 weeks at No. 1 ◆ CELINE DION (C) (D) 550 MUSIC 78237	1
(2)	NEW ▶		1	*** HOT SHOT DEBUT *** ALWAYS BE MY BABY M. CAREY, J. DUPRI (M. CAREY, J. DUPRI, M. SEAL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) COLUMBIA 78276	2
3	2	2	17	NOBODY KNOWS ● T. RICH (J. RICH, D. DUBOSE)	◆ THE TONY RICH PROJECT (C) (D) (M) (T) LAFACE 2-4115/ARISTA	2
(4)	4	6	6	DOWN LOW (NOBODY HAS TO KNOW) R. KELLY (R. KELLY)	◆ R. KELLY FEAT. RONALD ISLEY (C) (D) (M) (T) (V) (X) JIVE 42373	4
(5)	6	7	4	IRONIC G. BALLARD (A. MORISSETTE, G. BALLARD)	◆ ALANIS MORISSETTE (C) (D) (V) (X) MAVERICK 17698/REPRISE	5
6	3	3	15	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") ● BABYFACE (BABYFACE)	◆ BRANDY (C) (D) (M) (T) (V) (X) ARISTA 1-2929	2
7	5	4	11	NOT GON' CRY (FROM "WAITING TO EXHALE") ● BABYFACE (BABYFACE)	◆ MARY J. BLIGE (C) (D) (T) (V) ARISTA 1-2957	2
8	8	8	35	MISSING ● B. WATT, T. THORN, J. COXON (T. THORN, B. WATT)	◆ EVERYTHING BUT THE GIRL (C) (T) (X) ATLANTIC 87124	2
9	7	5	19	ONE SWEET DAY ● W. AFANASIEFF (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
(10)	16	19	5	1, 2, 3, 4 (SUMPIN' NEW) J. CARTER, POISON (VEY, A. VEY, J. A. SEAR)	◆ COOLIO (C) (D) (T) (V) TOMMY BOY 7721	10
11	9	9	9	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) (V) (X) A&M 581380	9
(12)	20	20	5	DOIN IT R. SMITH (LL COOL J., B. R. SMITH)	◆ LL COOL J. (C) (D) (T) (V) DEF JAM/RAL 576120/ISLAND	12
(13)	15	27	5	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW R. SMITH (T. SMITH, R. SMITH)	◆ BUSTA RHYMES (C) (M) (T) (X) ELEKTRA 64335/EEG	13
14	10	12	6	LADY D'ANGELO, R. SAADIQ (D'ANGELO, R. SAADIQ)	◆ D'ANGELO (C) (D) (M) (T) (V) (X) EMI 58543	10
15	11	17	9	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	11
(16)	19	32	3	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	16
17	12	13	9	1979 FLOOD, A. MOULDER, B. CORGAN (B. CORGAN)	◆ SMASHING PUMPKINS (C) (D) (T) VIRGIN 38534	12
18	13	14	22	BE MY LOVER ● A. BRENNER, G. A. SARAF (G. A. SARAF, A. BRENNER, M. THORNTON, L. MCCRAY)	◆ LA BOUCHE (C) (D) (T) (V) (X) RCA 64446	6
19	14	10	18	ONE OF US ● R. CHERTOFF (E. BAZILIAN)	◆ JOAN OSBORNE (C) (D) (X) BLUE GORILLA 852368/MERCURY	4
20	18	16	27	ANYTHING ● 3T (T. JACKSON, T. JACKSON, T. JACKSON)	◆ 3T (C) (D) (T) MJJ 77913/550 MUSIC	15
(21)	26	11	3	*** GREATEST GAINER/SALES *** REAL LOVE J. LYNNE, J. LENNON, P. MCCARTNEY, G. HARRISON, R. STARR (J. LENNON)	◆ THE BEATLES (C) (V) (X) APPLE 58544/CAPITOL	11
22	17	15	11	WONDERWALL O. MORRIS, N. GALLAGHER (N. GALLAGHER)	◆ OASIS (C) (V) (X) EPIC 78216	8
23	21	22	26	NAME L. GIORDANO (J. RZESNIK)	◆ GOO GOO DOLLS (C) METAL BLADE 17758/WARNER BROS.	5
(24)	28	33	5	*** GREATEST GAINER/AIRPLAY *** CLOSER TO FREE (FROM "PARTY OF FIVE") BODEANS (LLANAS, NEUMANN)	◆ BODEANS (C) (D) (V) SLASH 17674/REPRISE	24
(25)	25	25	10	WHO DO U LOVE L. CAMPBELL (L. CAMPBELL II, V. BENFORD)	◆ DEBORAH COX (C) (D) (M) (T) (V) (X) ARISTA 1-2950	25
26	22	23	8	I WANT TO COME OVER H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (D) (V) ISLAND 854528	22
27	24	28	18	WONDER N. MERCHANT (N. MERCHANT)	◆ NATALIE MERCHANT (C) (D) ELEKTRA 64376/EEG	21
28	27	26	21	THE WORLD I KNOW E. ROLAND, M. SERLETIC (E. ROLAND, R. CHILDRESS)	◆ COLLECTIVE SOUL (C) (D) (V) ATLANTIC 87088	19
(29)	29	36	15	FU-GEE-LA ● S. GIBBS (N. JEAN, S. MICHELL, L. HILL, A. MCGRIER, T. MARIE, S. GIBBS)	◆ FUGEES (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	29
(30)	33	37	8	I WILL SURVIVE S. HURLEY (D. FEKARIS, F. J. PERREN)	◆ CHANTAY SAVAGE (C) (D) (T) (V) (X) RCA 64492	30
31	23	21	22	TIME D. GEHMAN (M. BRYAN, D. FELBER, D. RUCKER, J. SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) (V) (X) ATLANTIC 87095	14
32	30	35	5	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	30
(33)	39	44	7	LUCKY LOVE D. POP, M. MARTIN, JOKER (JOKER, B. STEINBERG)	◆ ACE OF BASE (C) (D) (M) (T) (V) (X) ARISTA 1-2979	33
34	32	24	34	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") ● D. RASHEED (A. IVEY, JR., L. SANDERS, D. RASHEED, S. WONDER)	◆ COOLIO FEAT. L.V. D. RASHEED (C) (D) (V) MCA SOUNDTRACKS 55104/MCA	1
(35)	38	41	11	FEELS SO GOOD (SHOW ME YOUR LOVE) J.C. LOPEZ (DJ JUANITO)	◆ LINA SANTIAGO (C) (D) (T) (X) GROOVE NATION 56004/UNIVERSAL	35
36	37	38	27	HOOK S. THOMPSON, M. BARBIERO (J. POPPER)	◆ BLUES TRAVELER (C) (V) (X) A&M 581176	23
37	35	29	25	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT ● S. WOLF (M. CARLSON, D. AUSTIN, C. WOLFE (A. MARTIN, C. SCHACK, K. KARLIN, D. AUSTIN, C. WOLFE)	◆ MONICA (C) (D) (M) (T) (X) ROWDY 3-5052/ARISTA	7
38	36	31	34	BREAKFAST AT TIFFANY'S D. CASTELL (T. PIPES)	◆ DEEP BLUE SOMETHING (C) RAINMAKER 98138/INTERSCOPE	5
39	34	30	17	NO ONE ELSE ● J. OLIVIER, S. COMBS (J. OLIVIER, S. COMBS, T. ROBINSON, DA BRAT)	◆ TOTAL (C) (D) (M) (T) (V) (X) BAD BOY 7-9042/ARISTA	22
40	31	18	20	EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE") ● BABYFACE (BABYFACE)	◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 1-2885	1
41	41	42	8	DON'T CRY T. HORN (SEAL)	◆ SEAL (C) (D) (V) (X) ZTT 17708/WARNER BROS.	33
42	40	34	21	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
(43)	NEW ▶		1	IN THE MEANTIME SPACEHOG, B. GOGGIN (R. LANGDON)	◆ SPACEHOG (C) (D) HIF/SIRE 64303/EEG	43
(44)	47	51	17	JUST A GIRL M. WILDER (G. STEFANI, T. DUMONT)	◆ NO DOUBT (C) (D) TRAUMA 98116/INTERSCOPE	44
45	44	47	33	TELL ME ● B. P. WILSON (B. WILSON, A. LARRIEUX, D. BROWN)	◆ GROOVE THEORY (C) (D) (T) (X) EPIC 77961	5
(46)	53	57	9	INSENSITIVE E. CHERNEY (A. LOREE)	◆ JANN ARDEN (C) (D) A&M 581274	46
47	42	43	25	SET U FREE G. ACOSTA (N. RENEE)	◆ PLANET SOUL (C) (T) (X) STRICTLY RHYTHM 12362	26
48	48	45	9	GET MONEY E. Z. ELPEE, THE NOTORIOUS B.I.G., LITTLE KIM, L. PORTER, B. BEDFORD, R. AYERS, S. STRIPLIN)	◆ JUNIOR M.A.F.I.A. FEATURING THE NOTORIOUS B.I.G. (C) (T) UNDEAS'N'G BEAT 98087/ATLANTIC	30

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
(49)	55	63	6	5 O'CLOCK BAM, LONNIE, KAPIN (D. STANEN SR., A. SIMMONS, JR., K. L. FERGUSON, JR., R. DILL, A. HARRISON)	◆ NONCHALANT (C) (M) (T) (X) MCA 55075	49
50	43	40	18	TONITE'S THA NIGHT ● J. DUPRI (J. DUPRI, K. PARKER, K. HARRISON, T. CRUM, R. AIKENS, R. NEAL, C. SATCHEL)	◆ KRIS KROSS (C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	12
51	49	52	6	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) S. LIPSON (S. B. HAWKINS)	◆ SOPHIE B. HAWKINS (C) (D) COLUMBIA 78177	49
52	46	48	12	CUMBERSOME J. ROSS, J. POLLOCK, T. MORRIS (J. ROSS, J. POLLOCK)	◆ SEVEN MARY THREE (C) (D) MAMMOTH 98111/ATLANTIC	39
53	45	39	7	JESUS TO A CHILD G. MICHAEL (G. MICHAEL)	◆ GEORGE MICHAEL (C) (D) (V) DREAMWORKS 59000/GEFFEN	7
54	52	46	11	GLYCERINE C. LANGER, A. WINSTANLEY, BUSH (G. ROSSDALE)	◆ BUSH (C) (D) TRAUMA 98088/INTERSCOPE	28
(55)	56	79	3	RENEE (FROM "DON'T BE A MENACE...") MR. SEX, BUTT NAKED TIM DAWG (T. KELLY, J. HARRIS III, T. LEWIS)	◆ LOST BOYZ (C) (D) (M) (T) ISLAND 854584	55
56	51	50	5	DO YOU WANT TO D. SIMMONS (D. SIMMONS)	◆ XSCAPE (C) (T) (X) SO SO DEF 78263/COLUMBIA	50
(57)	58	59	4	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") J. DUPRI (J. DUPRI, MC LYTE, M. JACKSON)	◆ MC LYTE FEAT. XSCAPE (C) (T) FLAVOR UNIT/EASTWEST 64302/EEG	57
(58)	63	—	2	SWEET DREAMS CLICK PRODUCTION (G. A. SARAF, M. SONMEZ, M. THORNTON, R. HAYNES)	◆ LA BOUCHE (C) (D) (T) (V) (X) RCA 64505	58
(59)	59	62	8	A THIN LINE BETWEEN LOVE & HATE R. TROUTMAN (R. POINDESTER, R. POINDESTER, J. MEMBERS)	◆ H-TOWN (C) (D) JAC-MAC 17699/WARNER BROS.	59
(60)	NEW ▶		1	GIVE ME ONE REASON D. GEHMAN, T. CHAPMAN (T. CHAPMAN)	◆ TRACY CHAPMAN (C) (D) ELEKTRA 64346/EEG	60
(61)	62	65	5	ONLY HAPPY WHEN IT RAINS GARBAGE (GARBAGE)	◆ GARBAGE (C) (D) ALMO SOUNDS 89002/GEFFEN	61
(62)	65	—	2	AMISH PARADISE A. YANKOVIC (A. IVEY, JR., L. SANDERS, D. RASHEED, S. WONDER, A. YANKOVIC)	◆ "WEIRD AL" YANKOVIC (C) (X) ROCK 'N' ROLL SCOTTI BROS. 78561/ALL AMERICAN	62
63	57	54	18	YOU'LL SEE ● MADONNA, D. FOSTER (MADONNA, D. FOSTER)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17719/WARNER BROS.	6
(64)	72	74	3	RELEASE ME N. SAUCEDO (J. LERMA-LOPEZ, J. PRO, ANGELINA)	◆ ANGELINA (C) (D) (T) UPSTAIRS 0115	64
65	60	55	14	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
66	61	56	18	NATURAL ONE (FROM "KIDS") W. GAGEL (L. BARLOW, J. DAVIS, W. GAGEL)	◆ FOLK IMPLOSION (C) (D) LONDON 850430/ISLAND	29
67	70	69	8	CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE...") BUFFY (C. STOKES, S. MATHER, A. EVANS, J. AUSTIN, T. PATTERSON, G. DUNCAN, LOST BOYZ, C. MARTIN)	◆ MONA LISA FEAT. LOST BOYZ (C) (D) (T) (V) ISLAND 854538	65
68	64	58	18	WE GOT IT C. STOKES, S. MATHER (C. STOKES, S. MATHER, J. CARTER, A. TOUSSAINT)	◆ IMMATURE (FEATURING SMOOTH) (C) (D) (T) MCA 55148	37
69	66	60	18	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
70	68	66	16	I GOT ID/LODD ROAD ● B. O'BRIEN (E. VEDDER)	◆ PEARL JAM (D) (V) EPIC 78199*	7
71	69	64	9	KEEP TRYIN' B. P. WILSON (B. WILSON, A. LARRIEUX, L. LARRIEUX)	◆ GROOVE THEORY (C) (D) (T) EPIC 78197	64
72	67	68	12	STAYIN' ALIVE K. O'TOOLE, L. LONGWORTH (R. GIBB, B. GIBB, M. GIBB, R. LYTE)	◆ N-RANCE (C) (T) (X) RADICAL 15562/AVEX-CRITIQUE	62
73	71	61	13	VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") S. STOCKMAN (S. STOCKMAN)	◆ SHAWN STOCKMAN (C) (D) (X) POLYDOR 580962/A&M	45
(74)	76	80	7	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	74
(75)	90	98	3	ESA NENA LINDA DJ JUANITO (DJ JUANITO)	◆ ARTIE THE 1 MAN PARTY (C) (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN	75
(76)	NEW ▶		1	AIN'T NO NIGGA SKI (E. CARTER, D. WILLIS)	◆ JAY-Z (M) (T) (X) ROC-A-FELLA/FREEZE 53233*/PRIORITY	76
(77)	77	88	3	HAVE I NEVER BABYFACE, D. SIMMONS (BABYFACE)	◆ A FEW GOOD MEN (C) (D) (M) (T) (X) LAFACE 2-4142/ARISTA	77
(78)	80	83	4	HIGH AND DRY RADIOHEAD, J. WARREN (RADIOHEAD)	◆ RADIOHEAD (C) (V) (X) CAPITOL 58537	78
(79)	73	70	14	LET'S PLAY HOUSE DAT NIGGA DAZ (MICHEL, LE, SMOOP DOGGY DOGG, KURUPT, DAT NIGGA DAZ, NATE DOGG)	◆ THA DOGG POUND FEATURING MICHEL'LE (C) (D) DEATH ROW 53230/INTERSCOPE	45
80	74	73	12	CAUGHT A LITE SNEEZE T. AMOS (T. AMOS)	◆ TORI AMOS (X) ATLANTIC 85519*	60
(81)	81	82	3	FUNKORAMA R. NOBLE (R. NOBLE, J. DANIS, A. MUHAMMAD, M. TAYLOR, M. MORALES, D. ROBINSON, D. WHEATLEY)	◆ REDMAN (C) (M) (T) INTERSCOPE 98084	81
(82)	82	95	4	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	82
(83)	93	96	3	CAN'T GET YOU OFF MY MIND L. KRAVITZ (L. KRAVITZ)	◆ LENNY KRAVITZ (C) (D) VIRGIN 38535	83
(84)	88	90	4	C'MON N' RIDE IT (THE TRAIN) C. C. LEMONHEAD (J. MCGOWAN (C. C. LEMONHEAD, J. MCGOWAN, B. WHITE)	◆ QUAD CITY DJ'S (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/ATLANTIC	84
85	86	76	4	ENVY/FIREWATER L. E. S., B. LORDS (FAT JOE, L. E. S., GAYE, RITZ, BROWN)	◆ FAT JOE (C) (D) (T) VIOLATOR 1546/RELATIVITY	76
(86)	89	91	4	EVER SINCE YOU WENT AWAY T. C. RILEY (T. C. RILEY, TRACY, LATTREL)	◆ ART N' SOUL (C) (D) NATURE BOY/BIG BEAT 98112/ATLANTIC	86
87	78	78	4	GIVE ME...A REASON D. ATABAY (D. ATABAY)	◆ BUFFY (C) (T) (X) VELOCITY 0629	78
88	83	77	6	LA FAMILIA TONY G., JULIO G. (A.L.T., FROST)	◆ FROST (C) (D) (T) RUTHLESS 1547/RELATIVITY	77
(89)	NEW ▶		1	SHADOWBOXIN' RZA (R. DIUGGS, G. GRICE)	◆ GENIUS/GZA FEATURING METHOD MAN (C) (T) (X) GEFFEN 19396	89
90	75	72	10	EVERYDAY & EVERYNIGHT FUNKMASTER FLEX (M. BRYANT)	◆ YVETTE MICHELLE (C) (D) (T) LOUD 64489/RCA	60
(91)	NEW ▶		1	'ROUND WE GO 20 FINGERS (C. BABIE, D. ESTEVEZ, T. MILLER)	◆ BIG SISTER (M) (T) (X) S.O.S. 1019*/ZOO	91
(92)	92	—	2	ONE FOR THE MONEY K. DEANE (H. BROWN, K. DEANE, B. D. WILDCAT)	◆ HORACE BROWN (C) (M) (T) (X) MOTOWN 850512	92
93	85	85	6	AIN'T NO PLAYA S. KEITH (A. FORTE, S. KEITH, S. LACY)	◆ RAPPIN' 4-TAY (C) (M) (T) (X) CHRYSALIS 58528/EMI	73
94	87	87	5	PHYSICAL FUNK DOMINO (DOMINO)	◆ DOMINO (C) (D) (M) (T) OUTBURST/RAL 57794/ISLAND	87
(95)	95	—	2	SOUL FOOD ORGANIZED NOIZE (R. BARNETT, T. BURTON, C. GIPP, W. KNIGHTON, B. BENNETT)	◆ GOODIE MOB (C) (D) (T) (X) LAFACE 2-4142/ARISTA	95
96	79	84	4	STAIRWAY TO HEAVEN A. HAQQ, ISLAM, K. JORDAN, D. WANSEL (K. GAMBLE, L. HUFF)	◆ PURE SOUL (C) (D) (X) ST2P SUN 98086/INTERSCOPE	79
97	91	89	17	BEWARE OF MY CREW (FROM "A THIN LINE BETWEEN LOVE AND HATE") SHOOP DOGGY DOGG, L. HUTTON, G. L. ON J. STAMPS, T. DAVEY, S. CONYER, D. W. WILSON, T. C. BROWN, S. T. THOMPSON	◆ L.B.C. CREW FEAT. TRAY D & SOUTH SENTRELL (C) (D) (M) (T) (X) WARNER BROS.	75
(98)	NEW ▶		1	COUNTING BLUE CARS P. NICOLIO, DISHWALLA (ALEXANDER, BROWNING, KOLANEC, RICHARDS, PENDEERGAST)	◆ DISHWALLA (C) (X) A&M 581462	98
99	96	92	16	IT MATTERS TO ME S. HENDRICKS (M. D. SANDERS, E. HILL)	◆ FAITH HILL (C) (V) WARNER BROS. 17718	74
100</						

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

STARTING AT THE TOP: Celine Dion's "Because You Loved Me" (550 Music) holds at No. 1 for a third week, fending off a tough challenge from the No. 2 Hot Shot Debut, Mariah Carey's "Always Be My Baby" (Columbia). Although the singles are fairly close in airplay points, "Because" has a major sales lead, moving more than 140,000 units, compared to Carey's 82,000. Normally, any single with solid airplay selling more than 80,000 units a week would be almost assured the No. 1 spot on the Hot 100. This week, however, "Always" is denied the top spot due to the sheer strength of "Because You Loved Me," which once again is the biggest airplay, sales, and overall gainer on the entire chart.

STILL GROWING: Despite downward moves on the Hot 100 Airplay chart, Alanis Morissette's "Ironic" (Maverick/Reprise/Warner Bros.), Mariah Carey's "Always Be My Baby," and the Tony Rich Project's "Nobody Knows" (LaFace/Arista), which are Nos. 3, 4, and 5, respectively, all post airplay increases. Although they are pushed down the chart because of the phenomenal airplay growth of "Because You Loved Me," all three remain bulleted on the Hot 100 Singles Sales chart and show every sign of continued growth.

HIP-HOP'N'HAPPENING: The second-biggest overall point gainer, behind "Because You Loved Me," is Coolio's "1,2,3,4 (Sumpin' New)" (Tommy Boy). It jumps to No. 10 on the Hot 100 while moving 45-33 in airplay with support from top 40/rhythm-crossover and top 40/mainstream radio. "Sumpin'" is top 10 at 12 monitored stations, including No. 3 at KMEL San Francisco and KZZU Spokane, Wash. Two other rap singles are among the top five point gainers: "Doin It" by L.L. Cool J (Def Jam/RAL/Island), at No. 12, and this week's No. 1 on Hot Rap Singles, "Woo-Hah!! Got You All In Check"/"Everything Remains Raw" by Busta Rhymes (Elektra/EEG), at No. 13. Both titles gain most of their points from sales; however, "Doin It" is No. 2 at WWKX (Kix 106) Providence, R.I., while "Woo-Hah!!" is No. 2 at WQHT (Hot 97) New York.

AWARD WINNERS: The Greatest Gainer/Sales award goes to the Beatles' "Real Love" (Apple/Capitol) at No. 21. With more than 97% of its chart points coming from sales, the title benefits from interest in "Anthology 2," which debuts at No. 1 on The Billboard 200. The BoDeans' "Closer To Free" (from "Party Of Five"), at No. 24, picks up the Greatest Gainer/Airplay award. It zooms 15-9 in airplay and is No. 1 at five monitored stations, including WRKQ Cincinnati and WMXV New York.

NEW ARTISTS: Four new acts make their first appearance on the Hot 100. Leading the way at No. 43 is Leeds, England, band Spacehog with its No. 1 hit on Album Rock Tracks, "In The Meantime" (hi fi/Sire/EEG). It is already No. 1 at eight Hot 100 monitored stations, including WBCN Boston. Also crossing over from the rock side is Santa Barbara, Calif.-based act Dishwalla at No. 98 with "Counting Blue Cars" (A&M). It is breaking out of West Palm Beach, Fla., where it is No. 3 at WPBZ. Lastly, rap artist Jay-Z debuts at No. 76 with "Ain't No Nigga" (Rock-A-Fella/Freeze/Priority), and dance act Big Sister enters the chart at No. 91 with "Round We Go" (S.O.S./Zoo).

BMG CLASSICS TO MARKET RCA VICTOR JAZZ TITLES

(Continued from page 9)

Dubois adds, "For us, it's a natural step to do this in the U.S., and from an international standpoint, in 40%-50% of our worldwide network. The BMG Classics structure is also handling the jazz, so a classical manager has responsibility for jazz, soundtracks, musicals, and classical music."

Worldwide, release dates and individual logos will vary from territory to territory. In the U.S., at least for now, jazz will be issued solely under the RCA Victor and Victor Jazz logos.

The U.S. relaunch begins in April with "Greatest Hits" collections devoted to Ellington, Louis Armstrong, Frank Sinatra and Tommy Dorsey, Benny Goodman, Glenn Miller, Count Basie, Artie Shaw, Fats Waller, and Lionel Hampton.

Each package, which contains the artist's best-known repertoire from the RCA catalog, includes a 14-page booklet with a cover by caricaturist Al Hirschfeld. They will retail for \$10.99.

RCA Victor director of product development Steve Gates says, "The classical 'Greatest Hits' line is really the

most successful midline in the classical industry. We took that format, [which] includes the Hirschfeld drawings on every cover, and we adapted it to the [jazz] series. . . . It's geared toward the listener who's getting into jazz for the first time, and it'll be available at more of the chain retail accounts like Target and Kmart."

To market the series, RCA Victor has prepared a 20-page "Beginner's Guide To Jazz," similar to its "Beginner's Guide To Classical Music." A like-titled compilation in the series' first flight will be an enhanced CD containing selections from all the first "Greatest Hits" titles, artist biographies, track listings, and additional information. The data will also be posted on the label's World Wide Web site on the Internet (<http://www.rcavictor.com>).

Gates says that after titles devoted to individual artists are released, RCA Victor may compile sets devoted to specific time periods or jazz genres; the line could run to 50-60 albums.

On the contemporary jazz front, Harrell's album in May will include

performances by his working quintet, augmented on some tracks by a wind section including saxophonist Joe Lovano and trombonist Steve Turre. The album by Coleman, whose work previously appeared on BMG's Novus imprint, is a project that was recorded in Paris and originally issued by BMG France.

"With this deal that we have now within BMG, we have the Steve Coleman catalog," Gates says. "Automatically now, we have all the albums he recorded for Novus that are available now for us to release in this market. I just felt it made sense to issue a new recording."

The Victor Jazz line will be a home for deleted classics or previously unreleased sessions. Packaging and sound quality will receive upgrades in most cases.

"In the case of the Sonny Rollins and the Desmond/Mulligan [titles], those will [receive] 20-bit mastering," Gates says. "If we feel that we can go back to the metal parts and get a better end result, we'll do that. Otherwise we may just use the initial transfers that were done earlier."

JARS OF CLAY'S SECULAR SMASH

(Continued from page 9)

The band became a Heatseekers Impact act the following week when its Grammy-nominated "Jars Of Clay," which blends mandolin, violin, cello, and fiddle with an alternative rock sound, broke into the upper half of The Billboard 200 at No. 82. This week, the album, which has sold more than 257,000 units, according to SoundScan, jumps 13 positions to No. 69.

Meanwhile, the band's first single, "Flood," produced by Adrian Belew (David Bowie, King Crimson), remains bulleted at No. 16 on the Modern Rock Tracks chart and moves up a notch to No. 4 on Rock Airplay Monitor's Triple-A Airplay chart this week.

The band is taken aback a bit with its sudden success. "It's interesting. We played a total of seven or eight times before we got a record deal," says lead singer/chief lyricist Dan Haseltine. "We started as a studio band. We all went to [Greenville College in Illinois] for music, and we needed songs to record for class. We just started out doing that, and the songs came out good enough that we decided to take it more seriously. . . . We didn't intentionally start a band as a career move."

The band, formed in 1993, also includes keyboardist Charlie Lowell, bassist Steve Mason, and guitarist Matt Odmark. In the absence of a full-time drummer, Tim Smith played drums on the album, while Scott Savage plays on tour.

After playing a few coffeehouses and open-mike nights around campus, Jars Of Clay submitted a three-song demo tape to the Gospel Music Assn.'s unsigned-band competition in 1993.

Two of those songs, "Like A Child" and "Boy On A String," made it onto "Jars Of Clay." The third, "Fade To Gray," will be included on the next album, according to Haseltine.

The band won the competition, and its college-dorm pay phone was soon flooded with calls from Christian record labels. A deal with Brentwood Music's Essential followed shortly thereafter. (The band's songs are published by Pogostick Music and Bridge Building Music, which are administered by Brentwood Music Publishing Inc.)

Essential then teamed with Silvertone, home to blues great Buddy Guy, for the mainstream marketing of "Jars Of Clay." Both labels are under the Zomba Music

Group umbrella.

"We're finding that we want our home to be on the mainstream side of things," says Haseltine. "We're not alienating our Christian fan base, and our message won't change. It just seems like Christian artists don't live up to the artistic integrity of what's up in the mainstream. . . . We just want to be considered a rock band."

Essential embarked on a hefty grassroots set-up campaign in the Christian marketplace for "Jars Of Clay," which is in its second week at No. 1 on the Top Contemporary Christian Albums chart.

Robert Beeson, director of Essential, says the label had approximately 80,000 sampler cassettes distributed at the band's shows and on college campuses before the album hit Christian bookstores, marking the first promotional effort of its kind for the label (Billboard, Dec. 16, 1995).

David Goldfarb, marketing manager at Silvertone, says the initial excitement for the band in the Christian marketplace spilled into the secular arena.

Hoping to overcome any preconceived notions about Christian music, Silvertone's plan of attack with secular retail, radio, and video outlets was to not mention the band's religious side too often.

Instead, Silvertone placed "Flood" on several consumer sampler CDs tied in with such publications as Alternative Press, CMJ, and Guitar World and took out ads in such hip alternative magazines as Hypno, Spin, and Magnet.

"We signed this group for Silvertone based on their artistry," says Michael Tedesco, label manager for Silvertone North America. "What's different about

them is that they are succeeding on their own terms in the secular world and are the only [Christian] group succeeding in being a crossover [hit]."

Regardless of the band's religious beliefs, modern rock and triple-A programmers say they're playing the track based on its musical merit.

Mike Morrison, PD at triple-A KSCA Los Angeles, was turned onto the song via word-of-mouth. "Had I known it was a Christian record when I started hearing about it, I hate to admit, but I probably wouldn't have been as amenable to the idea," he says. "But I started liking it before I realized it had those roots."

John Artale, purchasing manager at the 143-store National Record Mart chain based in Carnegie, Pa., says that "Jars Of Clay" is so "incidentally Christian" that it's selling and being treated like a regular rock title.

A new remix of "Flood" by Belew, who also plays cello on the track, will be serviced to album rock radio April 15. Goldfarb says the label will work the song to top 40 in late April and will follow it with "Liquid," which features Belew playing bass and mandolin.

The next goal of the labels, band, and its manager, Rendy Lovelady, is to land the group, which is booked by John Huey at CAA, on an alternative rock tour. Haseltine is hoping to get a slot on this year's H.O.R.D.E. tour or to team with such artists as Sarah McLachlan or Collective Soul.

The band is on the road with Michael W. Smith through May 5 and has been playing dates at rock clubs and visiting radio on its down time.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	LOVE DON'T LIVE HERE ANYMORE	MADONNA (MAVERICK/WARNER BROS.)
2	7	3	DON'T RUSH	SILK (ELEKTRA/EEG)
3	2	6	GUILTY	GRAVITY KILLS (TVT)
4	9	3	NO MORE GAMES	SKIN DEEP (LOOSE CANNON/ISLAND)
5	4	5	ILLUSIONS	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
6	10	2	SCANDALOUS	THE CLICK (SICK WID' IT/LIVE)
7	6	9	HYPNOTIZE THE MOON	CLAY WALKER (GIANT/WARNER BROS.)
8	12	6	UKNOWHOWWEDU	BAHAMADIA (CHRYSALIS/EMI)
9	—	1	DROP	THE PHARCYDE (DELICIOUS VINYL/CAPITOL)
10	3	8	SLEEPING WITH AN ANGEL	REAL MCCOY (ARISTA)
11	13	4	YOU WIN MY LOVE	SHANIA TWAIN (MERCURY NASHVILLE)
12	5	6	WIND BENEATH MY WINGS	GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST/EEG)
13	22	2	WHAT DID I DO TO YOU?	TERRY ELLIS (EASTWEST/EEG)

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
APRIL 6, 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	
				★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★			
1	NEW		1	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98)	ANTHOLOGY 2	1	
2	1	1	41	ALANIS MORISSETTE ▲ ² MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1	
3	2	—	2	CELINE DION 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2	
				★ ★ ★ GREATEST GAINER ★ ★ ★			
4	3	3	6	FUGEES RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98)	THE SCORE	3	
5	4	2	6	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1	
6	6	4	25	MARIAH CAREY ▲ ² COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1	
7	7	5	19	SOUNDTRACK ▲ ⁵ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1	
8	9	8	25	OASIS ▲ ² EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4	
9	5	—	2	STING A&M 540483 (10.98/17.98)	MERCURY FALLING	5	
10	8	6	56	SHANIA TWAIN ▲ ⁶ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5	
11	10	7	32	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ ² COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6	
12	11	9	20	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9	
13	12	12	63	BUSH ▲ ³ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	4	
14	14	11	89	HOOTIE & THE BLOWFISH ▲ ¹³ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1	
15	13	10	31	JOAN OSBORNE ▲ ² BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9	
16	16	13	22	SMASHING PUMPKINS ▲ ⁶ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1	
17	19	20	16	ENYA ▲ REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9	
18	28	—	2	"WEIRD AL" YANKOVIC ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	18	
19	17	17	19	R. KELLY ▲ ² JIVE 41579* (10.98/16.98)	R. KELLY	1	
20	21	19	90	SEAL ▲ ³ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15	
21	18	15	22	ALAN JACKSON ▲ ² ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5	
22	20	14	6	WYNONNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	9	
23	26	27	18	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2	
24	22	21	6	ADAM SANDLER WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18	
25	24	25	40	NATALIE MERCHANT ▲ ² ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13	
26	25	28	13	EVERCLEAR ● TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25	
27	31	35	12	NO DOUBT TRAUMA/INTERSCOPE 92580/AG (10.98/15.98) HS	TRAGIC KINGDOM	27	
28	29	22	38	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22	
29	36	30	18	LL COOL J ▲ DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	20	
30	23	18	71	TLC ▲ ⁹ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3	
31	40	44	19	TRACY CHAPMAN ● ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	31	
32	35	31	10	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31	
33	30	26	69	BLUES TRAVELER ▲ ⁴ A&M 540265 (10.98/17.98)	FOUR	8	
34	32	23	6	GIN BLOSSOMS A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY	10	
35	33	33	10	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	32	
36	15	—	2	KISS MERCURY 528950* (10.98 EQ/17.98)	MTV UNPLUGGED	15	
37	37	32	23	SEVEN MARY THREE ● MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24	
38	NEW		1	RAPPIN' 4-TAY CHRYSALIS 35509*/EMI (10.98/15.98)	OFF PAROLE	38	
39	38	29	9	TORI AMOS ● ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2	
40	39	16	7	VARIOUS ARTISTS GRAMMY 67565/COLUMBIA (10.98 EQ/17.98)	1996 GRAMMY NOMINEES	16	
41	49	47	54	COLLECTIVE SOUL ▲ ² ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23	
42	41	37	6	TOTAL BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23	
43	34	24	7	NEIL DIAMOND COLUMBIA 67382 (10.98 EQ/16.98)	TENNESSEE MOON	14	
				★ ★ ★ PACESETTER ★ ★ ★			
44	83	95	18	THE BEATLES APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1	
45	43	40	28	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4	
46	47	48	14	EVERYTHING BUT THE GIRL ● ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46	
47	57	61	6	SOUNDTRACK JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	47	
48	55	53	67	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1	
49	42	36	35	SOUNDTRACK ▲ ⁹ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1	
50	46	39	76	SOUNDTRACK ▲ ⁹ MCA 11103* (10.98/16.98)	PULP FICTION	21	
51	45	43	19	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6	
52	27	—	2	SEPULTURA ROADRUNNER 8900 (10.98/16.98)	ROOTS	27	
53	48	41	21	THA DOGG POUND ▲ ² DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1	
54	50	57	11	SPACEHOG HIFI/SIRE 61834/EEG (10.98/15.98) HS	RESIDENT ALIEN	50	

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	
55	58	67	8	VARIOUS ARTISTS GOLD FRONT 6218/K-Tel (8.98/14.98)	CLUB MIX '96 VOLUME 1	55	
56	59	51	11	SOUNDTRACK ● ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	18	
57	52	49	24	GREEN DAY ▲ ² REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2	
58	53	45	72	EAGLES ▲ ⁶ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1	
59	51	42	11	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	15	
60	56	50	31	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27	
61	61	60	4	COWBOY JUNKIES GEFEN 24952 (10.98/16.98)	LAY IT DOWN	60	
62	54	46	20	MADONNA ▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6	
63	62	54	20	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1	
64	63	66	74	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8	
65	67	70	24	GARBAGE ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	65	
66	65	56	35	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1	
67	64	63	35	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30	
68	71	62	30	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29	
69	82	102	14	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	69	
70	74	69	38	FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23	
71	70	64	77	DAVE MATTHEWS BAND ▲ ² RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11	
72	NEW		1	VARIOUS ARTISTS RADIKAL/QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	72	
73	72	65	9	SOUNDTRACK POLYDOR 529508/A&M (10.98/16.98)	MR. HOLLAND'S OPUS	42	
74	75	72	27	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4	
75	NEW		1	SOUNDTRACK WARNER BROS. 46239 (10.98/16.98)	GIRL 6	75	
76	44	34	27	MICHAEL BOLTON ▲ ² COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5	
77	60	38	8	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	3	
78	69	55	22	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4	
79	73	58	36	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36	
80	77	77	20	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32	
81	NEW		1	LOS LOBOS WARNER BROS. 46172 (10.98/15.98)	COLOSSAL HEAD	81	
82	68	52	18	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11	
83	66	59	28	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	52	
84	81	82	19	ACE OF BASE ▲ ARISTA 18806 (10.98/16.98)	THE BRIDGE	29	
85	76	68	18	VARIOUS ARTISTS ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47	
86	85	88	18	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16	
87	90	83	18	DON HENLEY ● GEFEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48	
88	78	75	23	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57	
89	80	85	100	LIVE ▲ ⁶ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1	
90	84	73	31	SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10	
91	86	74	50	WHITE ZOMBIE ▲ ² GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6	
92	92	90	33	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72	
93	151	—	16	SOUNDTRACK LONDON 448295 (10.98/16.98)	BRAVEHEART	59	
94	87	76	43	SOUNDTRACK ▲ ³ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1	
95	96	97	241	METALLICA ▲ ⁸ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1	
96	100	107	17	RADIOHEAD CAPITOL 29626 (10.98/15.98)	THE BENDS	96	
97	88	79	52	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5	
98	94	80	21	DEF LEPPARD ● MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15	
				★ ★ ★ HEATSEEKER IMPACT ★ ★ ★			
99	104	125	5	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	99	
100	91	78	39	SILVERCHAIR ▲ ² EPIC 67247 (10.98 EQ/16.98) HS	FROGSTOMP	9	
101	103	98	35	TOADIES ● INTERSCOPE 92402/AG (10.98/15.98) HS	RUBBERNECK	56	
102	89	71	9	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	31	
103	93	84	26	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58	
104	120	134	4	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98) HS	HAPPY NOWHERE	104	
105	99	86	21	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3	
106	115	—	2	CHANTAY SAVAGE RCA 66775 (10.98/15.98) HS	I WILL SURVIVE (DOIN' IT MY WAY)	106	
107	98	92	16	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	76	

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

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

STARTING AT THE TOP: Celine Dion's "Because You Loved Me" (550 Music) holds at No. 1 for a third week, fending off a tough challenge from the No. 2 Hot Shot Debut, Mariah Carey's "Always Be My Baby" (Columbia). Although the singles are fairly close in airplay points, "Because" has a major sales lead, moving more than 140,000 units, compared to Carey's 82,000. Normally, any single with solid airplay selling more than 80,000 units a week would be almost assured the No. 1 spot on the Hot 100. This week, however, "Always" is denied the top spot due to the sheer strength of "Because You Loved Me," which once again is the biggest airplay, sales, and overall gainer on the entire chart.

STILL GROWING: Despite downward moves on the Hot 100 Airplay chart, Alanis Morissette's "Ironic" (Maverick/Reprise/Warner Bros.), Mariah Carey's "Always Be My Baby," and the Tony Rich Project's "Nobody Knows" (LaFace/Arista), which are Nos. 3, 4, and 5, respectively, all post airplay increases. Although they are pushed down the chart because of the phenomenal airplay growth of "Because You Loved Me," all three remain bulleted on the Hot 100 Singles Sales chart and show every sign of continued growth.

HIP-HOP N'HAPPENING: The second-biggest overall point gainer, behind "Because You Loved Me," is Coolio's "1,2,3,4 (Sumpin' New)" (Tommy Boy). It jumps to No. 10 on the Hot 100 while moving 45-33 in airplay with support from top 40/rhythm-crossover and top 40/mainstream radio. "Sumpin'" is top 10 at 12 monitored stations, including No. 3 at KMEL San Francisco and KZZU Spokane, Wash. Two other rap singles are among the top five point gainers: "Doin It" by L.L. Cool J (Def Jam/RAL/Island), at No. 12, and this week's No. 1 on Hot Rap Singles, "Woo-Hah!! Got You All In Check"/"Everything Remains Raw" by Busta Rhymes (Elektra/EEG), at No. 13. Both titles gain most of their points from sales; however, "Doin It" is No. 2 at WWKX (Kix 106) Providence, R.I., while "Woo-Hah!!" is No. 2 at WQHT (Hot 97) New York.

AWARD WINNERS: The Greatest Gainer/Sales award goes to the Beatles' "Real Love" (Apple/Capitol) at No. 21. With more than 97% of its chart points coming from sales, the title benefits from interest in "Anthology 2," which debuts at No. 1 on The Billboard 200. The BoDeans' "Closer To Free" (from "Party Of Five"), at No. 24, picks up the Greatest Gainer/Airplay award. It zooms 15-9 in airplay and is No. 1 at five monitored stations, including WRKQ Cincinnati and WMXV New York.

NEW ARTISTS: Four new acts make their first appearance on the Hot 100. Leading the way at No. 43 is Leeds, England, band Spacehog with its No. 1 hit on Album Rock Tracks, "In The Meantime" (hi fi/Sire/EEG). It is already No. 1 at eight Hot 100 monitored stations, including WBCN Boston. Also crossing over from the rock side is Santa Barbara, Calif.-based act Dishwalla at No. 98 with "Counting Blue Cars" (A&M). It is breaking out of West Palm Beach, Fla., where it is No. 3 at WPBZ. Lastly, rap artist Jay-Z debuts at No. 76 with "Ain't No Nigga" (Rock-A-Fella/Freeze/Priority), and dance act Big Sister enters the chart at No. 91 with "Round We Go" (S.O.S./Zoo).

BMG CLASSICS TO MARKET RCA VICTOR JAZZ TITLES

(Continued from page 9)

Dubois adds, "For us, it's a natural step to do this in the U.S., and from an international standpoint, in 40%-50% of our worldwide network, the BMG Classics structure is also handling the jazz, so a classical manager has responsibility for jazz, soundtracks, musicals, and classical music."

Worldwide, release dates and individual logos will vary from territory to territory. In the U.S., at least for now, jazz will be issued solely under the RCA Victor and Victor Jazz logos.

The U.S. relaunch begins in April with "Greatest Hits" collections devoted to Ellington, Louis Armstrong, Frank Sinatra and Tommy Dorsey, Benny Goodman, Glenn Miller, Count Basie, Artie Shaw, Fats Waller, and Lionel Hampton.

Each package, which contains the artist's best-known repertoire from the RCA catalog, includes a 14-page booklet with a cover by caricaturist Al Hirschfeld. They will retail for \$10.99.

RCA Victor director of product development Steve Gates says, "The classical 'Greatest Hits' line is really the

most successful midline in the classical industry. We took that format, [which] includes the Hirschfeld drawings on every cover, and we adapted it to the [jazz] series... It's geared toward the listener who's getting into jazz for the first time, and it'll be available at more of the chain retail accounts like Target and Kmart."

To market the series, RCA Victor has prepared a 20-page "Beginner's Guide To Jazz," similar to its "Beginner's Guide To Classical Music." A like-titled compilation in the series' first flight will be an enhanced CD containing selections from all the first "Greatest Hits" titles, artist biographies, track listings, and additional information. The data will also be posted on the label's World Wide Web site on the Internet (<http://www.rcavictor.com>).

Gates says that after titles devoted to individual artists are released, RCA Victor may compile sets devoted to specific time periods or jazz genres; the line could run to 50-60 albums.

On the contemporary jazz front, Harrell's album in May will include

performances by his working quintet, augmented on some tracks by a wind section including saxophonist Joe Lovano and trombonist Steve Turre. The album by Coleman, whose work previously appeared on BMG's Novus imprint, is a project that was recorded in Paris and originally issued by BMG France.

"With this deal that we have now within BMG, we have the Steve Coleman catalog," Gates says. "Automatically now, we have all the albums he recorded for Novus that are available now for us to release in this market. I just felt it made sense to issue a new recording."

The Victor Jazz line will be a home for deleted classics or previously unreleased sessions. Packaging and sound quality will receive upgrades in most cases.

"In the case of the Sonny Rollins and the Desmond/Mulligan [titles], those will [receive] 20-bit mastering," Gates says. "If we feel that we can go back to the metal parts and get a better end result, we'll do that. Otherwise we may just use the initial transfers that were done earlier."

JARS OF CLAY'S SECULAR SMASH

(Continued from page 9)

The band became a Heatseekers Impact act the following week when its Grammy-nominated "Jars Of Clay," which blends mandolin, violin, cello, and fiddle with an alternative rock sound, broke into the upper half of The Billboard 200 at No. 82. This week, the album, which has sold more than 257,000 units, according to SoundScan, jumps 13 positions to No. 69.

Meanwhile, the band's first single, "Flood," produced by Adrian Belew (David Bowie, King Crimson), remains bulleted at No. 16 on the Modern Rock Tracks chart and moves up a notch to No. 4 on Rock Airplay Monitor's Triple-A Airplay chart this week.

The band is taken aback a bit with its sudden success. "It's interesting. We played a total of seven or eight times before we got a record deal," says lead singer/chief lyricist Dan Haseltine. "We started as a studio band. We all went to [Greenville College in Illinois] for music, and we needed songs to record for class. We just started out doing that, and the songs came out good enough that we decided to take it more seriously... We didn't intentionally start a band as a career move."

The band, formed in 1993, also includes keyboardist Charlie Lowell, bassist Steve Mason, and guitarist Matt Odmark. In the absence of a full-time drummer, Tim Smith played drums on the album, while Scott Savage plays on tour.

After playing a few coffeehouses and open-mike nights around campus, Jars Of Clay submitted a three-song demo tape to the Gospel Music Assn.'s unsigned-band competition in 1993.

Two of those songs, "Like A Child" and "Boy On A String," made it onto "Jars Of Clay." The third, "Fade To Gray," will be included on the next album, according to Haseltine.

The band won the competition, and its college-dorm pay phone was soon flooded with calls from Christian record labels. A deal with Brentwood Music's Essential followed shortly thereafter. (The band's songs are published by Pogostick Music and Bridge Building Music, which are administered by Brentwood Music Publishing Inc.)

Essential then teamed with Silvertone, home to blues great Buddy Guy, for the mainstream marketing of "Jars Of Clay." Both labels are under the Zomba Music

Group umbrella.

"We're finding that we want our home to be on the mainstream side of things," says Haseltine. "We're not alienating our Christian fan base, and our message won't change. It just seems like Christian artists don't live up to the artistic integrity of what's up in the mainstream... We just want to be considered a rock band."

Essential embarked on a hefty grassroots set-up campaign in the Christian marketplace for "Jars Of Clay," which is in its second week at No. 1 on the Top Contemporary Christian Albums chart.

Robert Beeson, director of Essential, says the label had approximately 80,000 sampler cassettes distributed at the band's shows and on college campuses before the album hit Christian bookstores, marking the first promotional effort of its kind for the label (Billboard, Dec. 16, 1995).

David Goldfarb, marketing manager at Silvertone, says the initial excitement for the band in the Christian marketplace spilled into the secular arena.

Hoping to overcome any preconceived notions about Christian music, Silvertone's plan of attack with secular retail, radio, and video outlets was to not mention the band's religious side too often.

Instead, Silvertone placed "Flood" on several consumer sampler CDs tied in with such publications as Alternative Press, CMJ, and Guitar World and took out ads in such hip alternative magazines as Hypno, Spin, and Magnet.

"We signed this group for Silvertone based on their artistry," says Michael Tedesco, label manager for Silvertone North America. "What's different about

them is that they are succeeding on their own terms in the secular world and are the only [Christian] group succeeding in being a crossover [hit]."

Regardless of the band's religious beliefs, modern rock and triple-A programmers say they're playing the track based on its musical merit.

Mike Morrison, PD at triple-A KSCA Los Angeles, was turned onto the song via word-of-mouth. "Had I known it was a Christian record when I started hearing about it, I hate to admit, but I probably wouldn't have been as amenable to the idea," he says. "But I started liking it before I realized it had those roots."

John Artale, purchasing manager at the 143-store National Record Mart chain based in Carnegie, Pa., says that "Jars Of Clay" is so "incidentally Christian" that it's selling and being treated like a regular rock title.

A new remix of "Flood" by Belew, who also plays cello on the track, will be serviced to album rock radio April 15. Goldfarb says the label will work the song to top 40 in late April and will follow it with "Liquid," which features Belew playing bass and mandolin.

The next goal of the labels, band, and its manager, Rendy Lovelady, is to land the group, which is booked by John Huey at CAA, on an alternative rock tour. Haseltine is hoping to get a slot on this year's H.O.R.D.E. tour or to team with such artists as Sarah McLachlan or Collective Soul.

The band is on the road with Michael W. Smith through May 5 and has been playing dates at rock clubs and visiting radio on its down time.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	LOVE DON'T LIVE HERE ANYMORE	MADONNA (MAVERICK/WARNER BROS.)
2	7	3	DON'T RUSH	SILK (ELEKTRA/EEG)
3	2	6	GUILTY	GRAVITY KILLS (TVT)
4	9	3	NO MORE GAMES	SKIN DEEP (LOOSE CANNON/ISLAND)
5	4	5	ILLUSIONS	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
6	10	2	SCANDALOUS	THE CLICK (SICK WID' IT/JIVE)
7	6	9	HYPNOTIZE THE MOON	CLAY WALKER (GIANT/WARNER BROS.)
8	12	6	UKNOWHOWWEDU	BAHAMADIA (CHRYSALIS/EMI)
9	—	1	DROP	THE PHARCYDE (DELICIOUS VINYL/CAPITOL)
10	3	8	SLEEPING WITH AN ANGEL	REAL MCCOY (ARISTA)
11	13	4	YOU WIN MY LOVE	SHANIA TWAIN (MERCURY NASHVILLE)
12	5	6	WIND BENEATH MY WINGS	GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST/EEG)
13	22	2	WHAT DID I DO TO YOU?	TERRY ELLIS (EASTWEST/EEG)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	17	6	WHY YOU TREAT ME SO BAD	SHAGGY FEATURING GRAND PUBA (VIRGIN)
15	16	3	SLOW JAMS	QUINCY JONES FEAT. BABYFACE & TAMIA (JEWEL/WARNER BROS.)
16	—	1	MR. ICE CREAM MAN	MASTER P (NO LIMIT/PRIORITY)
17	19	3	ALL I NEED	JESSE POWELL (SILAS/MCA)
18	20	2	I'M NOT SUPPOSED TO LOVE YOU	BRYAN WHITE (ASYLUM)
19	—	1	LET'S LAY TOGETHER	THE ISLEY BROTHERS (ISLAND)
20	15	3	NASTY DANCER	KILO (WRAP/ICHIHAN)
21	14	5	THE RIGHT TIME	THE CORRS (143/LAVA/ATLANTIC)
22	21	7	SPACE AGE	EIGHTBALL & M.J.G. (SUAVE/RELATIVITY)
23	18	9	YOU WANT THIS PARTY STARTED	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
24	23	3	NO NEWS/TEQUILA TALKIN'	LONESTAR (BNA/RCA)
25	—	1	HEATHEN RAGE	CAPLETON (AFRICAN STAR/RAL/ISLAND)

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
APRIL 6, 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
				*** No. 1/Hot Shot Debut ***		
1	NEW		1	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98) 1 week at No. 1	ANTHOLOGY 2	1
2	1	1	41	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
3	2		2	CELINE DION 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
				*** Greatest Gainer ***		
4	3	3	6	FUGEES RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98)	THE SCORE	3
5	4	2	6	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYZE ON ME	1
6	6	4	25	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
7	7	5	19	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
8	9	8	25	OASIS ▲ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
9	5		2	STING A&M 540483 (10.98/17.98)	MERCURY FALLING	5
10	8	6	56	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
11	10	7	32	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
12	11	9	20	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
13	12	12	63	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	4
14	14	11	89	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
15	13	10	31	JOAN OSBORNE ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
16	16	13	22	SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
17	19	20	16	ENYA ▲ REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
18	28		2	"WEIRD AL" YANKOVIC ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	18
19	17	17	19	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
20	21	19	90	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
21	18	15	22	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
22	20	14	6	WYNNONNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
23	26	27	18	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
24	22	21	6	ADAM SANDLER WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
25	24	25	40	NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
26	25	28	13	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
27	31	35	12	NO DOUBT TRAUMA/INTERSCOPE 92580/AG (10.98/15.98) HS	TRAGIC KINGDOM	27
28	29	22	38	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
29	36	30	18	LL COOL J ▲ DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	20
30	23	18	71	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
31	40	44	19	TRACY CHAPMAN ▲ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	31
32	35	31	10	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
33	30	26	69	BLUES TRAVELER ▲ A&M 540265 (10.98/17.98)	FOUR	8
34	32	23	6	GIN BLOSSOMS A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY	10
35	33	33	10	LA BOUCHE ▲ RCA 66759 (9.98/15.98)	SWEET DREAMS	32
36	15		2	KISS MERCURY 528950* (10.98 EQ/17.98)	MTV UNPLUGGED	15
37	37	32	23	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
38	NEW		1	RAPPIN' 4-TAY CHRYSALIS 35509*/EMI (10.98/15.98)	OFF PAROLE	38
39	38	29	9	TORI AMOS ▲ ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
40	39	16	7	VARIOUS ARTISTS GRAMMY 67565/COLUMBIA (10.98 EQ/17.98)	1996 GRAMMY NOMINEES	16
41	49	47	54	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
42	41	37	6	TOTAL BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
43	34	24	7	NEIL DIAMOND COLUMBIA 67382 (10.98 EQ/16.98)	TENNESSEE MOON	14
				*** Pacesetter ***		
44	83	95	18	THE BEATLES APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
45	43	40	28	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
46	47	48	14	EVERYTHING BUT THE GIRL ▲ ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46
47	57	61	6	SOUNDTRACK JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	47
48	55	53	67	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
49	42	36	35	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
50	46	39	76	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
51	45	43	19	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
52	27		2	SEPULTURA ROADRUNNER 8900 (10.98/16.98)	ROOTS	27
53	48	41	21	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
54	50	57	11	SPACEHOG HIFI/SIRE 61834/EEG (10.98/15.98) HS	RESIDENT ALIEN	50

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
55	58	67	8	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	55
56	59	51	11	SOUNDTRACK ● ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	18
57	52	49	24	GREEN DAY ▲ REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
58	53	45	72	EAGLES ▲ GEFLEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
59	51	42	11	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	15
60	56	50	31	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
61	61	60	4	COWBOY JUNKIES GEFLEN 24952 (10.98/16.98)	LAY IT DOWN	60
62	54	46	20	MADONNA ▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
63	62	54	20	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
64	63	66	74	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
65	67	70	24	GARBAGE ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	65
66	65	56	35	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
67	64	63	35	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
68	71	62	30	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
69	82	102	14	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	69
70	74	69	38	FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
71	70	64	77	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
72	NEW		1	VARIOUS ARTISTS RADIKAL/QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	72
73	72	65	9	SOUNDTRACK POLYDOR 529508/A&M (10.98/16.98)	MR. HOLLAND'S OPUS	42
74	75	72	27	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	4
75	NEW		1	SOUNDTRACK WARNER BROS. 46239 (10.98/16.98)	GIRL 6	75
76	44	34	27	MICHAEL BOLTON ▲ COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
77	60	38	8	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	3
78	69	55	22	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
79	73	58	36	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
80	77	77	20	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
81	NEW		1	LOS LOBOS WARNER BROS. 46172 (10.98/15.98)	COLOSSAL HEAD	81
82	68	52	18	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
83	66	59	28	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	52
84	81	82	19	ACE OF BASE ▲ ARISTA 18806 (10.98/16.98)	THE BRIDGE	29
85	76	68	18	VARIOUS ARTISTS ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47
86	85	88	18	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
87	90	83	18	DON HENLEY ● GEFLEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
88	78	75	23	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
89	80	85	100	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
90	84	73	31	SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
91	86	74	50	WHITE ZOMBIE ▲ GEFLEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
92	92	90	33	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
93	151		16	SOUNDTRACK LONOON 448295 (10.98/16.98)	BRAVEHEART	59
94	87	76	43	SOUNDTRACK ▲ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
95	96	97	241	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
96	100	107	17	RADIOHEAD CAPITOL 29626 (10.98/15.98)	THE BENDS	96
97	88	79	52	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
98	94	80	21	DEF LEPPARD ● MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
				*** Heatseeker Impact ***		
99	104	125	5	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	99
100	91	78	39	SILVERCHAIR ▲ EPIC 67247 (10.98 EQ/16.98) HS	FROGSTOMP	9
101	103	98	35	TOADIES ● INTERSCOPE 92402/AG (10.98/15.98) HS	RUBBERNECK	56
102	89	71	9	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	11
103	93	84	26	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	8
104	120	134	4	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98) HS	HAPPY NOWHERE	114
105	99	86	21	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
106	115		2	CHANTAY SAVAGE RCA 66775 (10.98/15.98) HS	I WILL SURVIVE (DOIN' IT MY WAY)	106
107	98	92	16	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	76

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
108	97	81	36	XSCAPE ▲	SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	23
109	122	130	214	ENYA ▲	REPRISE 26775/WARNER BROS. (10.98/16.98)	17
110	121	124	6	LONESTAR	BNA 66642/RCA (9.98/15.98)	110
111	NEW		1	BARENAKED LADIES	REPRISE 46128/WARNER BROS. (10.98/15.98)	111
112	102	101	20	GOODIE MOB	LAFACE 26018/ARISTA (10.98/15.98)	45
113	108	103	5	NEWSBOYS	STARSONG 20075/VIRGIN (9.98/15.98)	35
114	101	89	82	BOYZ II MEN ▲	MOTOWN 530323 (10.98/16.98)	1
115	105	96	24	JANET JACKSON ▲	A&M 540399* (11.98/17.98)	3
116	111	108	27	JUNIOR M.A.F.I.A. ●	UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	8
117	109	87	6	JACKSON BROWNE	ELEKTRA 61867/EEG (10.98/16.98)	36
118	113	114	109	CELINE DION ▲	550 MUSIC 57555/EPIC (10.98 EQ/16.98)	4
119	107	113	5	2 UNLIMITED	RADIKAL 15446/CRITIQUE (10.98/15.98)	107
120	112	91	78	BRANDY ▲	ATLANTIC 82610/AG (9.98/15.98)	20
121	116	110	36	SELENA ▲	EMI LATIN 34123/EMI (10.98/16.98)	1
122	110	104	8	VARIOUS ARTISTS	RCA VICTOR 62707 (10.98/16.98)	65
123	139	137	11	KENNY WAYNE SHEPHERD	GIANT 24621/WARNER BROS. (10.98/15.98)	123
124	128	120	24	SOUNDTRACK	CAPITOL 32617 (10.98/16.98)	49
125	119	111	25	REBA MCENTIRE ▲	MCA 11264 (10.98/16.98)	5
126	117	93	54	ANNIE LENNOX ▲	ARISTA 25717 (10.98/16.98)	11
127	133	136	12	3T	MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	127
128	126	112	50	SOUNDTRACK ▲	PRIORITY 53959* (10.98/15.98)	1
129	130	156	30	MICHAEL W. SMITH ●	REUNION 83953/ARISTA (10.98/15.98)	16
130	106	94	4	DIAMOND RIO	ARISTA 18812 (10.98/15.98)	92
131	178	—	4	THE CORRS	143/LAVA 92612/AG (10.98/15.98)	131
132	118	99	8	MINISTRY	WARNER BROS. 45838* (10.98/16.98)	19
133	189	—	6	JEWEL	ATLANTIC 82700/AG (10.98/15.98)	133
134	131	122	31	RANCID ●	EPITAPH 86444* (8.98/13.98)	45
135	134	128	25	TERRI CLARK	MERCURY NASHVILLE 526991 (10.98 EQ/16.98)	119
136	124	109	31	DEEP BLUE SOMETHING ●	RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98)	46
137	142	145	263	ENIGMA ▲	CHARISMA 86224/VIRGIN (9.98/13.98)	6
138	137	133	175	KENNY G ▲	ARISTA 18646 (10.98/15.98)	2
139	141	140	21	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	EPIC 66217* (10.98 EQ/16.98)	39
140	125	162	77	THE CRANBERRIES ▲	ISLAND 524050 (10.98/17.98)	6
141	165	182	71	ABBA ▲	POLYDOR 517007/ISLAND (10.98/17.98)	63
142	123	121	5	AUDIO ADRENALINE	FOREFRONT 25144 (9.98/15.98)	77
143	175	—	2	GIPSY KINGS	NONESUCH 79399/AG (10.98/16.98)	143
144	127	105	88	VINCE GILL ▲	MCA 11047 (10.98/15.98)	6
145	135	115	21	VARIOUS ARTISTS	TOMMY BOY 1138 (11.98/15.98)	54
146	132	118	28	TRAVIS TRITT ●	WARNER BROS. 46001 (10.98/16.98)	21
147	136	119	36	JEFF FOXWORTHY ▲	WARNER BROS. 45856 (10.98/16.98)	8
148	177	—	2	THE NIXONS	MCA 11209* (9.98/15.98)	148
149	154	117	11	SOUNDTRACK	COLUMBIA 67522 (10.98 EQ/16.98)	61
150	138	123	26	AC/DC ▲	EASTWEST 61780*/EEG (10.98/16.98)	4
151	143	126	9	PATTY LOVELESS	EPIC 67269 (10.98 EQ/15.98)	90
152	145	153	73	NIRVANA ▲	DGC 24727*/Geffen (10.98/16.98)	1
153	149	127	26	GERALD LEVERT & EDDIE LEVERT, SR. ●	EASTWEST 61859/EEG (10.98/15.98)	20
154	158	185	108	YANNI ▲	PRIVATE MUSIC 82116 (10.98/15.98)	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	173	168	223	PEARL JAM ▲	EPIC 47857* (10.98 EQ/16.98)	2
156	156	150	107	NINE INCH NAILS ▲	NOTHING/TVT/INTERSCOPE 9233*/AG (10.98/16.98)	2
157	147	116	59	ALISON KRAUSS ▲	ROUNDER 0325* (9.98/15.98)	13
158	129	100	4	BAD RELIGION	ATLANTIC 82870*/AG (10.98/15.98)	56
159	167	164	66	SADE ▲	EPIC 66686* (10.98 EQ/16.98)	9
160	144	131	31	COLLIN RAYE ●	EPIC 67033 (10.98 EQ/15.98)	40
161	140	135	21	VARIOUS ARTISTS	LAVA 92504/AG (10.98/16.98)	53
162	190	—	3	VARIOUS ARTISTS	WALT DISNEY 60889 (10.98 Cassette)	135
163	148	129	26	SOUNDTRACK ▲	REPRISE 46008/WARNER BROS. (10.98/16.98)	41
164	152	154	11	DEBORAH COX	ARISTA 18781 (10.98/15.98)	102
165	150	144	11	VAN MORRISON WITH GEORGIE FAME & FRIENDS	VERVE 529136 (10.98/16.98)	55
166	157	172	227	NIRVANA ▲	DGC 24425*/Geffen (10.98/15.98)	1
167	162	159	123	TOM PETTY & THE HEARTBREAKERS ▲	MCA 10813 (10.98/17.98)	5
168	146	143	22	BOB SEGER & THE SILVER BULLET BAND ●	CAPITOL 99774* (10.98/16.98)	27
169	79	—	2	THE AFGHAN WHIGS	SUB POP/ELEKTRA 61896*/EEG (10.98/16.98)	79
170	159	148	20	THE CLICK	SICK WID' IT 41562/JIVE (10.98/15.98)	21
171	188	171	318	ORIGINAL LONDON CAST ▲	POLYDOR 831563*/A&M (10.98 EQ/17.98)	46
172	NEW		1	LOVE & ROCKETS	BEGGARS BANQUET/AMERICAN 43058/WARNER BROS. (10.98/15.98)	172
173	155	106	3	STEVE EARLE	WARNER BROS. 46201 (10.98/15.98)	106
174	153	132	33	DAVID LEE MURPHY ●	MCA 11044 (10.98/15.98)	52
175	170	160	182	QUEEN ▲	HOLLYWOOD 61265 (10.98/17.98)	11
176	183	175	105	TIM MCGRAW ▲	CJRB 77659 (9.98/15.98)	1
177	161	141	3	CASSANDRA WILSON	BLUE NOTE 32861/CAPITOL (10.98/15.98)	141
178	163	155	16	VARIOUS ARTISTS	MCA 11348* (10.98/16.98)	67
179	192	—	2	JANN ARDEN	A&M 540336 (10.98/15.98)	179
180	194	181	121	MARIAH CAREY ▲	COLUMBIA 3205* (10.98 EQ/16.98)	1
181	166	138	30	FAITH EVANS ▲	BAD BOY 73003*/ARISTA (10.98/15.98)	22
182	172	157	8	SOUNDTRACK	PANGAEA 3607/L.R.S. (9.98/15.98)	124
183	176	173	111	GREEN DAY ▲	REPRISE 45529*/WARNER BROS. (9.98/15.98)	2
184	171	161	131	MELISSA ETHERIDGE ▲	ISLAND 848660 (10.98/17.98)	15
185	191	166	20	GROOVE THEORY	EPIC 57421* (10.98 EQ/15.98)	69
186	RE-ENTRY		8	MARILYN MANSON	NOTHING/INTERSCOPE 92641/AG (7.98/11.98)	59
187	187	151	20	BONNIE RAITT ●	CAPITOL 33705 (14.98/26.98)	44
188	182	170	34	BRYAN WHITE ●	ASYLUM 61642/EEG (9.98/15.98)	88
189	185	167	21	EIGHTBALL & MJG ●	SUAVE 1521*/RELATIVITY (10.98/16.98)	8
190	RE-ENTRY		10	LENNY KRAVITZ ●	VIRGIN 40696 (10.98/16.98)	10
191	RE-ENTRY		14	VARIOUS ARTISTS	SPARROW 51516 (15.98/17.98)	144
192	168	165	97	OFFSPRING ▲	EPITAPH 86432* (8.98/14.98)	4
193	179	146	8	CECE WINANS	SPARROW 51441 (9.98/13.98)	124
194	RE-ENTRY		14	VARIOUS ARTISTS	LOUD 66805*/RCA (10.98/15.98)	108
195	197	176	37	SHAGGY ●	VIRGIN 40158* (10.98/15.98)	34
196	RE-ENTRY		2	GRAVITY KILLS	TVT 5910 (10.98/16.98)	193
197	184	163	22	AARON TIPPIN	RCA 66740 (9.98/15.98)	63
198	180	152	28	GEORGE STRAIT ▲	MCA 11263 (39.98/49.98)	43
199	RE-ENTRY		29	TRACY BYRD ●	MCA 11242 (10.98/15.98)	44
200	181	147	19	ROLLING STONES ▲	VIRGIN 41040* (10.98/17.98)	9

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 5	Terri Clark 135	Everything But The Girl 46	R. Kelly 19	Monica 79	Rancid 134	Friday 128	Funkmaster Flex: 60 Minutes Of Funk 194
2 Unlimited 119	The Click 170	Foo Fighters 70	Kiss 36	John Michael Montgomery 97	Rappin' 4-Tay 38	Friends 163	Jock Jams Vol. 1 67
3T 127	Collective Soul 41	Jeff Foxworthy 147	Korn 92	Alanis Morissette 2	Collin Raye 160	Girl 6 75	MTV Party To Go Volume 7 145
Abba 141	Coolio 12	Fugees 4	Alison Krauss 157	Van Morrison With Georgie Fame & Friends 165	Red Hot Chili Peppers 45	Leaving Las Vegas 182	Mortal Combat 90
AC/DC 150	The Corrs 131	Kenny G 138	Lenny Kravitz 190	David Lee Murphy 174	The Tony Rich Project 32	Mr. Holland's Opus 73	Saturday Morning Cartoons Greatest Hits 178
Ace Of Base 84	Cowboy Junkies 61	Garbage 65	Kris Kross 59	Newsboys 113	Rolling Stones 200	Pocahontas 94	Songs Of West Side Story 122
The Alphan Whigs 169	Deborah Cox 164	Vince Gill 82, 144	La Bouche 35	Nine Inch Nails 156	Tracy Lawrence 102	Pulp Fiction 50	Tapestry Revisited: A Tribute To Carole King 161
Alice In Chains 63	The Cranberries 140	Gin Blossoms 34	Tracy Lawrence 102	Nirvana 152, 166	Anne Lennox 126	A Thin Line Between Love & Hate 47	Winnie The Pooh Sing-Along 162
Tori Amos 39	Cypress Hill 105	Gipsy Kings 143	Gerald Levert & Eddie Levert, Sr. 153	The Nixons 148	Gerald Levert & Eddie Levert, Sr. 153	Waiting To Exhale 7	Wow-1996 191
Jann Arden 179	D'Angelo 28	Goodie Mob 112	Live 89	No Doubt 27	DC Talk 86	Spacchog 54	Stevie Ray Vaughan & Double Trouble 139
Audio Adrenaline 142	DC Talk 86	Goo Goo Dolls 60	LL Cool J 29	Oasis 8	Deep Blue Something 136	Stabbing Westward 99	
Bad Religion 158	Def Leppard 98	Gravity Kills 196	Lonestar 110	Offspring 192	Def Leppard 98	Sting 9	Clay Walker 88
Barenaked Ladies 111	Diamond Rio 130	Green Day 57, 183	Los Lobos 81	ORIGINAL LONDON CAST	Diamond Rio 130	George Strait 198	Bryan White 188
The Beatles 1, 44	Celine Dion 3, 118	Groove Theory 185	Love & Rockets 172	Phantom Of The Opera Highlights 171	Neil Diamond 43	Shaggy 195	White Zombie 91
Blues Traveler 33	Dog's Eye View 104	Don Henley 87	Hootie & The Blowfish 14	Phantom Of The Opera Highlights 171	Celine Dion 3, 118	Seven Mary Three 37	Cassandra Wilson 177
Michael Bolton 76	Eagles 58	Faith Hill 68	Immature 107	Phantom Of The Opera Highlights 171	Michael Bolton 76	Shogun 100	CeCe Winans 193
Bone Thugs-N-Harmony 66	Steve Earle 173	Hootie & The Blowfish 14	Alan Jackson 21	Phantom Of The Opera Highlights 171	Boyz II Men 114	Smashing Pumpkins 16	Wynonna 22
Boyz II Men 114	Easy E 77	Madonna 62	Janet Jackson 115	Phantom Of The Opera Highlights 171	Tim Lincecum 114	Michael W. Smith 129	Xscape 108
Brandy 120	Eightball & MJG 189	Marilyn Manson 186	Jars Of Clay 69	Phantom Of The Opera Highlights 171	Tom Petty & The Heartbreakers 167	Solo 83	"Weird Al" Yankovic 18
Garth Brooks 23, 48	Enigma 137	Dave Matthews Band 71	Jewel 133	Phantom Of The Opera Highlights 171	The Presidents Of The United States Of America 11	Solo 83	Yanni 154
Jackson Browne 117	Enya 17, 109	The Mavericks 103	Quincy Jones 80	Phantom Of The Opera Highlights 171	Queen 175	Solo 83	
Bush 13	Melissa Etheridge 51, 184	Reba McEntire 125	Junior M.A.F.I.A. 116	Phantom Of The Opera Highlights 171	Radiohead 96	Solo 83	
Tracy Byrd 199	Faith Evans 181	Tim McGraw 74, 176		Phantom Of The Opera Highlights 171	Bonnie Raitt 187	Solo 83	
Mariah Carey 6, 180	Everclear 26	Natalie Merchant 25		Phantom Of The Opera Highlights 171		Solo 83	
Chantay Savage 106		Maternal 95		Phantom Of The Opera Highlights 171		Solo 83	
Tracy Chapman 31		Ministry 132		Phantom Of The Opera Highlights 171		Solo 83	

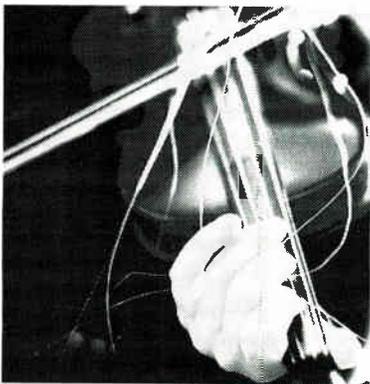
IVERS, 'RIVERDANCE': IRISH LABELS' LUCK

(Continued from page 1)

here, the album of the same name on Celtic Heartbeat/Atlantic Records entered the Top World Music Albums chart at No. 1 the week of March 30. And this success has helped set the stage for fiddler Eileen Ivers' new Green Linnet album, "Wild Blue."

Ivers, the featured instrumentalist in "Riverdance," is a spirited virtuoso with a charming resumé. Born and raised in the Bronx, N.Y., to Irish immigrant parents, Ivers won eight consecutive All Ireland Championships as a teenager. Since then, she has played in various Celtic ensembles and guested with Hall & Oates, Hothouse Flowers, and Luka Bloom. Released Feb. 20, "Wild Blue" is her second solo album for Green Linnet.

Ivers' first album, issued in 1993, was a carefully crafted overview of the traditional Irish music with which she grew up. "Wild Blue," produced by former Hall & Oates and Elvis Costello bassist



Tom "T-Bone" Wolk, is a decidedly looser, more electric affair. In fact, the album features Ivers playing an electric fiddle—and a blue one at that.

The pop arrangements and African percussion on "Wild Blue" may not be in the Irish tradition, but the spontaneous spirit of the recording definitely is. "For me, Irish music has to feel live," Ivers says. "It's music of the moment."

At 30, Ivers is one of the buoyant young innovators in the rising tide of Celtic music, incorporating all manner of influences, from jazz and rock to bluegrass and Eastern European folk. And Ivers doesn't shy one bit from broadening the palette of Irish music. "Whatever gets people into the music—but still keeps the integrity of the tradition—is good for the music," she says.

Paddy King, rock manager at the Fifth Avenue HMV outlet in New York, agrees. "Some purists may look down on it, but incorporating new elements keeps the music vibrant," he says. "And with Eileen, it's obvious that she's in it with her heart and soul."

With her low-key charm and high-octane performances, Ivers' appeal is hard to resist. Following her March 14 in-store performance at the Fifth Avenue HMV, sales for "Wild Blue" soared, King says.

Seeing has been believing with "Riverdance," too. The week after the show's March 13-17 stint at Radio City, the album was outsold at King's store by only Sting and Celine Dion. "Traditional Irish music has been like a volcano waiting to explode," King says.

The Eurovision Song Contest, much criticized for being out of touch with modern music but a firm favorite with Irish audiences, was the platform used by composer Bill Whelan to launch "Riverdance." It served as the intermission music for the 1994 contest and went on to become the year's biggest hit single in Ireland, with 18 consecutive weeks at No. 1.

In quick succession, the single evolved into a stage show and video—and a category all its own: the "River-

dance" phenomenon.

Whelan has been no stranger to the Eurovision Song Contest. His "Timedance" (co-composed by Donel Lunny) was the 1988 contest's interval



music.

He has arranged several Irish entries, including such Eurovision winners as Shay Healy's "What's Another Year" for Johnny Logan and Logan's "Hold Me Now." Whelan also arranged this year's Eurovision entry for Ireland, "The Voice," written by Brandan Graham, chairman of the Irish Music Rights Organisation.

The music's commercial success led to the production of the full "Riverdance" revue, which last year enjoyed multiple sold-out runs in Dublin and London. A video of the first Dublin run sold more than 1.5 million copies in the U.K. and Ireland, making it the best-selling music video in history.

"Riverdance" is currently playing at the King's Hall in Belfast, Northern Ireland. It moves back to the Irish Republic April 29 for 14 dates at the arena at Millstreet, County Cork, and returns to London May 16-Aug. 31. The producers plan to bring "Riverdance" back to New York this fall.

The "Riverdance" album was released in the U.S. last November and features performances by Ivers, Irish choral group Anuna, accordionist Mairtin O'Connor, and uilleann pipe player Davy Spillane.

Celtic Heartbeat plans to release a "Riverdance" single in the U.S. in late April, including radio edits and various remixes, according to Vicky Germaise, Atlantic senior VP of product development. She says the label will service the single beyond the expected jazz/AC and NPR formats to pop, AC, and triple-A.

"There are no rules with a record like this," Germaise says. "It has a real magic, and from time to time, an instrumental like this becomes a national hit. All I need is one programmer with a big mouth."

Germaise adds that in the fall, when the "Riverdance" production returns to the U.S., a renewed promotional campaign for the album will kick in.

Triple-A NPR outlet WFUV New York has programmed a couple of tracks from "Riverdance," according to music director/midday host Rita Houston. "But we've been playing 'Blue Groove' from 'Wild Blue' a lot more," she says. "It's a Celtic crossover record for us. It sounds great on our weekend specialty shows, and it sounds great on our triple-A programming through the week."

Green Linnet has serviced "Wild Blue" to public radio and commercial AM stations across the country. And to heighten the label's presence on the Irish music airwaves, Green Linnet plans to underwrite with Borders Books & Music the influential Celtic music program "Thistle & Shamrock," NPR's No. 1 weekly music show, which airs on more than 300 stations.

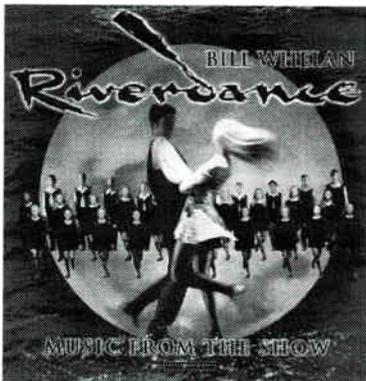
Though "Riverdance" has restricted Ivers' ability to tour on behalf of "Wild Blue," she has played gigs in New York, including an exuberant record-release party in March at Tommy Makem's pub that featured her longtime guitarist John Doyle, percussionist Kweyo, and guests Wolk and Seamus Egan, a Shanachie recording artist and composer of the score to the film "The Brothers McMullen."

In early March, Ivers gained national

visibility by accompanying the "Riverdance" troupe on the "Late Show With David Letterman" and appearing with her band on "CBS This Morning."

Striving to take advantage of this activity, Green Linnet garnered key pricing and positioning with national chains, particularly Borders, Tower Records, Barnes & Noble, and Planet Music. One coup had New York-area Coconuts racking "Wild Blue" with the "Riverdance" CD and video during March.

Green Linnet reports worldwide shipments of 20,000 copies of "Wild Blue," making the album one of the label's fastest-selling releases. The label celebrates its 20th anniversary this year, and with two decades of experience marketing Celtic music, Green Linnet has



developed close ties with mom-and-pop retailers nationwide. This web of relationships has enabled the label to get a leg up with "Wild Blue."

"With in-store play and a guy on the floor who knows and cares about the music, we'll sell more at, say, the Laser's

TEJANO AWARDS

(Continued from page 10)

Following is a complete list of winners:

- Song of the year: "Tu Solo Tu," Selena.
- Most promising band: Pete Astudillo.
- Vocal duo: Emilio and Raul Navaira.
- Show band: Selena Y Los Dinos.
- Album (orchestra/group): "Solo Para Ti," Mazz.
- Album (conjunto progressive): "Sound Life," Emilio.
- Album (conjunto traditional): "Cruz De Madera," Michael Salgado.
- Album (overall): "Dreaming Of You," Selena.
- Tejano crossover: "I Could Fall In Love," Selena.
- Tejano country: "It's Not The End Of The World," Emilio.
- Instrumental: "David Lee's Favorites," David Lee Garza.
- Female vocalist: Selena.
- Female entertainer: Selena.
- Male vocalist: Emilio.
- Male entertainer: Emilio.
- Tejano video: "Lucaro De Mi Alma," Emilio (produced and directed by David Villarreal).

INDUSTRY BALLOT WINNERS:

- Best bass player: Noe Hernandez, of Elida Y Avante.
- Drummer: (tie) Orville Ochoa of Elida Y Avante and Vicente Barrera of Jay Perez.
- Guitarist: Bob Gallarza.
- Keyboardist: Brando Mireles.
- Horn player: Albert "Skeeter" Amezcua of Ruben Ramos.
- Accordionist: David Lee Garza.
- Bajo sexto player: Juan P. Moreno.
- Rising star (new group): Juan P. Moreno.
- Rising star (male): Juan P. Moreno.
- Rising star (female): Stefani.
- Songwriter: (tie) A.B. Quintanilla III, Gabriel Candiani.
- Record producer: A.B. Quintanilla III.
- International crossover: Selena Y Los Dinos.

Ramiro Burr is a music reporter for The San Antonio Express-News.

Edge in Birmingham, Ala., than we will at the Tower in Portland, Ore.," says Nina Dryer, Green Linnet director of retail marketing.

Even though Ivers is abroad with "Riverdance," the jig isn't up with "Wild Blue" in terms of promotions. She will play solo gigs in Ireland amid runs of "Riverdance." And between the Cork and London runs, she plans to play a few East Coast shows here in early summer. In early fall, Ivers undertakes a 20-city U.S. tour with Irish-American music pioneer Mick Moloney and Irish singer/songwriter Tommy Sands. She'll

play in-stores along the way to promote "Wild Blue."

Even with an artful, accessible record like "Wild Blue," timing is everything, and Green Linnet has been reeling from the good fortune of past weeks. As Judith Joiner, Green Linnet's director of publicity and promotion, says, "With Eileen's record, we've had the best advantages a Celtic label could hope for: St. Patrick's Day and 'Riverdance.'"

Assistance in preparing this story was provided by Jeff Clark-Meads in London and Ken Stewart in Dublin.



by Geoff Mayfield

ABSOLUTELY FAB: As expected, the second in a series of three Beatles "Anthology" sets waltzes easily to the top of The Billboard 200, with almost a 2 to 1 lead over Alanis Morissette (225,500 units). The double set rings up first-week sales of 442,000, a higher figure than what pundits, including some Capitol executives, predicted before the album reached stores. Among albums that have debuted at No. 1 since the chart started using SoundScan data, the sum ranks eighth. Among double albums during the same time frame, it ranks third, behind last year's "Anthology 1" (855,500 units) and this year's 2Pac title, "All Eyez On Me" (565,500 units).

Now we'll see what happens in week two. The first in this series saw a 52% drop in its second week (453,272 units). But despite this drop, the Fab Four held a mighty grip on the No. 1 slot, buoyed by the continuing flow of December's gift-shopping traffic, the lingering effects of November's three-night Beatles special on ABC, and \$3 million in institutional advertising.

If you're trying to guess where the units for "Anthology 2" will stand next week, first subtract some points, because we're no longer in the holiday shopping season, and the new album has no TV special to back it. Then add a few points, because the content of this mid-career retrospective could appeal to more consumers than did the sometimes rough early fare offerings of "Anthology 1."

In the meantime, the release of this collection has instigated another Beatles invasion. On The Billboard 200, "Anthology 1" hauls 83-44, winning the Pacesetter trophy with a 65% sales gain. On Top Pop Catalog, "1967-1970" zooms 8-1, while other Fab Four titles go 7-4, 17-5, 19-10, 22-12, and 33-21, with increases ranging from 28%-52%. Further, a 23% gain brings a re-entry for "Help!" at No. 37.

CHANGING OF THE GUARD: The Beatles' "Anthology 1" was No. 1 for three consecutive weeks, but the new collection is not likely to repeat that streak, because it faces serious competition from Stone Temple Pilots, whose third album hit stores March 26. The last STP title rolled 252,000 units during its opening week in June 1994, and it seems this new set was also eagerly anticipated (Billboard, March 30). If sales on the new Beatles set fall by 40%-50%, then it's a pretty safe bet the Pilots will fly to the top.

FLOODGATES: Hip-hop trio the Fugees are still riding a steamroller, racking up their third consecutive Greatest Gainer on The Billboard 200, a streak that chart has not seen since Mariah Carey did it in December 1995. Last year, the "Dangerous Minds" soundtrack was the only album to beat that feat, with four straight weeks. Meanwhile, the Fugees album has won Top R&B Albums' Greatest Gainer each week since it debuted six weeks ago... Thanks to a promotion at Target stores, there are nine debuts and three re-entries on Top Off-Price Classical. The dozen albums all belong to Digital Masterworks, a German label that is sold in the U.S. by PPI. A campaign in Best Buy stores is slated for May... From Oct. 25, 1991, when the Heatseekers chart debuted in Billboard, until November of last year, when Arista's Deborah Cox passed the baton to Take That, no label had managed to top the list with different artists in consecutive weeks. Columbia becomes the second label to do so, as dog's eye view succeeds Stabbing Westward.

OSCAR'S NOD: Timing is everything for the "Braveheart" soundtrack. Due to the movie's bow on video, the album is already on a fast track (151-93, with a 57.6% sales gain). Now that the Mel Gibson vehicle won multiple Oscars at the award show's March 25 telecast, it stands to cook even more. Meanwhile, Oscar performances by Bruce Springsteen, Vanessa Williams, Bryan Adams, and Randy Newman with Lyle Lovett should stoke soundtracks from, respectively, "Dead Man Walking," "Pocahontas," "Don Juan De Marco," and "Toy Story."

DETAILS: Aside from the influence of St. Patrick's Day, last week's Cranberries climb was pumped by a "Saturday Night Live" rerun. This week, "No Need To Argue" falls to No. 140, but the Corrs continue to trade on U.S. network appearances during Ireland's big holiday (178-131, a 26% gain)... This column predicted a loud Billboard 200 debut for Domino, but he is absent this week because his new album got pushed back to May. Still, rap is represented on the big chart by the new Rappin' 4-Tay album, which debuts at No. 38 with 23,500 units. The act's first album peaked at No. 174 in 1994.

CARLOS SANTANA TO RECEIVE '96 BILLBOARD CENTURY AWARD

(Continued from page 1)

(1994), and Joni Mitchell (1995).

"Carlos Santana will now publicly join the other 'foundation' artists in the Century Award pantheon," White says. "In doing so, he helps illustrate the diversity and still-expanding breadth of the yearly honor. A virtuoso guitarist/composer of visionary stature and transcendent spirituality, Carlos has pioneered and exemplified



the vast Latino contribution to the currently intertwined strains of blues, rock'n'roll, salsa, jazz fusion, and world beat experimentalism.

"Setting lofty new standards for pan-cultural outreach and barrier-shattering improvisational passion, Carlos merged traditional Mexican and modern Afro-Cuban styles with contemporary South America, Caribbean, and East Indian influences to create fiercely fluid hybrids," continues White. "Along the way, his guitar work retained a remarkable purity of tone. Thanks to Carlos Santana's deeply soulful efforts, rock's adventurous cusp is keener, harder, spicier, more uplifting, and more international than any prior player thought possible.

"The Century Award is intended to acknowledge seasoned artists who have not been accorded the recognition their still-unfolding careers merit," White adds. "As Billboard moves further into its second hundred years of continuous publication, the honorees will always be chosen jointly by the editor in chief and publisher of Billboard through ongoing confidential consultation with artists and other professionals in our industry as part of our efforts to raise to greater

prominence the most underappreciated veterans in the music community.

"The Century Award encompasses all genres and is always given to living performers as they move into dramatic new stages in their careers. For 1996, Billboard can think of no artist more deserving than Carlos Santana of our highest honor for distinguished creative achievement."



Contacted while on tour in Brazil, Santana acknowledges Billboard's Century Award with characteristic grace. "It's an honor to be included in

the same company with people like Buddy Guy and Joni Mitchell," he says. "They stand for more than just the music. There is a message to what they do. True artists want to cause and effect the masses. Like Bob Marley said, 'One love.'"

Born in 1947 in Autlán de Navarro, Mexico, Santana began his musical journey in the bars of Tijuana before moving to the fertile San Francisco scene in the mid-'60s. There he soaked up the blues styles of B.B. King and Buddy Guy and the jazz explorations of Miles Davis and John Coltrane, eventually forming the Santana Blues Band with fellow San Francisco young bloods in 1966. The band debuted at Bill Graham's Fillmore West two years later, and after becoming a Bay Area sensation, Santana rocked the masses at Woodstock.

Stoked by Woodstock and the top 10 single "Evil Ways," Santana's first album, a self-titled set released on Columbia in 1969, stayed on Billboard's album chart for 108 weeks, peaking at No. 4. The record was an auspicious debut and the beginning of a two-



decade relationship with Columbia.

Other signature Santana albums on Columbia include 1970's "Abraxas" and '71's "Santana III." Both albums topped The Billboard 200, with "Abraxas" yielding the enduring FM anthems "Black Magic Woman/Gypsy Queen" and "Oye Como Va."

The masterful, mind-bending top 10 album "Caravanserai" from 1972 and the dark, dense live double album "Lotus" from 1975 documented Santana's more complex instrumental direction, an aesthetic inspired by Miles Davis' epochal jazz/rock fusion on such albums as "Bitches Brew."

Nominated for a best pop instrumental Grammy, "Caravanserai" remains a favorite moment among Santana devotees and for the man himself, along with such latter-day high points

as the title track to 1987's Grammy-winning "Blues For Salvador."

A strong two-CD compilation of early and midperiod Santana hits, rarities, and live tracks, "Viva Santana!," was released by Columbia in 1988.

In 1991, Santana signed with Polydor. He released the album "Milagro" that year, followed by "Sacred Fire—Live In South America" in '93. Later that year, Santana established his own imprint, Guts and Grace, distributed by Island. The initial release from Guts and Grace was "Live Forever," a selection from Santana's personal collection of recordings of Coltrane, Jimi Hendrix, Marley, Marvin Gaye, and Stevie Ray Vaughan. (The album is currently unavailable.) Santana issued his first Guts and Grace album, "Brothers," in 1994.

Last year, Santana received the deluxe boxed-set treatment with Columbia Legacy's "Dance Of The Rainbow Serpent." The three-disc retrospective draws from Santana's Columbia years as well as his more recent Polydor material. The set also includes Santana's deft collaborations with jazz guitar master John McLaughlin, bluesman John Lee Hooker, all-star fusion group Weather Report, and former Living Colour guitarist Vernon Reid.

Santana says he has more than 50 songs ready to record and expects to release a new album on Guts and Grace/Island before year's end. Also, tentatively scheduled for release in late '96 is a Santana retrospective CD-ROM produced by Philips Interactive Media and CubeArt.

But until this new material surfaces, fans can seek out a live recording of Santana with Eric Clapton. The incendiary 25-minute jam on a medley of Sonny Boy Williams' classic "Eye-

sight To The Blind" and Clapton's "Why Does Love Got To Be So Sad" was recorded on Clapton's 1975 tour. The track appears on "Crossroads II: Live In The Seventies," Polydor's new Clapton boxed set.

Whether he's playing the blues with Clapton, serpentine fusion with saxophonist Wayne Shorter, or in one of the many incarnations of his band, Santana has always had a constant center—and that's his sound.

"Carlos evolves, yet he stays unchanged," Reid says. "All you have to do is hear a bit of 'Song Of The Wind,' 'Europa,' or 'Blues For Salvador,' and you know it's him."

Michael Shrieve, original Santana band drummer and co-producer of "Caravanserai," says it is that singular sound that has always made Santana special. "Carlos' No. 1 contribution to music is the way he can make you feel with the tone of his guitar," Shrieve says. "There is a cry to his guitar that resonates with your experience, like a Pakistani singer or Miles' trumpet on 'My Funny Valentine.'"

Beyond the rare beauty of Santana's guitar playing is the indelible influence of his ongoing dissolution of cultural and stylistic borders. Reid says, "His embrace of his own culture along with blues, rock, and jazz has always been so inspiring. I don't know of any other musician who cuts across so many boundaries of genre, age, and race."

An example of Santana's cross-cultural appeal is a concert honoring the artist, held Feb. 25 at the Universal Amphitheater in Los Angeles. On the occasion of Santana being inducted into the Hollywood Rockwalk and to benefit NARAS' Grammy in the Schools program, the Santana band performed along with such guests as Reid, Guy, Hooker, Shorter, Herbie Hancock, Grateful Dead drummer Mickey Hart. Latin percussion master Tito Puente, and Metallica guitarist Kirk Hammett.

The tribute concert was "a 4 1/2-hour spiritual orgasm that felt like 4 1/2 minutes," Santana says. "There's no generation gap between me and Buddy Guy or between me and Kirk Hammett. Music has the power to annihilate time and space."

FISHBONE DEBUTS ON ROWDY WITH STRIPPED-DOWN APPROACH

(Continued from page 10)

bone's 1993 release, "Give A Monkey A Brain And He'll Swear He's The Center Of The Universe."

Says Fisher, "A good portion [of the material] is a reflection on things that we have been feeling over the last few years and a reflection on the attitude within the band.

"On our last album, we were more or less pointing the finger outward. Well, you point that finger out, and eventually, you have to come back in."

Naim Ali, marketing and publicity coordinator at Rowdy, says the label will promote the iconoclastic act by servicing its first single, "Alcoholic," possibly followed by "Psychologically Overcast," to college stations, traditionally a strong market for the group.

"The colleges have always been a key audience, so we are going to begin with them and progress from there to an overall Fishbone explosion," says Ali. "We're approaching this from the perspective that [Fishbone] is coming back on the scene after a three-year hiatus."

Noted for its rigorous touring and kinetic live performances, Fishbone has been playing several Los Angeles club dates and is one month into a three-month tour that focuses on California but also travels through the southern states, ending in Florida May 10.

This strategy includes dates at colleges in California and Arizona.

Noticeably absent from the itinerary are Northeastern dates.

According to SoundScan, Fishbone's last album sold 128,000 units. Of those, 15,000 were in the New York area, more than twice the 7,000 units sold in the band's second-best market, Los Angeles.

Ali says dates in Canada, Japan, and Europe are in the works, while Fisher mentions the possibility of a tour, which would pair Fishbone with Super 8, Weapon Of Choice, Joi, the Goodie MoB, and Fishbone's experimental, rotating-cast side project, Trulio Disgracias.

In addition, Fisher and Ali say, discussions are under way with George Clinton's Mothership tour, which would likely allow the act to play dates on the East Coast.

The act is booked by Variety Artists International. Fishbone's business manager is Ron Litvak. The band's publishing is handled by Nuttsacktor 5.

In spite of the band's popularity with college-aged audiences, Fishbone has made only slight inroads at commercial radio, most notably with its 1985 hit "Party At Ground Zero."

Roland West, music director at modern rock station KITS San Francisco, says that he was disappointed with the band's last few albums but is hopeful that "Chim Chim's Baddass Revenge" marks a return to the earlier sound.

"From what I hear, they are going back to their roots, which I certainly hope is the case, especially with the success of Dance Hall Crashers, No Doubt, Rancid, and all these bands

that stray into ska territory," says West. "I'm definitely looking forward to it with an open mind."

Ali says Rowdy will follow live performances and radio servicing with a campaign that includes snipe promotions, a Fishbone promo comic book, and a 30-minute electronic press kit that will eventually be sold at retail.

Steve Bicksler, CEO/music buyer

at Pasadena, Calif.-based Penny Lane, is optimistic that Fishbone's new album will go over well in its six outlets.

"We have had a steady demand for Fishbone's catalog, and though I haven't heard the buzz on this album, I would venture to say that if it is anything like the last two releases, it will perform strongly in our stores," he says.

UNI'S BEST BETS PROGRAM

(Continued from page 9)

In addition, the minimum advertised price for Best Bets titles is \$7.99, which means that the gross profit margin for merchants is nearly 50%.

At the convention, held here March 22-25, George Balicky, VP of marketing at 150-unit National Record Mart, said, "We think the program is wonderful. Even with MAP, you still make 50 points."

Uni was able to achieve the low price points because it put in just the raw costs of making albums, according to Uni president John Burns. With the low price point, and the marketing money behind the program, Best Bets should be "a strong way of breaking product," he said.

All of the labels distributed by Uni will contribute titles to Best Bets, Burns said. But the first title in the promotion comes from Geffen/DGC recording act Sammy, an alternative rock duo. Its new album, "Tales Of Great Neck Glory," will be released in April.

Best Bets titles carry 60 days extra dating; come with a 10% discount, if ordered before street date; and are exempt from minimum order surcharges, odd-lot charges, and inventory-management incentive programs.

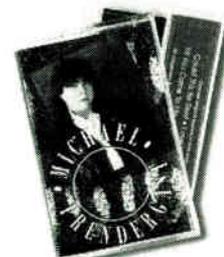
Titles will remain in Best Bets until they break. At that point, Uni, working in conjunction with the label, will raise the list price to front-line pricing.

Tower president Russ Solomon also gave the program a thumbs up. But he added that such programs work only if the labels put "a lot of muscle behind it."

That is exactly what Uni intends to do, according to Burns. "We want to be successful with this program," he said. "That's why we won't have not more than a couple of titles from each label during the course of the year. And those labels will pick strong titles that they totally believe in. Best Bets is not just a low-price program; it is an overall marketing program."

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TV Cop DeLorenzo's Next Assignment: Host Billboard's 3rd Annual Latin Music Awards

Michael DeLorenzo, star of the hit Fox-TV series "New York Undercover," has signed on as the host of Billboard's third annual Latin Music Awards on May 1 at the Gusman Center for the Performing Arts in Miami.



DELORENZO

An avid fan of Latino music and an aspiring recording artist currently cutting demos in New York, DeLorenzo was a perfect candidate to host this year's event. His acting credits include an appearance in the Latino-themed film "Mi Familia" and a dozen other movies, including "A Few Good Men" and "Fame."

DeLorenzo also has an extensive background in television with a starring role in the television series "Head of the Class" and various guest appearances on episodes of "A Different World" and "Miami Vice."

"We're very excited about having such a talented high-profile host at this year's awards," says Elissa Tomasetti, Billboard's Director of Marketing. "Michael brings tremendous enthusiasm to the event due to his own personal interest in music and his love for Latino sounds."

During the Latin Music Awards Ceremony, esteemed singer/songwriter Jose Feliciano will receive our lifetime achievement trophy. This annual award is given to Latin artists who have exposed Latino sounds to mainstream audiences worldwide.

A six-time Grammy winner, Feliciano is the only recording artist to receive Grammys in both the Spanish and English-language pop categories. The Puerto Rico-born New York-reared performer reached No. 3 on the Billboard Hot 100 in 1968 with a bolero cover of the Doors rock anthem "Light My Fire." He also wrote the holiday evergreen "Feliz Navidad" and has just signed a recording deal with PolyGram Latino. Feliciano will perform at the show.

The Inaugural Spirit of Hope Award will be awarded to pop superstar Gloria Estefan. This award was created in memory of slain Tejano pop idol Selena and celebrates recording artists who are actively involved in civic, community, or humanitarian organizations and events. Estefan is no stranger to humanitarian awards. The Epic Records performing artist has been awarded the Congressional Medal of Honor; raised millions of dollars for victims of Hurricane Andrew through the Hurricane Relief Concert co-produced with her husband Emilio Estefan, Jr.; and has been a chairwoman of the Multiple Sclerosis Society's annual Walk-A-Thon.

The International Latin Music Conference, which is being held at the Hotel Inter-Continental in Miami from April 29-May 1, will include panels addressing the Latin industry's most critical issues. Panel topics include: Contracts & Negotiations; "Navigating the Legal Waters of the Latin Music Industry" and "The State of Tejano Music." Artists slated to perform during the three-day confab include Barrio Boyzz, Soraya, DLG, 3-2 Get Funky, La Portuaria, Bobby Pulido, and Aterciopelados.

Registration fees for the conference and awards are \$305 for pre-registration postmarked by April 15th and \$350 for full registration, after April 15th and walk-up. For more information about conference, please contact Maureen Ryan at 212-536-5002. For Spanish-language inquiries, contact Angela Rodriguez at 305-441-7976.

Hotel accommodations are being provided by the Hotel InterContinental at 100 Chopin Plaza, Miami, Fla. 33131. For reservations call 305-577-1000. Room rates are \$120 for single or double. To insure a room, please make your reservation by April 6 and state that you're with the Billboard Latin Music Conference.



FELICIANO



Dates 'n Data

Seventh Annual International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 29-May 1
(Awards Ceremony—Gusman Center For The Performing Arts • May 1)

Dance Music Summit • Chicago Downtown Marriott • July 17-19

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7

Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

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YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	145,119,000	148,357,000 (UP 2.2%)
ALBUMS	127,390,000	125,530,000 (DN 1.5%)
SINGLES	17,730,000	22,827,000 (UP 28.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	81,140,000	89,407,000 (UP 10.2%)
CASSETTE	46,049,000	35,712,000 (DN 22.4%)
OTHER	17,930,000	23,238,000 (UP 29.6%)

OVERALL UNIT SALES THIS WEEK

13,149,000
LAST WEEK
12,863,000
CHANGE
UP 2.2%
THIS WEEK 1995
11,603,000
CHANGE
UP 13.3%

ALBUM SALES THIS WEEK

10,770,000
LAST WEEK
10,570,000
CHANGE
UP 1.9%
THIS WEEK 1995
10,009,000
CHANGE
UP 7.6%

SINGLES SALES THIS WEEK

2,379,000
LAST WEEK
2,293,000
CHANGE
UP 3.75%
THIS WEEK 1995
1,594,000
CHANGE
UP 49.2%

TOTAL YEAR-TO-DATE SALES BY STORE TYPE

	1995	1996	CHANGE
MAJOR CHAIN	70,312,000	74,304,000	UP 5.7%
CHAIN	17,857,000	20,106,000	UP 12.6%
INDEPENDENT	18,892,000	18,537,000	DOWN 1.9%
MASS MERCHANTS	38,059,000	35,411,000	DOWN 6.9%

ROUNDED FIGURES

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



Dion Leads, But Carey's Close Behind

CELINE DION IS ON top of the Hot 100 for a third week with "Because You Loved Me," but there's a hot competitor breathing down her neck. **Mariah Carey** becomes the first artist to debut at No. 2 on the Hot 100, as "Always Be My Baby," the third single from "Daydream," blasts onto that chart in the runner-up position. That means Carey has three of the five highest-debuting singles of all time. "Fantasy" and "One Sweet Day" (her collaboration with **Boyz II Men**) both entered at the top, as did **Michael Jackson's** "You Are Not Alone" and **Whitney Houston's** "Exhale (Shoop Shoop)."

JUST 17—YOU KNOW WHAT I MEAN: **The Beatles** collect their 17th No. 1 album as "Anthology 2" enters The Billboard 200 in pole position. The Fab Four already had more No. 1 albums than any other artist before "Anthology 1" was released, so each album that hits the top extends their record even further beyond the reach of other acts.

IT'S MY PARTY OF FIVE: **The BoDeans** bullet four places to No. 24 on the Hot 100 with "Closer To Free," the theme from the Fox series "Party Of Five." The season finale aired March 27, so it will be interesting to see if the single continues to climb. In the U.K., the highest-ranking theme from a television series is also from a Fox show. "The X-Files" by **Mark Snow** debuts at No. 2. It is from the new Warner Bros. album "Songs In The Key Of X," featuring music inspired by the popular show.

JUST MET A GIRL NAMED: "My Maria" by **Brooks & Dunn** is the Hot Shot Debut on Hot Country Singles & Tracks. The single, which enters at No. 30, has never been a country hit before, although the late **B.W. Stevenson**, who was from Dallas, had a version that hit No. 9 on the

Hot 100 in 1973.

COUNT ON HIM: In the past, Coolio has turned to well-known artists like **Lakeside**, **Kool & the Gang**, and **Stevie Wonder** for inspiration. His latest single, "1,2,3,4 (Sumpin' New)" bullets 16-10, but you'd be forgiven for not knowing what single he sampled in this latest hit. Thanks to **Bob Macdonald** of Music Monitor in the U.K. for pointing out that Coolio turned to "Wikka Wrap," a No. 20 hit in Britain in 1981 by **the Evasions**. Wonder how Coolio found this obscure source material? In the summer of '81, the Evasions also peaked at No. 20 on Billboard's R&B singles chart. "Wikka Wrap" featured an impersonation of British TV personality **Alan Whicker** by comedian **Graham De Wilde**.



by Fred Bronson

STILL MISSING: **William Simpson** of Los Angeles notes that "Missing" by **Everything But The Girl** is in its 35th week on the Hot 100 and is still in the top 10. That's the latest a single has been in the top 10 in one consecutive run, and it beats the 34-week record set by **Tag Team's** "Whoomp! (There It Is)." It also ties the 35-week record set by **Queen's** "Bohemian Rhapsody," although that single took two separate visits to the Hot 100 to establish that record.

E-MAIL FOR T-SHIRT: Chart Beat readers who write, call, and fax have a new way to reach me. My "Trivia Corner" is the newest addition to Billboard Online's World Wide Web page on the Internet. In addition to answering questions and winning T-shirts, you can submit comments and chart trivia to me at my new E-mail address: fbronson@billboardgroup.com. To visit the Web site, enter <http://www.billboard-online.com>.



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—London Times

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—LA Times

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—Entertainment Weekly

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—Alternative Press

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—The Seattle Rocket

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—Option

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—Time Out New York



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Produced by Nick Cave And The Bad Seeds, Tony Cohen and Victor Van Vugt. Management: Tender Prey Management, London, England

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